

Reference

Using Barcode Wizard

Industry-standard formats

Bar coding is an automatic identification technology that allows data to be collected rapidly and with extreme accuracy. Barcode Wizard steps you through the process of creating your own bar codes for a wide range of industry-standard formats.

Barcode Wizard supports 18 industry-standard formats or symbologies:

CodaBar

Code 25

Code 39

Code 128

EAN-8

EAN-13

FIM

ISBN

ISSN

ITF

ITF 14

JAN-8

JAN-13

MSI Plessey

Pharmacode

POSTNET

UPC(A)

UPC(E)

CodaBar

CodaBar is commonly used in libraries, blood banks, and the air parcel business. It is a variable length format that allows encoding of the following 20 characters: 0123456789-\$%+ABCD. The first and last digits of a CodaBar message must be A, B, C, or D, and the body of the message should not contain these characters.

Code 25

Code 25, also known as "Code 2 of 5", is a discrete, variable-length code format. It refers to the fact that there are two thick bars in a total of five bars for each encoded character. It is used primarily for inventory handling, identification of photo-finishing envelopes, airline ticketing, and baggage and cargo handling.

Code 39

Code 39 is the most popular format used in the non-retail world. It is used extensively in manufacturing, military, and health applications. This variable-length format will accept the following 44 characters:

0123456789ABCDEFGHIJKLMNPOQRSTUVWXYZ-.*\$/%+. The asterisk (*) is used as the start/stop character and may not be used in the body of the message.

A check digit may also be added to provide an extra measure of security. Code 39 supports Modulo 43 and xxx-nnnnnn-c check digit formats.

Code 128

Code 128 is a variable-length, high-density, alphanumeric format. It has 106 different bar and space patterns, and each pattern can have one of three different meanings, depending on which of the three different character sets is employed. One character set encodes all upper case and ASCII control characters; another encodes all uppercase and lowercase characters and the third set encodes numeric digit pairs 00 through 99. The character set that is employed is determined by the start character.

Code 128 also allows encoding of four function codes: FNC1, FNC2, FNC3, and FNC4. FNC1 is reserved for use in European Article Numbering (EAN). FNC2 is used to instruct a bar code reader to concatenate the message in a bar code symbol with the message in the text symbol. FNC3 is used to instruct a bar code reader to perform a reset. FNC4 is used in closed system applications.

A variation of Code 128 format is EAN 128. EAN 128 uses the same code set as Code 128 except that it does not allow function codes FNC2 to FNC4 to be used in a symbol and FNC1 is used as part of the start code in the symbol. An advanced option of Code 128 in Barcode Wizard permits you to enable or disable EAN 128 format.

EAN-8

The European Article Numbering (EAN) system is a European version of the Universal Product Code (UPC).

EAN 8 encodes eight digits, consisting of two country-code digits, five data digits, and one check digit. In Barcode Wizard, you must enter no less and no more than seven digits; the eighth digit or the check digit will be automatically generated.

A supplemental two- or five-digit number, may be appended to the main bar code symbol. This is designed for use on publications and periodicals. This number will appear as an additional bar code on the right side of the main bar code.

EAN-13

EAN-13 is the European version of UPC (A), Uniform Product Code. The difference between EAN-13 and UPC (A) is that EAN-13 encodes a 13th digit into the parity pattern of the left six digits of a UPC (A) symbol. This 13th digit, combined with the 12th digit usually represent a country code.

A supplemental two- or five-digit number may be appended to the main bar code symbol. This is designed for use on publications and periodicals. This number will appear as an additional bar code on the right side of the main bar code.

FIM

Facing Identification Mark (FIM) patterns are another type of postal bar code used in automated mail processing by the U.S. Postal Service. FIM patterns are used for automatic facing and canceling of mail that does not contain a stamp or meter imprint such as business reply mail, penalty mail, etc.

There are four FIM patterns currently in use. FIM-A is used on courtesy reply mail that has been preprinted with POSTNET bar codes. FIM-B is used on business reply, penalty, and franked (government) mail that is not preprinted with POSTNET bar codes. FIM-C is used on business reply, penalty, and franked mail that has been preprinted with POSTNET bar codes. FIM-D indicates that postage is required. FIM patterns are placed in the upper right corner along the top edge, two inches in from the right edge of letters and cards.

ISBN

ISBN numbers are unique numbers that are printed on books. It is not a separate bar code type. ISBN numbers have a specific structure and are encoded using EAN-13 bar codes. The message is formed by a fixed three-digit country code of 978, followed by the 10-digit ISBN number. The 10th digit, or the check digit, is discarded.

ISSN

ISSN numbers are unique numbers that are printed on magazines and newspapers. It is not a separate bar code type. ISSN is an EAN-13 bar code with a 977 country code and a two-digit supplemental code. The two-digit supplemental code contains the issue number, i.e., January=01, February=02 etc.

ITF

ITF is a high-density, variable-length, numeric-only format. The bars and spaces are interleaved: the odd-position digits are encoded in the bars, and the even-position digits are encoded in the spaces. ITF is one of the most popular formats used by the shipping and warehouse industries.

Barcode Wizard allows up to 40 numeric digits to be entered.

ITF 14

ITF-14 is similar to the ITF format, with the exception that exactly 13 digits must be entered in Barcode Wizard. An optional five digits may be entered for the Add On bar code.

JAN-8

JAN-8 is the Japanese equivalent to EAN-8.

JAN-13

JAN-13 is the Japanese equivalent to EAN-13.

MSI Plessey

The MSI Plessey bar code is a variant of the Plessey bar code. It is a pulse-width modulated non-self checking code and is used in store shelf labeling primarily. It is a variable-length format that allows encoding of the following 10 characters: 0123456789. Each character consists of eight elements: four bars and four spaces.

Pharmacode

The Pharmacode is used for Online Security Control of the pharmaceutical packaging process. Large printing tolerances do not affect the readability of the code.

POSTNET

POSTNET bar codes are the symbols used to encode ZIP codes on U.S. mail. The Postal Service mail-handling process is designed to be fully automated, and POSTNET bar codes provide the symbols that feed the automated equipment.

POSTNET symbols differ from other formats in that the individual bar height alternates, as opposed to the individual bar width. Each number is represented by a pattern of five bars. A single tall bar is used for the start and stop bars. POSTNET can be used for five-digit, nine-digit, and 11-digit Delivery Point Barcode. These codes are often used in conjunction with FIM bars which are found on the upper right corner of a mail piece such as Business Reply Mail.

UPC(A)

Uniform Product Code (UPC) symbols are used in retail applications. UPC(A) is a 12-digit format. The symbol consists of 11 data digits and one check digit. The first digit is a number-system digit that usually represents the type of product being identified. The following five digits are a manufacturers code, and the next five digits are used to identify a specific product.

UPC(E)

Like UPC(A), UPC(E) is used in retail applications; however, since the bar code is physically smaller, it is more suited to smaller items. UPC(E) is also called "zero-suppressed" because UPC(E) compresses a normal 12-digit UPC(A) code into a six-digit code. It suppresses the number-system digit, trailing digits in the manufacturers code, and leading zeros in the product identification part of the code.

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Adjusting industry-standard properties

Barcode Wizard uses whole printer pixels as a unit of measurement, i.e., it will find the closest values to these numbers when computing bar width. Adjusting the pixels may not change the bar width significantly on high-resolution printers, but it will make a difference on low-resolution printers.

For example, a 300-dpi printer cannot print a line 0.013 inches wide. The narrowest line possible on a 300-dpi printer is 0.133333 inches wide. Barcode Wizard allows you to adjust the bar width by reducing the number of pixels.

Guidelines for bar codes are provided by the IBCA (Industry Bar Code Alliance) at <http://www.mgfx.com/organs/ibca/guide/index.htm>.

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Setting advanced options

Most of the advanced options in Barcode Wizard involve disabling check digits or enabling them in various formats. A check digit is used to check that the data is read correctly. Different formats apply different formulas to the encoded number to yield a single digit. That check digit is usually added to the end of the already encoded numbers.

The computer checks that the numbers were read correctly by comparing the check digit it calculates against the check digit it read. Other advanced options dictate the appearance of the symbol, i.e., they attach a numeric prefix to the bar code, ignore spaces in the symbol, ignore brackets in the symbol, add bearer bars to the symbol, and so on.

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Adjusting text properties

The number of text properties that can be adjusted for any one bar code is dependent on the format that is chosen, i.e., some options may not be available. Most of the options are self-explanatory, however, some of the terms may require further mention.

A "quiet zone" is the clear area (free from marks) before and after the bars and spaces. Reading the color and reflectance of the quiet zone establishes how the spaces will read and determines the difference between the spaces and the bars.

The "human-readable" is the data represented by the bars and spaces that is printed as text for people to read.

The "start code" is a unique character, indicating the start of the symbol; and the stop code is a unique character that indicates the end of a symbol.

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Lets you select, move, and resize the 3D Viewport. When you are working with 3D models, the Object Select tool also allows you to select the 3D model or light object.

Lets you rotate an object in the 3D Viewport. When you are working with 3D models, the Object Select tool also allows you to rotate light objects. To rotate objects, drag the widget handles.

Lets you change the lens magnification of the camera in the 3D Viewport. Drag the mouse upward and downward vertically to increase and decrease the zoom level.

Lets you slide the camera along the xy plane for a different view of the 3D object.

Lets you move the camera towards or away from the 3D object along the z-axis.

Holding down the mouse button on the Camera Walk tool in the toolbox opens a flyout (shown below), that lets you select the Camera Pan tool, and Camera Rotate tool.

Lets you point the camera in a different direction.

Holding down the mouse button on the Camera Pan tool in the toolbox opens a flyout (shown below), that lets you select the Camera Walk tool, and Camera Rotate tool.

Lets you rotate the camera to view the 3D object from a different angle.

Holding down the mouse button on the Camera Rotate tool in the toolbox opens a flyout (shown below), that lets you select the Camera Walk tool, and Camera Pan tool.

Displays and hides the coordinate widget design aid, which provides a point of reference when moving and rotating objects and cameras along the x, y and z axes in the 3D Viewport.

Displays and hides the grid design aid, which provides a point of reference when rotating and translating objects and cameras in the 3D Viewport.

Displays and hides light objects in the 3D Viewport.

Changes to the default camera view.

Lets you choose a preset view of the 3D object.

Opens the Illumination dialog box, which allows you to set properties for light objects in the 3D Viewport.

Adds a Spot light. A Spot light casts light in a specific direction.

Adds a Point light. A Point light casts light in all directions.

Opens the Render Settings dialog box, which allows you to specify settings for rendering the 3D object.

Moves the object along the x axis according to the specified value.

Moves the object along the y axis according to the specified value.

Moves the object along the z axis according to the specified value.

Turns the selected light on and off.

Controls the brightness of the selected light. Move the slider or type a percentage value in the box to set brightness.

Opens the illumination dialog box, which lets you set advanced properties for the selected light.

Rotates the object around its upright axis (Yaw) according to the specified number of degrees. The value specified may be positive or negative.

Rotates the object front to back (Pitch) according to the specified number of degrees. The value specified may be positive or negative.

Rotates the object side to side (Roll) according to the specified number of degrees. The value specified may be positive or negative.

Changes the camera lens magnification. Move the slider to the right to increase magnification or to the left to decrease magnification.

Changes the camera lens magnification to a preset level. Click the arrow to choose a setting from the box.

Changes the camera lens magnification to emulate a wide angle lens.

Returns the camera lens magnification to normal.

Changes the camera lens magnification to emulate a telephoto lens.

Increases the camera lens magnification by preset increments.

Decreases the camera lens magnification by preset increments.

Changes the camera lens magnification to fit the entire model, including light objects, into the 3D Viewport workspace.

?? no difference from 3D Zoom property bar??

Constrains camera rotation around the x-axis.

Constrains camera rotation around the y-axis.

Constrains camera rotation around the z-axis.

Rotates the camera.

Rotates the camera according to the value specified. Also displays the value represented by the Camera Rotation slider.

Moves the camera along the z-axis. Move the slider to the left to move away from the object and to the right to approach the object.

Moves the camera to a preset position on the z-axis. Click the arrow to choose a setting from the list box.

Moves the camera towards the 3D object by preset increments.

Moves the camera away from the 3D object by preset increments.

Fits the object into the 3D Viewport workspace.

?? no difference from 3D Walk property bar???

Lets you add, delete, and change settings for light objects in the 3D Viewport.

When enabled, turns on the selected light.

Specifies the type of light being modified.

Lets you view the front.

Lets you view the back of the model.

Sends the light object to the back of the model.

Adds a light of the specified type and properties.

Removes the specified light.

When enabled, displays any shadows caused by the selected light.

Sets the distance falloff, which determines how the brightness of the light diminishes toward the edge of its range.

Sets the pattern for the angular falloff. Falloff is how the brightness of the light diminishes toward the edge of the light cone.

Sets the half angle at the degree specified by the slider position or the value in the box. The half angle is the angle of the radius of the cone. A narrow angle creates a beam like that of a Spot light. A wide angle creates a beam like that of a flood light.

Sets the angle of the spot light's rays according to the number of degrees represented by the slider position or specified in the box.

Sets the brightness of the light. Move the slider or type a percentage value in the box.

For deeper shadows and high contrast with lit areas, use a lower ambient light setting. As you increase the brightness of ambient light, the intensity of shadows and other effects generated by your other lights decreases. To rely exclusively on your other lights, set ambient light at 0.

Displays the Color dialog box, which lets you choose a standard or custom color for the light.

Lets you specify settings for rendering the object in the 3D Viewport.

Specifies the rendering mode.

Sets options for the chosen render setting.

Enable to disable the check digit. The check digit is used to ensure that the data is read correctly.

Enable to use this variation of the check digit. "Library mod 10 method 1" is one of three check digit formats commonly used by libraries.

Enable to use this variation of the check digit. "Library mod 10 method 2" is one of three check digit formats commonly used by libraries.

Enable to use this variation of the check digit. "Library mod 10 switching to 9" is one of three check digit formats commonly used by libraries.

Provides a list of acceptable start characters. The start character indicates the beginning of the symbol, which allows the symbol to be scanned in either direction.

Provides a list of acceptable stop characters. The stop character indicates the end of the symbol, which allows the symbol to be scanned in either direction.

Enable to select the EAN-128 option. EAN-128 is a powerful variation of Code 128.

Enable to ignore the brackets in the bar code. This will allow the text to be grouped for clarity.

Enable to ignore the spaces in the bar code. This will allow the text to be grouped for clarity.

Enable to use the Mod 43 check digits. Mod 43 check digits is a format used by U.S. Customs for all Import/Export shipping.

Enable to use this special format option required by U.S. Customs. XXX is alphanumeric. NNNNNNN is numeric, and C is the check digit.

Enable when you do not want to use the 978 or 979 prefix with your bar code.

Enable to add the 978 prefix to your bar code. This allows an EAN-13 code to be generated from the ISBN number.

Enable to add the 979 prefix to your bar code. This allows an EAN-13 code to be generated from the ISBN number.

Enable when you do not want to use the 977 prefix with your bar code.

Enable to add the 977 prefix to your bar code. This allows an EAN-13 code to be generated from the ISSN number.

Enable when you do not want the bearer bars displayed in the bar code. The bearer bars are thick lines that surround the bar code.

Enable to display bearer bars on the top and bottom of the bar code. The bearer bars are thick lines that surround the bar code.

Enable to frame the bar code with bearer bars. The bearer bars are thick lines that surround the bar code.

Enable to use this variation of automatically calculating the check digit.

Enable to display an "N" to the left of the bars when the system character "3" is used. The system character "3" is assigned to the NDC (National Drug Code) and HRI (National Health Related Items Code).

Provides a list of industry-standard formats that are available for bar codes.

Specifies the number assigned to the bar code.

Provides a sample of the industry-standard format selected.

Specifies the Federation of Automated Coding Technologies (FACT) data identifier.

Shows the check digit that is automatically generated. The check digit is used to ensure that the data is read correctly.

Specifies an additional two or five digits to be used for the add-on bar code.

Enable to select Face Identification Marking (FIM) type A. FIM A indicates postage required, prebarcoded.

Enable to select Face Identification Marking (FIM) type B. FIM B indicates postage prepaid, no bar code exits.

Enable to select Face Identification Marking (FIM) type C. FIM C indicates postage prepaid, prebarcoded.

Enable to select Face Identification Marking (FIM) type D. FIM D indicates postage required, no bar code exits.

Opens a dialog box for advanced options.

Specifies the height of the bars. The height is measured from the bottom of the text to the top of the bars.

Specifies the amount of bar width reduction in pixels. The bar width reduction is subtracted from the bar width. Reducing the bar width allows you to compensate for print gain.

Specifies the amount of magnification to be applied to the entire image. Specifying 200% causes the image to be printed at twice its size.

Provides a list of printer resolutions in dots per inch (dpi). Choose the setting that will describe the final output.

Indicates the width of the symbol from the left edge of the left-most bar to the right edge of the right-most bar. It does not include quiet zones. The value cannot be edited.

Provides a list of measurement units.

Specifies the proportion between wide bars and spaces, and narrow bars and spaces. The wider, or larger, the ratio, the wider the bar code symbol will be.

Provides a list of alignment choices. The human-readable text will be aligned with the bar code as chosen.

Enable to vertically center the system and check digits on the bar code symbol. The system digit appears before the bar code symbol, and the check digit appears after the bar code symbol.

Provides a list of available fonts.

Specifies the size of the font.

Provides a list of the available font weights.

Enable to print text with the bar code symbol. The human-readable text is the data represented by the bars and spaces printed as text for people to read.

Enable to print the text associated with the add-on bar code. Add-on bar codes are not applicable to all bar code formats.

Enable to print asterisks before and after the bar code text. Asterisks are not applicable to all bar code formats.

Enable to print Federation of Automated Coding Technologies (FACT) data. FACT Data Identifiers are used to identify the kind of item to which the following data refers.

Enable to print the quiet zone marks. The quiet zone is the clear area (free from marks) before and after the bars and spaces.

Enable to print the start and stop characters. The start character indicates the beginning of the symbol. The stop character indicates the end of the symbol.

Enable to print the human-readable text above the bar code symbol.

Enable to print the add-on text at the bottom of the add-on bar code. The text is printed on top of the bar code by default.

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

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

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.

Choose the number of colors to be saved with the bitmap from the Colors list box.

Enable the Dithered check box to improve the transition between colors. Dithering is a randomization of pixels in bitmaps using a limited Color Palette to simulate continuous tone progressions. Bitmap Dithering is a method of enhancing the appearance of photographic images which use a limited Color Palette.

Enable the Use Color Profile check box to convert to bitmap using the current separations profile.

Choose Transparent Background to make the background of the bitmap transparent. This is useful in creating nonrectangular bitmaps.

Choose a resolution from the Resolution list box. It is not always necessary to choose the highest possible resolution to get a good quality bitmap. If the bitmap has little detail or is only black-and-white, you can use a lower resolution. This helps reduce the size of the file, as images scanned at higher resolutions require more disk space.

If you are converting this image to a bitmap for use on the Internet, select either 72 x 72 or 96 x 96 dots per inch.

Disables Anti-aliasing, which smoothes the edges of the bitmap. Anti-aliasing creates intermediate pixels that smooth the transition between colors and sharp edges.

Enable Anti-aliasing, which smoothes the edges of the bitmap. Anti-aliasing creates intermediate pixels that smooth the transition between colors and sharp edges.

Normal filters a bitmap and removes jagged edges. Jagged pixels are filled in with intermediate colors or shades of gray, thereby smoothing transitions between colors.

Enable Anti-aliasing, which smoothes the edges of the bitmap. Anti-aliasing creates intermediate pixels that smooth the transition between colors and sharp edges.

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

Displays the projected uncompressed file size of the image.

Displays the width of your image using the unit of measurement selected in the units box. You can adjust the width using either of two methods: you can either type a value in the box or use the scroll arrows to adjust the current value, or you can type a value in the Percentage box. No matter which method you use, the change is reflected in both boxes.

Displays the height of your image using the unit of measurement selected in the units box. You can adjust the height using either of two methods: you can either type a value in the box or use the scroll arrows to adjust the current value, or you can type a value in the Percentage box. No matter which method you use, the change is reflected in both boxes.

Displays the image's current width.

Displays the image's current height.

Displays the new width of your image as a percentage of the original image width. To adjust the width, type a value in the box or adjust the existing value using the scroll arrows.

Displays the new height of your image as a percentage of the original image height. To adjust the width, type a value in the box or adjust the existing value using the scroll arrows.

Displays the unit of measurement used to calculate image size. Click the down arrow to display a list of the available units.

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 a value in the box, or use the scroll arrows to adjust the existing value. Ensure the Maintain Aspect Ratio control is enabled if you want to force the horizontal and vertical resolutions to be identical.

Displays the vertical resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type a value in the box, or use the scroll arrows to adjust the existing value. Ensure the Maintain Aspect Ratio control is enabled if you want to force the horizontal and vertical resolutions to be identical.

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

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 new image size based on the current resample settings.

Displays the original image size.

Click an option to determine the process used to resample the image. When you increase the resolution of an image, CorelDRAW must add pixels that weren't originally in the image. If you select the Anti-Alias option, CorelDRAW averages the adjacent pixels and creates new pixels based on these average values.

Enable this control to maintain current image proportions, both in dimension and resolution. When you type a value in one box, the value in the other box will adjust automatically.

Maintains the original file size of the image; that is, the amount of space it takes up on your hard drive. Changing the resolution without changing the image dimensions will affect the image size.

Click to convert the image to black and white line art.

Click to produce an image using just black and white values, but using Ordered dithering to create the illusion of varying shades of gray. This option is less expensive in terms of system requirements than the Error Diffusion method of dithering.

Click to produce an image using just black and white values, but using the Error Diffusion method of dithering to produce the illusion of varying shades of gray. This method is more expensive in terms of system requirements than the Ordered method of dithering.

Click to produce a black and white image using dots of various sizes. On printers that cannot print dots of different sizes, the halftone is produced by printing different numbers of dots in a given area.

Displays the selected halftone screen. The halftone is produced by printing different numbers of dots in a given area. The halftone screen determines the shape of that given area.

Controls the line frequency of the halftone screen.

Controls the screen angle of the halftone screen.

Displays the selected unit of measurement that is used to calculate the line frequency. Click the down arrow to choose a different unit of measurement.

Displays the currently selected threshold value. All color values in your image that fall below the threshold will map to black, and all values that fall above the threshold will map to white. To adjust the threshold, type in a new value, or adjust the existing one using the scroll arrows.

Click a tab to access image conversion options.

Creates a softly blurred appearance on the image. When you smooth an image, Corel PHOTO-PAINT analyzes the color differences around each pixel and blends the color transitions where abrupt color changes occur. Smoothing often creates a more accurate color palette.

Provides a list of palette types that you can use to convert an image. You can choose a preset palette or choose Custom to create your own customized color palette.

Opens the Open Palette dialog box, which lets you locate and open a custom palette to use when converting an image to the 8-bit Paletted color mode.

Provides a list of dithering types. Dithering is the process of arranging adjacent pixels of various shades to achieve a particular color. Choose None to disable dithering. Choose Ordered to approximate color blends using fixed dot patterns. Choose Error Diffusion to approximate color blends by scattering pixels irregularly, making edges and colors softer. Ordered dithering type applies more quickly than Error Diffusion but is less accurate.

Displays the number of colors you want to include in an Adaptive or Optimized palette. Additional colors will not be added if you select more colors than are used in the image. Black and white images are the exception: a palette with 256 shades of grays is created when the image is converted.

Specifies a target color for an Optimized conversion, which means that more colors in the specified color's range are used in the conversion.

Enable to choose a range sensitivity color from the image in the Image Window.

Displays a target color for the paletted conversion, which means that more colors within this color's range are used in the conversion. You can choose the range sensitivity color in two ways: open the color picker and click a color or open the color picker and click the Other button to choose additional colors or create your own.

Resets the range sensitivity color. A default color is displayed, based on the dominant tones in the current image.

Provides a list of preset conversion options. You can add or delete settings from the Preset list box using the Add and Remove buttons.

Saves the conversion options that you've specified in the Presets list box. You can then use these conversion options on different images or in different Corel PHOTO-PAINT sessions.

Deletes the selected preset options from the Preset list box. These options are no longer available and cannot be retrieved.

Displays the color that you've specified as the range sensitivity color for your Optimized conversion. More colors within this color's range are used in the Optimized palette.

Returns the Importance and Lightness sliders to their default values.

Determines how much emphasis is placed on this color (and others related to it) in the Optimized conversion. Higher importance values mean that more shades of this color (and those related to it) are included in the color palette — to the point where other colors in the image are excluded.

Returns the Importance slider to its default value.

Determines the tolerance or sensitivity of the conversion process to the lightness component of the range sensitivity color.

Returns the Lightness slider to its default value.

Determines the tolerance or sensitivity of the conversion process to the green/red component of the range sensitivity color.

Returns the A (Green Red Axis) slider to its default value.

Determines the tolerance or sensitivity of the conversion process to the blue/yellow component of the range sensitivity color.

Returns the B (Blue Yellow Axis) slider to its default value.

Displays the colors in the processed palette that you are using to convert the current image.

Opens the Color Table, which lets you customize a selected color in the processed palette. You can

Opens the Save Palette As dialog box, which lets you save the processed palette that you've created for use on other images in future Corel PHOTO-PAINT sessions. You can open the palettes that you save by clicking the Open button on the Options page of the Convert To Paletted dialog box. Custom palettes are saved with the .CPL file extension.

Provides a list of the other images that are currently open in Corel PHOTO-PAINT. You can add these images to the column on the right side of the Batch page to convert them to the 8-bit Paletted color mode along with the active image.

Provides a list of the images that you are converting to the 8-bit Paletted color mode. You can add and remove images from this list using the Add and Remove buttons on the Batch page.

Adds the images that you've selected in the left column to the column on the right side of the Batch page. These images are added to the batch of images that will be converted to the 8-bit Paletted color mode.

Adds all of the images that are currently open in Corel PHOTO-PAINT to the batch of images that will be converted to the 8-bit Paletted color mode. After you click the Add All button, the images displayed in the left column are moved to the right column.

Removes selected images from the batch list on the right side of the Batch page.

Removes all of the images from the batch list. Only the active image remains in the list on the right side of the Batch page.

Provides a list of the images that you've included in the batch conversion. You can choose an image to preview in the Convert To Paletted dialog box.

Displays the dynamic ink curves. The horizontal plane displays the 256 possible shades of gray in a grayscale image (0 is black; 255 is white). The vertical plane represents the intensity of an ink (from 1 to 100 per cent) that is applied to the corresponding grayscale values.

Displays how each ink is applied along the grayscale model. This allows you to visually review the percentage of color that is added to each grayscale pixel.

Enable to display all dynamic ink curves in the tone curve grid. The number of ink curves varies with the Duotone conversion Type: Monotone, Duotone, Tritone, and Quadtone.

Displays the selected ink mode. Click the down arrow to choose from all available ink modes.

- A monotone is a grayscale image that is printed with a single ink. The single ink produces all the shadows, midtones, and highlights in the image. A monotone is like a conventional grayscale image.
- A duotone is a grayscale image that is printed with two inks, usually a black ink and a colored ink. The black ink is applied to shadow areas and the colored ink is applied to midtones and highlight areas. This adds a colored tint to the grayscale image.
- A tritone is a grayscale image that is printed with three inks, usually a black ink and two colored inks.
- A quadtone is a grayscale image that is printed with four inks, usually a black ink and three colored inks.

Displays the selected ink colors. The default ink is a PANTONE Process color. To choose a different color, double-click the ink's name to open the Color dialog box.

Displays the selected overprint ink colors and how they will appear when printed to a composite printer. To choose or create a new color, double-click a color in the list, which opens the Select Color dialog box.

Displays how much ink is applied to each point on the ink curve. Position indicates the grayscale value of each point, whereas value indicates the percentage of ink that is applied to the pixels at each point.

Resets the selected item to the settings that were present when you first opened the tab.

The functionality of the Load button depends on which tab of the Duotone dialog box is selected. On the General tab, the Load button opens the Load Duotone File dialog box, where you can access duotone (.CPD) files. On the Inks tab, the Load button opens the Load Ink File dialog box, where you can access ink (.CIK) files.

The functionality of the Save button depends on which tab of the Duotone dialog box is selected. On the General tab, the Save button opens the Save Duotone File dialog box, where you can save the current set of ink curves. On the Inks, tab, the Save button opens the Save Ink File dialog box, where you can save the selected ink file.

Enable this check box to view overprint areas onscreen.

Click to reset the selected ink curve to its default settings.

Resets all items in the overprints list to the settings that were present when you first opened the tab.

Displays how each ink is applied along the grayscale model. This allows you to visually review the percentage of color that is added to each grayscale pixel.

Displays how much ink is applied to each point on the ink curve. Position indicates the grayscale value of each point, whereas value indicates the percentage of ink that is applied to the pixels at each point.

Displays the original width of the image.

Displays the original height of the image.

Displays the width of your image to inflate to in the defined units of measurement.

Displays the height of your image to inflate to. in the defined units of measurement.

Displays the width inflation of your image as a percentage.

Displays the height inflation of your image as a percentage.

Enable to maintain the same width and height for the inflated bitmap.

Lists commands for opening an existing mask, saving the active one, and editing the color in the Select Color dialog box.

The Color Selector lets you select a color from a bitmap. You can then use the other controls on the Bitmap Color Mask Roll-Up to mask or show the color you select.

Specifies whether the colors are to be shown or hidden with the current mask.

The area in which you choose colors and enable them in the current mask by enabling a check box. You can disable some colors to experiment with the current mask. To change a color, click the color preview with the right mouse button and choose Edit Color. To adjust the tolerance, click a color preview with the left mouse button and move the Tolerance slider. The color tolerance set for each color is displayed in the column on the right.

Adjusts the color tolerance for each color. Choose a value between 0% to 100% for each color in the mask. Increasing the tolerance masks a broader range of the selected color.

Undoes all color masking, restoring the original bitmap.

Applies the chosen mask to the selected bitmap.

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 defined 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 discrete strips in a fill) which is caused by too 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 image.

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.

[Click to open the online Help about editing text.](#)

The area of the window where you can type and edit text.

Click to scroll the window up or down.

Click to open a menu for options to select all text, change text case, find/replace text, and access the Spell Checker, Grammatik, Thesaurus, and to access the Options dialog box.

Applies the bold character formatting to text.

Applies italic character formatting to selected text.

Applies underline character formatting to selected text.

Applies no justification to text objects.

Left justifies text objects.

Aligns text between the left and right margins of the text object.

Right justifies text objects.

Creates even margins along the left and the right sides.

Creates even margin along the left and right sides and stretches the last line to the end of the line.

Adds and removes bullets in selected paragraphs in Paragraph text.

If the button is not pressed down, click to add a drop cap to the selected paragraphs in Paragraph text. When the button is pressed down, click to remove the existing drop cap.

Displays and hides nonprinting characters such as paragraph markers, spaces, and tabs.

Click to open the Format Text dialog box, where you can specify formatting properties such as font, size, and spacing.

Opens the Import dialog box, where you can choose the file to import into CorelDRAW.

Shows a list of all of the available/active fonts. To change the font, select a text object and choose another font from the list box.

Shows a list of font sizes. To change the font size, select a text object and choose another font from the list box or type a value in the box.

Enable to show the Paragraph text frame outlines. Disable to hide Paragraph text frame outlines.

Opens the Symbols Docker, which provides quick access to a number of symbols and pre-drawn graphic images relating to business, transportation, sports, and many other subjects. You can create your own symbols and add them to the symbol library. To make more symbol fonts available, you can add them during a Custom installation of CorelDRAW.

Top button changes the default formatting properties for Artistic text when no text object is selected. Bottom button changes the default formatting properties for Paragraph text when no text object is selected.

Contains the list of all text styles in the document. To change a style, select a text object and choose another style from the list box. An asterisk that appears beside a style indicates that you've made a formatting change to an object to which the style is applied.

Decreases the indent (space between the frame and the text) in Paragraph Text.

Increases the indent (space between the frame and the text) in an indented paragraph of Paragraph Text.

Right justifies text objects.

Adds and removes bullets in selected Paragraph Text.

If the button is not pressed down, click to add a drop cap to the selected Paragraph Text. When the button is pressed down, click to remove the existing drop cap.

Changing text properties when no object is selected changes the default properties. Enable the Artistic Text check box to change the default properties of Artistic text. Enable the Paragraph Text check box to change the default properties of Paragraph text.

Enable to change the default formatting properties of Artistic text.

Enable to change the default formatting properties of Paragraph text.

Click to accept the settings in the dialog box and keep the dialog box open.

[Click to access Help.](#)

This section allows you to adjust the formatting properties of text.

Displays the font of the selected text. Click another font in the list box to change it.

Displays a preview of text so you can see the effect of a change before you apply the change and exit the dialog box.

Displays the font size of selected text.

Displays the style of the selected text. Options, including Normal, Italic, Bold, Bold-Italic, depend on the font. Choose another weight from the list box to change it.

Choose another line style from the list box to change the underline line style.

Opens the Edit Underline dialog box which allows you to change the line thickness, the baseline shift (the distance of the line from the text), and the units of measure.

Opens the Edit Strikeout dialog box which allows you to change the line thickness, the baseline shift (the distance of the line from the text), and the units of measure.

Opens the Edit Overline dialog box which allows you to change the line thickness, the baseline shift (the distance of the line from the text), and the units of measure.

Click this to display an overview of this dialog box.
For Help on an item, click at the top of the dialog box, and then click the item.

Specifies the width of the single thin underline.

Specifies the width of the single thick underline.

Type a value to change the line thickness.

Type a value to change the distance the line is shifted from the text.

Displays the units of measure. Choose another unit from the list box to change the units.

Specifies the width of the top underline.

Specifies the width of the bottom underline.

Specifies the width of the single underline.

Specifies the distance the underline is away from the text.

Specifies the units of measure.

Units Displays the units of measure. Choose another unit from the list box to change the units.

Displays the units of measure.

Choose another line style from the list box to change the overscore line style.

Choose another line style from the list box to change the strikethrough line style.

Choose a position from the list box. Superscript places selected text above the baseline. Subscript places selected text below the baseline.

Choose a case from the list box. Small caps changes selected text to small capital letters. All Caps changes selected text to all capital letters.

Adjusts the spacing between a selected series of character pairs to improve their appearance.

This section allows you to change the space between characters, words, and paragraphs.

Type a value to specify the amount of space you want between characters as a percentage of the width of the space character.

Type a value to specify the amount of space you want between words as a percentage of the width of the space character.

Type a value to specify the amount of space you want between lines.

Indicates the units of the value in the Line box.

This section allows you to adjust the amount of space before and after paragraphs.

Specifies the amount of space before a paragraph.

Specifies the amount of space after a paragraph.

This section lets you apply hyphenation to text and specify hyphenation settings.

When checked, enables automatic hyphenation. When unchecked, disables automatic hyphenation.

Opens the Hyphenation Settings dialog box, which allows you to hyphenate capitalized words, specify the minimum length of words to be included for automatic hyphenation, and more.

Enables hyphenation of capitalized words if required.

Sets how far the end of a line must be from the right margin before hyphenation of the first word of the next line occurs. A smaller hot zone results in more hyphens and better word spacing along the margin.

Sets the minimum length of words to be included for automatic hyphenation.

Sets the minimum number of characters (including spaces) that must appear in the Hot Zone before a hyphen.

Sets the minimum number of characters (including spaces) that must appear in the Hot Zone after a hyphen.

This section allows you to specify the alignment of the text in your drawing. For more information about a specific control in this dialog box, right-click the control and choose What's This?

Specifies no alignment.

Specifies left alignment.

Specifies center alignment.

Specifies right alignment.

Specifies full justification.

Specifies force justification.

Available when you enable the Full Justify or Force Justify buttons. This box lets you edit the settings that determine the maximum distance you can set between words.

Available when you enable the Full Justify or Force Justify buttons. This box lets you edit the settings that determine the minimum distance you can set between words.

Available when you enable the Full Justify or Force Justify buttons. This box lets you edit the settings that determine the maximum distance you can set between characters.

This section allows you to specify indent settings.

Specifies the amount of space to indent the first line in the selected paragraph(s).

Specifies the amount of space to indent the remainder of the lines in the selected paragraph(s).

Specifies the amount of space to indent text at the right margin.

This section allows you to rotate and shift selected characters relative to the baseline.

Type a value to move selected characters horizontally along the baseline.

Type a value to move selected characters vertically relative to the baseline. Positive values shift characters above the baseline. Negative values shift characters below the baseline.

Type a value to rotate selected characters.

[Click to open the online Help.](#)

Click to set tabs at the interval specified.

Type a value to change the intervals at which tabs are applied.

Tabs column indicates the placement of tabs. Alignment column indicates the type of tab — left, right, center, decimal. Leadered check box when enabled specifies leadered tab; when disabled specifies unleadered tab.

Click to add a new tab.

Click to delete a tab selected in the Tabs column.

Click to delete all set tabs.

This section allow you to set a character for a leadered tab.

Sets a character for a leaedered tab.

Displays the character to use in a leadered tab.

Displays the number of the character to use in a leadered tab.

Displays the amount of space between characters in a leadered tab.

Type a value to change the spacing between characters in a trailing leadered tab. Lower values decrease the space between characters; higher values increase the space.

Displays a preview of the trailing leader tab so you can see the effect before you apply the change.

Specifies the number of columns to create.

Allows you to specify the column width and the gutter (the space between columns).

Indicates the column number.

Indicates the width of the corresponding column.

Indicates the amount of space between the corresponding column and the next column.

When enabled, creates columns of equal widths and gutters. When disabled, creates columns of unequal widths.

Displays a preview of the columns and widths formatting before you apply the change.

Displays the width of the frame.

Displays the units of the frame width.

When enabled, keeps the frame width fixed.

When enabled, adjusts the width of the frame with changes to column widths.

Displays how text is aligned vertically. Choose a different vertical alignment option from the list box to change the vertical alignment.

Displays the effect applied to the selected paragraph. Choose None to apply no effects. Choose Bullet or Drop Cap to apply a bullet or a drop cap and set properties.

Displays the symbol category. Type a different value to change the symbol category.

This section lets you change the font properties of the bullet.

Choose a font from the list box to change the bullet category.

Type a value to specify the size of the bullet.

Type a value to specify the amount of space that the bullet is offset from the baseline of the selected paragraph.

When you are applying bullets to text, this section lets you specify the amount of space between the Paragraph text frame and the bullet, as well as the amount of space between the bullet and text.

When you are applying drop cap to text, this section allows you to specify the distance between a drop cap and text.

Type a value to specify the amount of space between the Paragraph text frame and the paragraph.

When Bullet is enabled, click to create a bulleted paragraph where the text wraps around the bullet.
When Drop Cap is enabled, click to create a drop cap where the paragraph wraps around the drop cap.

When Bullet is enabled, click to create a bulleted paragraph where the text is indented from the bullet.
When Drop Cap is enabled, click to create a drop cap where the text is indented from the drop cap.

Displays the bullets from which you can choose.

Drag the box or click the arrows to view another part of the Sample box.

Specifies the number of lines to appear beside the drop cap.

Specifies the distance between the drop cap and the text.

Capitalizes the first letter of the first word.

Changes the case of text to small letters.

Capitalizes all letters.

Capitalizes the first letter of each word.

Reverses the text case. For example, changes lowercase letters to uppercase and vice versa.

[Click to open the Help topic on changing case.](#)

Artistic text fit to path options. Determines the vertical position of Artistic text on a path.

1st option (Baseline) aligns the baseline of the text with the path.

2nd option (Top) aligns the ascender line of the text with the path.

3rd option (Bottom) aligns the descender line of the text with the path.

4th option (Center) centers the text vertically on the path.

5th option (Variable) option allows you to move the text off the path by dragging with the mouse.

Artistic text fit to a closed path options. Specifies the quadrant of the object to which you want to fit Artistic text.

Enable to place the text on the other side of the path. The text is mirrored to the other side.

Opens a dialog box where you can change the amount of space between the text and the path and change the horizontal position.

Determines the orientation of the letters on the path.

1st option (Rotate Letters) rotates individual characters to follow the contours of the path.

2nd option (Vertical Skew) vertically skews each character, creating the impression that the text is standing upright on the path. The amount of skewing varies with the slope of the path.

3rd option (Horizontal Skew) horizontally skews each character, creating the impression that the text is turning in toward the screen. The amount of skewing varies with the slope of the path.

4th option (Center Base) Center base centers the base of each letter on the path.

Determines the horizontal position of the text relative to the path:

1st option (Start) aligns the text with the start node of the line or curve.

2nd option (Center) centers the text on the path.

3rd option (End) aligns the text with the end point of the line or curve.

Specifies how far along the path you want to position the text.

Specifies how far above or below the path you want to position the text.

Click this to display an overview of this dialog box.

For Help on a specific item, click the question mark icon at the top of the dialog box, and then click the item.

Property Bar - Fit Text To Path

Determines the orientation of the letters on the path.

1st option (Rotate Letters) rotates individual characters to follow the contours of the path.

2nd option (Vertical Skew) vertically skews each character, creating the impression that the text is standing upright on the path. The amount of skewing varies with the slope of the path.

3rd option (Horizontal Skew) horizontally skews each character, creating the impression that the text is turning in toward the screen. The amount of skewing varies with the slope of the path.

4th option (Center Base) Center base centers the base of each letter on the path.

Artistic text fit to path options. Determines the vertical position of Artistic text on a path.

1st option (Baseline) aligns the baseline of the text with the path.

2nd option (Top) aligns the ascender line of the text with the path.

3rd option (Bottom) aligns the descender line of the text with the path.

4th option (Center) centers the text vertically on the path.

5th option (Variable) option allows you to move the text off the path by dragging with the mouse.

Artistic text fit to a closed path options. Specifies the quadrant of the object to which you want to fit Artistic Text.

Type the distance you want to move the text away from the path vertically.

Type the distance you want to move the text along the path horizontally.

Displays the type of text included in the statistics, e.g., Artistic text objects, Paragraph text objects, all text in document.

Enable to show the number and names of styles used in the document.

Shows the number of text objects, lines, words, characters, and styles (if the Show Style Statistics check box is enabled) in the document.

Places selected text above the baseline.

Places selected text below the baseline.

Changes selected text to all capital letters.

Changes selected text to small capital letters.

Changes the vertical alignment of the text to top alignment.

Changes the vertical alignment of the text to center alignment.

Changes the vertical alignment of the text to bottom alignment.

Changes the vertical alignment of the text to full alignment.

Sets paragraph line spacing to single spacing.

Sets paragraph line spacing to 1.5 line spacing.

Sets paragraph line spacing to double spacing.

Moves the text cursor up one paragraph.

Moves the text cursor down one paragraph.

Moves the text cursor up one frame.

Moves the text cursor down one frame.

Moves the text cursor to the beginning of the frame.

Moves the text cursor to the end of the frame.

Moves the text cursor to the beginning of the text.

Moves the text cursor to the end of the text.

Selects the paragraph above the text cursor.

Selects the paragraph below the text cursor.

Selects the frame above the text cursor.

Selects the frame below the text cursor.

Selects the text between the text cursor and the beginning of the line.

Selects the text between the text cursor and the end of the line.

Selects the text between the text cursor and the beginning of the frame.

Selects the text between the text cursor and the end of the frame.

Selects the text between the text cursor and the beginning of the text.

Increases the spacing between two consecutive characters.

Decreases the spacing between two consecutive characters.

Deletes the word to the left of the cursor.

Deletes the word to the right of the cursor.

Adjusts the horizontal space between text characters. Type a value as a percentage of point size.

Adjusts the vertical space between text characters. Type a value as a percentage of point size.

Sets the angle of rotation for text characters. Positive values rotate counterclockwise; negative values rotate clockwise.

Increases the font size by 1 point.

Decreases the font size by 1 point.

Increases the font size to the next size displayed in the Font Size List list box.

Decreases the font size to the previous size displayed in the Font Size List list box.

Sets vertical and horizontal spacing of paragraph text.

Type a value to specify the amount of space you want between characters as a percentage of the width of the Space character.

The Symbols Docker provides quick access to a number of symbols and pre-drawn graphic images relating to business, transportation, sports, and many other subjects. You can create your own symbols and add them to the symbol library. To make more symbol fonts available, you can add them during a Custom installation of CorelDRAW.

Use this list box to select a symbol library. When you choose a symbol library, a sample of its symbols appear in the Docker's Preview box.

Interactive Preview box that displays the symbols available for the symbol font currently selected in the list box above it. You can drag a symbol from this box to the Drawing Page to place it in your drawing. The symbols are displayed in order according to their index numbers. Index numbers are listed in the Symbol And Clipart Libraries catalog.

Use this box if you want to choose a symbol by its index number. When you type the index number, the corresponding symbol appears highlighted. Index numbers are listed in the Symbol And Clipart Libraries catalog.

Use this box to specify the symbol size. You can specify a value between 0.01 and 30.00 inches.

Enable this check box to create a pattern from the current symbol. You can use the Tile Options button to set the pattern's attributes.

Click this button to open the Tile Options dialog box. This dialog box provides controls you can use to adjust the attributes of the tiled object.

Drag the box or click the arrows to view another part of the Preview box.

Use this box to specify the horizontal dimension to be taken up by the tiled object. You can specify a value between 0.01 and 30.00 inches.

Use this box to specify the vertical dimension to be taken up by the tiled object. You can specify a value between 0.01 and 30.00 inches.

Enable this check box if you want to make the horizontal and vertical dimensions the same for the tiled object. If you enable this option, you only have to set the horizontal or vertical dimension; the other will automatically change to maintain proportion.

Displays the style of the selected text. Options, including Normal, Italic, Bold, Bold-italic, depend on the font. Choose another weight from the list box to change it.

Specifies the frames to which the changes are applied. Selected Frames Only applies the changes to the text in the frames that you have selected; Selected and Subsequent Frames applies the changes to the text in the frames you have selected and all subsequent linked frames; or All Frames applies the changes to all text frames in your drawing.

Click this button to lock the properties of the page. The next time you open this dialog box, these changes will be maintained. If the lock is enabled when you select text with different properties, the default text properties will still be displayed.

Click to apply the options specified.

Type a value in the X box to move the Viewport horizontally relative to the horizontal ruler coordinate. Type a value in the Y box to move the Viewport vertically relative to the vertical ruler coordinate.

Type a value in the top box to size the Viewport horizontally. Type a value in the bottom box to size the Viewport vertically.

Type a value in the top box to scale the Viewport by a percentage horizontally. Type a value in the bottom box to scale the Viewport by a percentage vertically.

Click to maintain the ratio of width to length as you size or scale the Viewport. Type a value in one box and the other box updates automatically to maintain the proportions.

Type a value to specify how far the extrusion recedes.

Provides a choice of predesigned bevels for the front face of the extruded 3D text.

Provides a choice of predesigned bevels for the back face of the extruded 3D text.

Type a value to specify a width for the bevel.

Type a value to specify a height for the bevel.

Provides controls that let you simulate light sources to create a shading effect.

Provides controls that lets you apply Ambient light. Ambient light is the equivalent of environmental light.

Provides a choice of predesigned texture fills.

Opens the Render Settings dialog box which allows you to specify the size and resolution of your image.

Projects a simulated light toward the text. You can position the Point light by dragging the light in the Preview box to the right of this button. Move the Brightness slider to adjust the intensity of the Point light.

Removes Point lights. Choose the Point light from the Preview box to the right of this button, and click this button.

Enable this check box to use the Brightness slider and Brightness box — which let you adjust the intensity of the selected Point light.

Opens the Color dialog box which lets you choose the color you want to apply to the text.

Lets you set the amount of light emanating from the selected Point light. Numbers near 0 make extruded surfaces appear darker; numbers near 100 make extruded surfaces appear lighter. You can also set the intensity by typing a value in the box beside the slider.

Confirms the Point light settings you specified and applies them to the text.

Shows a graphical representation of the Point light settings. You can alter the position of the light by dragging it.

Shows the basic colors available. To define a custom color, click the basic color closest to it, and click the Define Custom Colors button.

Displays any custom colors you have defined. To change the settings for a custom color, click a custom color box, and specify a different color.

Click to define a custom color. To define a custom color, click in the color matrix, or specify the hue, saturation, and luminosity, or define the red, green, and blue values in the boxes provided.

Click anywhere in the matrix to define a custom color. Use the slider to adjust the color's attributes. The result of your choice is displayed in the Color Solid box.

Adjusts the amount of white and black in the color.

Displays the custom color.

Type a value to specify a hue for the custom color. You can see the effect of changing this value in the color matrix. The values in the Red, Green, and Blue boxes also change.

Type a value to specify a saturation level for the custom color. You can see the effect of changing this value in the color matrix. The values in the Red, Green, and Blue boxes also change.

Type a value to specify the level of brightness for the custom color. You can see the effect of changing this value in the color matrix. The values in the Red, Green, and Blue boxes also change.

Type a value to specify the amount of red in the custom color. You can see the effect of changing this value in the color matrix. The values in the Hue, Saturation, and Luminosity boxes also change.

Type a value to specify the amount of green in the custom color. You can see the effect of changing this value in the color matrix. The values in the Hue, Saturation, and Luminosity boxes also change.

Type a value to specify the amount of blue in the custom color. You can see the effect of changing this value in the color matrix. The values in the Hue, Saturation, and Luminosity boxes also change.

Adds the custom color to the Custom Colors palette.

Lets you set the amount of light emanating from the light source. Numbers near 0 make extruded surfaces appear darker; numbers near 100 make extruded surfaces appear lighter. You can also set the intensity by typing a value in the box beside the slider.

Shows a graphical representation of the Ambient light settings. The circle represents the 3D text object.

Confirms the Ambient light settings you specified and applies them to the text.

Type a value to specify the width of the rendered image.

Type a value to specify the height of the rendered image.

Type a value to specify the resolution of the rendered image.

Displays the unit of measure.

Enable this check box to maintain the ratio of width to length. Type a value in one box and the other box updates automatically to maintain the proportions.

Click this button to return the object's original size settings.

Displays the object's original size.

Displays the size of the object as if the specified settings were applied.

Displays the render qualities which determine the resolution of the final two-dimensional image and the time it takes to render an image. Choose another quality from the list box to change it.

Type a value to rotate the text around the z-axis.

Type a value to rotate the text around the x-axis.

Type a value to rotate the object around the y-axis.

Move the slider to change the zoom level in the 3D Viewport. Higher values increase the zoom level; lower values decrease it. You can also set the zoom level by typing a value in the Zoom Interactive box.

Type a value to change the zoom level in the 3D Viewport. Higher values increase the zoom level; lower values decrease it. You can also set the zoom level by moving the Zoom Interactive slider.

Lets you choose from a list of predefined zoom levels.

Click to apply a wide angle lens.

Click this button to apply a normal lens.

Click this button to apply a telephoto lens.

Click this button to zoom in incrementally.

Click this button to zoom out incrementally.

Fits the 3D text object in the Viewport.

Move the slider to move the camera toward or away from the 3D text object. Positive values move the camera toward the text; negative values move the camera away from it. You can also set the walk level by typing a value in the Walk Interactive box.

Type a value to move the camera toward or away from the 3D text object. Positive values move the camera toward the text; negative values move the camera away from it. You can also set the walk level by moving the Walk Interactive slider.

Lets you choose from a list of predefined walk levels.

Click this move the camera toward the 3D text object incrementally.

Allows you to rotate the camera around the x-axis.

Allows you to rotate the camera around the y-axis.

Allows you to rotate the camera around the z-axis.

This slider works in combination with the Camera Revolve buttons. Move the slider to rotate the text object along an axis. You can also type a value in the Camera Rotation box.

Click to ignore the word that the Spell Checker flags as a misspelled word.

Click to remove the Ignore All command. The Spell Checker will flag misspelled words.

A suggested alternative for spelling. Click a suggestion to replace the underlined word with it.

Enable this command to have text in overlapping text frames flow around the selected object.

Case Click to capitalize the first letter of the first word.

Click to changes the case of text to small letters.

Click to capitalize all letters.

Click to capitalize the first letter of each word.

Click to reverse the text case. For example, changes lowercase letters to uppercase and vice versa.

This column displays the name of the missing font.

This column displays the name of font that will be used as a substitute for the missing font.

This column reflects the status of the substitution. You can use the substitute font to replace the missing font permanently or temporarily. Enable the Temporary or Permanent button to change the status of the substitution.

Displays the results of the font matching.

Enable this button to install the missing font.

Enable this to use the Panose substitute to replace the font.

Displays the fonts available for substitution. To change fonts, choose another from the list.

Enable this button to use the substitute font to replace the missing font for this session.

Enable this button to use the substitute font to always replace the missing font.

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.

"Tabs" that display pages containing sets of related controls. From left to right, Basic Settings page, Acceleration page, Colors page, and Miscellaneous Options page.

Click this button if you want to set the appearance of a blend by defining the number of intermediate shapes between the objects being blended.

Lets you set an exact spacing between the intermediate objects in a blend. This option is available only for blends that are attached to a path.

Lets you set the number of intermediate shapes you want between the start and end objects in a blend. If you set higher numbers, the shapes will be closer together.

Lets you rotate the intermediate objects in a blend as they progress from the start object to the end object. Negative values rotate the objects clockwise.

Enable the check box to rotate a blend's intermediate objects around a point halfway between the start and end objects' centers of rotation. This creates an arc shape. Disable the check box to rotate the objects around their own centers of rotation. The amount of rotation is equal to the value set in the Rotate box.

Enable this check box to stretch the selected blend over the path to which it's attached.

Enable this check box to rotate the selected blend's intermediate objects so that they match the shape of the path to which they're attached.

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

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

Enable this check box if you want to accelerate the change in size between the start and end objects (at the rate set using the Accelerate Objects slider).

Enable this check box if you want to accelerate fills/outlines and objects at the same rate. The Accelerate Fills/Outlines slider will automatically reflect any change in position of the Accelerate Objects slider.

Blends start and end objects' colors by following a direct path through the spectrum. This path progresses from the start object's color to the end object's color.

Blends the start and end objects' colors by following a clockwise path through the spectrum. This path progresses from the start object's color to the end object's color.

Blends the start and end objects' colors by following a counterclockwise path through the spectrum. This path progresses from the start object's color to the end object's color.

Shows the path the color progression will take through the spectrum as it moves from the original object's fill color to the last blended object's fill color. This path is indicated with a black line.

Displays a special mouse pointer that allows you to choose which nodes you want CorelDRAW to treat as the start and end objects' first nodes. By mapping nodes, you can change the way the objects are blended.

Displays a special pointer that lets you split a blend at an intermediate object. This creates a compound blend composed of two component blends. The object at which you split the original blend becomes the start object in one component blend and the end object in the other.

Recombines split blends. Hold down CTRL and select the component blend you want to fuse. If the start object can be fused, the Fuse Start button becomes available. If the start object is shared by three or more blend groups, a special pointer appears. Use this pointer to select an intermediate object that is at least one object removed from the end object with which you want to fuse.

Recombines split blends. Hold down CTRL and select the component blend you want to fuse. If the end object can be fused, the Fuse End button becomes available. If the end object is shared by three or more blend groups, a special pointer appears. Use this pointer to select an intermediate object that is at least one object removed from the end object with which you want to fuse.

Displays a menu that provides commands that let you show the start object in a blend or assign a new start object to a blend.

Displays a special mouse pointer that you can use to choose a new start object for the selected blend. When you select a new start object, CorelDRAW automatically re-routes the blend.

Highlights the start object in the selected blend.

Displays a menu containing commands that let you show the end object in a blend or assign a new end object to a blend.

Displays a special mouse pointer that you can use to choose a new end object for the selected blend. When you select a new end object, CorelDRAW automatically re-routes the blend.

Highlights the end object in the selected blend.

Displays a menu containing commands that let you show and edit the selected blend's blend path.

Displays a special mouse pointer that you can use to choose a new path for the selected blend. When you select a new path, CorelDRAW automatically re-routes the blend.

Highlights the path to which the selected blend is attached.

Separates the selected blend from the path along which it's blended. If you want, you can edit this path and re-attach the blend or attach the blend to a new path.

Applies all current settings (in the Blend Roll-Up) to the selected objects or blend.

Click the top button if you want to set the appearance of a blend by defining the number of intermediate shapes or "steps" between the start and end objects. Click the bottom button (only available for a blend attached to a path) if you want to specify an exact spacing between the intermediate objects.

If you chose the number of steps option to create the selected blend, you can use the top button to specify how many steps you want between the blend's start and end objects. If you chose the fixed spacing option (only available for a blend attached to a path), you can use the bottom box to specify the space you want between the intermediate objects in the selected blend.

Lets you rotate the intermediate objects in the selected blend as they progress from the start object to the end object. Negative values rotate these objects clockwise.

Click this button to rotate the selected blend's intermediate objects around a point halfway between the start and end objects' centers of rotation. This creates an arc shape. Click the button again to rotate the objects around their own centers of rotation. The amount of rotation is equal to the value set in the Rotate box.

Click this button if you want to accelerate the change in size between the start and end objects (at the rate set using the Blend Object Acceleration slider).

Click this button if you want to accelerate fills/outlines and objects at the same rate. The Blend Color Acceleration slider will automatically reflect any change in position of the Blend Object Acceleration slider.

Displays a set of controls that let you map the nodes in a blend, split a blend, or fuse a split blend.

"Tabs" that display pages containing sets of related controls. From left to right, Basic Settings page, Colors page.

The controls in this section let you determine the method with which concentric shapes are applied to the selected object in your drawing.

Creates concentric shapes inside the selected object that get progressively smaller until they reach its center. Use the Offset control to specify the spacing between the shapes.

Creates concentric shapes inside the selected object that get progressively smaller as they approach its center. You can specify the number of shapes created with the Steps control and the spacing between them with the Offset control.

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

Use this box to specify the distance you want between contour shapes. The units used are those specified for the horizontal ruler on the Rulers page in the Options dialog box.

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

Creates a color progression that passes through the color spectrum in a straight line from the original object's fill color to the last contour shape's fill color.

Creates a color progression that passes through the color spectrum in a clockwise path from the original object's fill color to the last contour shape's fill color.

Creates a color progression that passes through the color spectrum in a counterclockwise path from the original object's fill color to the last contour shape's fill color.

Shows the path the color progression will take through the spectrum as it moves from the original object's fill color to the last contour shape's fill color. This path is indicated with a black line.

Lets you assign an outline color to the last contour shape. When you apply your settings, the new object will display a progression between the original object's outline color and the last contour shape's outline color.

Lets you assign a fill color to the last contour shape. When you apply your settings, the new object will display a progression between the original object's fill color and the last contour shape's fill color.

Available only when the original object uses a fountain fill, this color picker allows you to choose the start color in the fountain fill that will be applied to the last contour shape. Use the color picker below this to choose the fountain fill's end color.

Available only when the original object uses a fountain fill, this color picker allows you to choose the end color in the fountain fill that will be applied to the last contour shape. Use the color picker above this one to choose the fountain fill's start color.

Applies the current contour settings to the selected object.

Use this box to specify the number of contour shapes you want created. If the Inside button is enabled, the Offset value takes precedence over the Steps value. If the Offset value is set too high, for example, CorelDRAW may reach the center of the object before it can create the number of steps specified. If you enable the To Center button, CorelDRAW automatically places as many contour shapes as possible given the offset value.

Lets you assign a fill color to the last contour shape. When you apply your settings, the new object will display a progression between the original object's fill color and the last contour shape's fill color. If the original object uses a fountain fill, this color picker sets the start color in the fountain fill that is applied to the last contour shape. Use the End Fountain Fill Color picker to set the end color.

Available only when the original object uses a fountain fill, this color picker allows you to choose the end color in the fountain fill that will be applied to the last contour shape. Use the Fill Color picker this one to choose the fountain fill's start color.

Lets you distort the selected object either by pushing the object's nodes away from the center of the distortion or by pulling the object's nodes toward the center of the distortion. You can distort the object using the Push And Pull distortion controls in the Drawing Window or on the Property Bar.

Type an amplitude value to determine the amount of Push or Pull distortion you want to apply to the selected object. You can type values from -200 to 200. Values in the -200 to -1 range apply a Pull distortion, while values in the 1 to 200 range apply a Push distortion. As the values approach the outer limits of the range, a more pronounced Push or Pull distortion is applied to the object.

Lets you apply a Zipper distortion to the selected object. You can apply a basic Zipper distortion using the controls in the Drawing Window or a more advanced Zipper distortion using the controls on the Property Bar.

Type an amplitude value to determine the amount of Zipper distortion you want to apply to the selected object. You can type values from 0 to 100. High values produce a more pronounced Zipper distortion.

Type a frequency value to determine the number of zipper points per segment you want to apply to the selected object. You can type values from 0 to 100. High values produce a greater zipper frequency.

Lets you randomize the existing Zipper distortion for the selected object. Random Zipper distortion is applied when this button appears pressed.

Lets you smooth the points of the existing Zipper distortion for the selected object. Smooth Zipper distortion is applied when this button appears pressed.

Lets you emphasize the existing Zipper distortion in a specific area of the selected object. Local Distortion mode is enabled when this button appears pressed. After you enable Local Distortion mode, drag the diamond-shaped reposition handle in the Drawing Window to localize the distortion effect.

Lets you apply a Twister distortion to the selected object. You can apply a Twister distortion using the controls in the Drawing Window or the controls on the Property Bar.

Lets you twist the selected object in a clockwise direction. Clockwise Rotation mode is enabled when this button appears pressed.

Lets you twist the selected object in a counterclockwise direction. Counterclockwise Rotation mode is enabled when this button appears pressed.

Displays the number of complete 360-degree rotations that are applied to the selected object. Complete rotations are measured from the Horizontal Line Of Origin. You can type a value in this box to increase the amount of rotation applied to the object in 360-degree steps. This control offers coarse rotation adjustment and works in conjunction with the Additional Degrees control.

Displays the number of additional degrees of rotation, beyond the Horizontal Line Of Origin, that are applied to the selected object. You can type a value between 0 and 359 in this box to increase the amount of rotation applied to the object. This control offers fine rotation adjustment and works in conjunction with the Complete Rotations control.

Lets you add a new distortion to an object with an existing distortion. For example, you can click this button and add a Zipper distortion to an object with a Twister distortion.

Lets you position a selected object's distortion effect at the exact center of the object.

Converts objects to curve objects.

Adds a rectangular envelope to the selected object. By dragging the envelope's nodes, you can reshape it in the manner set using the four Editing Mode buttons (found under the Add Preset button). When you click the Apply button, CorelDRAW reshapes the selected object based on the shape of the envelope.

Displays a selection of pre-shaped envelopes. Click the envelope you want, then apply it to the selected object. You can also edit the envelope before applying it to the object.

Enables Straight Line envelope editing mode. Using this mode, you can drag an envelope node horizontally or vertically to change the envelope's shape but maintain its straight lines.

Enables Single Arc envelope editing mode. Using this editing mode, you can drag an envelope handle horizontally or vertically to add a single-arc curve to the shape of the envelope.

Enables Double Arc envelope editing mode. Using this editing mode, you can drag an envelope handle horizontally or vertically to add a double-arc curve to the shape of the envelope.

Enables Unconstrained envelope editing mode. Using this mode, you can drag an envelope handle in any direction to make the envelope any shape you want. In this mode, handles move freely and have control points. You can use these control points to make precise adjustments to the shape of the envelope. You can also marquee select multiple handles with the Shape tool and move them as a unit.

Determines the mapping mode—that is, the way CorelDRAW fits the object to the envelope. You can choose Original, Horizontal, Vertical, or Putty mode for shapes and Artistic text. If you're working with Paragraph text, the Envelope Roll-Up automatically reverts to Text mode. See the online Help for a detailed description of each of these mapping modes.

Enable this check box to keep CorelDRAW from converting the selected object's straight lines to curves when you apply the envelope.

Allows you to create an envelope based on the shape of any object and apply it to the selected object. When you click this button, a special mouse pointer appears. Use this pointer to click the object from which you want to create the envelope. The envelope you create is automatically applied to the object that is currently selected.

Reverses any changes to the envelope since it was last applied. If you added a new envelope without applying it, clicking Reset Envelope removes it.

Applies the envelope (with its editing mode and mapping settings) to the selected object.

Lets you add additional nodes to the selected envelope. Adding envelope nodes allows you to make minute adjustments to give the envelope a more complex shape. To add envelope nodes, you must use Unconstrained envelope editing mode.

Lets you delete the selected node from an envelope. Deleting nodes from an envelope simplifies the envelope's shape. To delete envelope nodes, you must use Unconstrained envelope editing mode.

Lets you change the selected envelope segment from a curve segment to a straight segment. By changing the segment's type, you change the way the envelope reacts when it's edited. To change the envelope segment type, you must use Unconstrained envelope editing mode.

Lets you change the selected envelope segment from a straight segment to a curve segment. By changing the segment's type, you change the way the envelope reacts when it's edited. To change the envelope segment type, you must use Unconstrained envelope editing mode.

Lets you change the selected envelope node to a Cusp node. By changing a node's type, you change the way the envelope segments on either side pass through the node. This changes the shape of the envelope, which in turn changes the effect it has on the object. To change an envelope node type, you must use Unconstrained envelope editing mode.

Lets you change the selected envelope node to a Smooth node. By changing a node's type, you change the way the envelope segments on either side pass through the node. This changes the shape of the envelope, which in turn changes the effect it has on the object. To change an envelope node type, you must use Unconstrained envelope editing mode.

Lets you change the selected envelope node to a Symmetrical node. By changing a node's type, you change the way the envelope segments on either side pass through the node. This changes the shape of the envelope, which in turn changes the effect it has on the object. To change an envelope node type, you must use Unconstrained envelope editing mode.

Adds a rectangular envelope to the selected object. By dragging the envelope's nodes, you can reshape it in the manner set using the four envelope editing mode buttons — Straight Line, Single Arc, Double Arc, and Unconstrained. CorelDRAW automatically reshapes the selected object based on the shape of the envelope.

Displays a selection of pre-shaped envelopes. Click the envelope you want to apply to the selected object.

Determines the mapping mode—that is, the way CorelDRAW fits the object to the envelope. You can choose Original, Horizontal, Vertical, or Putty mode for shapes and Artistic text. See the online Help for a detailed description of each of these mapping modes.

Lets you remove envelopes one at a time, starting with the one you applied most recently, from the selected object. If you clear all envelopes, you're left with the original object. Before you clear an envelope, you have to remove any effects that were applied to the object after you applied the envelope.

"Tabs" that display pages containing sets of related controls. From left to right, Vanishing Point Page, 3D Rotation Page, Lighting Page, Fill Color Page, and Bevels Page.

Displays the effect that the selected extrusion type would have on an object (in this case, a rectangle).

Lets you choose which type of extrusion you want to apply to the selected object.

Lets you set the attributes of the extrusion's vanishing point. Using this list box, you can choose to lock the vanishing point to the object or page, copy the vanishing point from another extrusion, or share another extrusion's vanishing point.

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

Switches the display of the Vanishing Point Page between controls that let you choose the Extrusion type and depth and controls that let you position the vanishing point precisely.

Provides controls that let you set the horizontal and vertical coordinates of the extrusion's vanishing point relative to the page origin or the center of the selected object (depending on which of the Measured From options you select).

Lets you set the horizontal position of the extrusion's vanishing point relative to the page origin or the center of the selected object (depending on which of the Measured From options you select).

Lets you set the vertical position of the extrusion's vanishing point relative to the page origin or the center of the selected object (depending on which of the Measured From options you select).

Provides controls that let you indicate whether you want to define the extrusion's vanishing point relative to the page origin or the center of the selected object.

Enable this button if you want to position the vanishing point relative to the 0,0 points on the rulers.

Enable this button if you want to position the vanishing point relative to the center of the selected object.

Tool for rotating the selected object. Click and drag the Corel logo to rotate it. As you rotate the logo, a dotted wireframe depiction of the object appears in the Drawing Window to show what effect the current rotation would have if you applied it.

Click this button to cancel the current rotation and return the object to its previously applied position.

Displays a second method of setting the rotation of the selected object. You can choose to rotate the object by setting specific values or by dragging with the mouse.

Lets you specify a precise amount of vertical rotation. You can set values from -360 to 360.

Lets you specify a precise amount of horizontal rotation. You can set values from -360 to 360.

Lets you specify a precise amount of clockwise or counterclockwise rotation. To rotate the object counterclockwise, set a positive value. To rotate the object clockwise, set a negative value.

Allows you to position light sources in three-dimensional space around the selected extrusion. When you add a light source, it appears as a numbered circle on the wireframe box shown here. You can drag this circle to place it at any point where two of the box's lines meet. The currently selected light source appears black, while other light sources are colored according to their intensity: dark gray for low intensity, white for high intensity. The extrusion is represented by a gray sphere inside this box.

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

Projects a simulated light toward the selected extrusion. You can position the light source by dragging circle 2 in the preview box to the right of this button. Move the Intensity slider to adjust the intensity of the light source. To remove the light source, click this button a second time.

Projects a simulated light toward the selected extrusion. You can position the light source by dragging circle 3 in the preview box to the right of this button. Move the Intensity slider to adjust the intensity of the light source. To remove the light source, click this button a second time.

Lets you set the amount of light emanating from the selected light source (displayed as the black circle in the preview box above this slider). Numbers near 0 make extruded surfaces appear darker; numbers near 100 make extruded surfaces appear lighter. You can also set the intensity by typing a value in the box beside the slider.

Enable this check box to ensure best results when you add light sources to an extruded object. Full color range combines light and dark shades (brightness and saturation) precisely, creating a more realistic extrusion. If you disable this check box, CorelDRAW uses a more basic shading process.

The controls in this section let you set color properties for the extruded surfaces of the selected object.

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

Enable this option (available only when you enable the Use Object Fill option) if you want to fill the entire extrusion with a pattern, texture, or bitmap. When this check box is disabled, CorelDRAW applies a copy of the texture, pattern, or bitmap to each of the extruded surfaces.

Enable this option to apply a different color to the extruded surfaces of the control object. You can specify the color you want with the Using color picker. CorelDRAW applies the color you choose to the extruded surfaces only.

Use this color picker (available only when you enable the Solid Fill option) to choose a fill color for the extruded surfaces. Click the button to display a color palette, then click the color you want.

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

Use this color picker (available only when you enable the Shade fill option) to choose the shade color from which you want the extruded surfaces to fade.

Use this button (available only when you enable the Shade fill option) to choose the shade color to which you want the extruded surfaces to fade.

Enable this check box if you want to apply the current fill settings to the selected object's beveled surfaces as well as its extruded surfaces (if it has any). Disable this check box if you want to apply a specific fill to beveled surfaces.

Enable this check box if you want to apply beveled surfaces to the selected object.

Enable this check box if you want to apply beveled surfaces only — no extruded surfaces to the selected object. Disable this check box if you want to apply both beveled and extruded surfaces to the selected object.

Shows a graphical representation of the current bevel depth and bevel angle settings. You can alter these settings by typing new values in the Bevel Depth and Bevel Angle boxes or by dragging the small white square in this preview box. If you drag this square, the Bevel Depth and Bevel Angle boxes automatically reflect your changes.

Lets you set the depth of the beveled surfaces.

Lets you set the angle of the beveled surfaces.

Puts the selected extrusion in "edit mode." If you want to edit the extrusion using the Extrude Roll-Up, you must click this button first. You'll know an extrusion is in edit mode if its vanishing point marker (indicated with an X) is displayed in the Drawing Window.

Confirms the extrude and bevel settings you specified and applies them to the selected object.

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

Enable this button if you want to position the vanishing point relative to the 0,0 points on the rulers. The button is enabled when it appears pressed.

Enable this button if you want to position the vanishing point relative to the center of the selected object. The button is enabled when it appears pressed.

Lets you set rotation values for the selected object. Boxes 1 and 2 let you specify a precise amount of vertical and horizontal rotation. You can set values from -360 to 360. Box 3 lets you specify a precise amount of clockwise or counterclockwise rotation. To rotate the object counterclockwise, set a positive value. To rotate the object clockwise, set a negative value.

Resets all Extrude Rotation values to 0 for the selected object.

Enable this button to access additional Property Bar controls that let you set color properties for the extruded surfaces of the selected object. This button is enabled when it appears pressed.

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

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

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

If the extrusion uses a solid fill, use this color picker to choose the color you want to apply to the extruded surfaces. If the extrusion uses a shade fill, use this color picker to choose the color from which you want the extruded surfaces to fade.

Use this color picker (available only if the selected extrusion uses a shade fill) to choose the color to which you want the extruded surfaces to fade.

Enable this button to have beveled surfaces use the same fill as the extruded surfaces.

Use this color picker to apply a specific fill color to the selected object's beveled surfaces. This color picker appears only when you disable the Use Extrude Fill For Bevel button.

Enable this button (available only when you enable the Use Object Fill button) if you want to fill the entire extrusion with a pattern, texture, or bitmap. When this button is disabled, CorelDRAW applies a copy of the texture, pattern, or bitmap to each of the extruded surfaces. This button is enabled when it appears pressed.

Enable this button to access additional Property Bar controls that let you set bevel properties for the selected control object. This button is enabled when it appears pressed.

Enable this button if you want to apply beveled surfaces to the selected object.

Enable this button if you want to apply beveled surfaces only — no extruded surfaces to the selected object. Disable this button if you want to apply both beveled and extruded surfaces to the selected object. This button is enabled when it appears pressed.

Enable this button to access additional Property Bar controls that let you set lighting properties for the extruded surfaces of the selected object. This button is enabled when it appears pressed.

Allows you to position light sources in three-dimensional space around the selected extrusion. When you add a light source, it appears as a numbered circle on the wireframe box shown here. You can drag this circle to place it at any point where two of the box's lines meet. The currently selected light source appears black, while other light sources are colored according to their intensity: dark gray for low intensity, white for high intensity. The extrusion is represented by a gray sphere inside this box.

The Intensity slider lets you set the amount of light emanating from the selected light source. Numbers near 0 make extruded surfaces appear darker; numbers near 100 make extruded surfaces appear lighter. You can also set the intensity by typing a value in the box beside the slider.

Enable this button to project a simulated light toward the selected extrusion. You can position the light source in the Extrude Lighting preview box by dragging circle 1. Move the Intensity slider to adjust the intensity of the light source. To remove the light source, disable this button. This button is enabled when it appears pressed.

Enable this button to project a simulated light toward the selected extrusion. You can position the light source in the Extrude Lighting preview box by dragging circle 2. Move the Intensity slider to adjust the intensity of the light source. To remove the light source, disable this button. This button is enabled when it appears pressed.

Enable this button to project a simulated light toward the selected extrusion. You can position the light source in the Extrude Lighting preview box by dragging circle 3. Move the Intensity slider to adjust the intensity of the light source. To remove the light source, disable this button. This button is enabled when it appears pressed.

Enable this button to ensure best results when you add light sources to an extruded object. Full color range combines light and dark shades (brightness and saturation) precisely, creating a more realistic extrusion. If you disable this button, CorelDRAW uses a more basic shading process. This button is enabled when it appears pressed.

Provides a preview of the lens selected in the Lens Type list box.

Lets you choose from the eleven lens effects and the No Lens Effect option. The controls displayed in the roll-up vary according to the lens you select. Choose the No Lens Effect option to remove a lens effect from the selected object.

Lets you specify the rate by which the current lens will brighten the colors of the objects under it. You can specify a Brighten rate between -100% and 100%. At 100%, the colors approach white. At 0%, the lens has no effect. At -100%, the colors approach black.

Lets you specify the rate by which the color of the Color Add lens mixes with colors under it. You can specify a Color Add rate between 0% and 100%, where 100% results in maximum color mixing.

Lets you choose the color of the Color Add lens. Click the color picker to display a palette, then select the color you want. If you place a Color Add lens over an object filled with white, the lens retains its settings; however, the lens color is not displayed.

Lets you specify the strength of the Color Limit lens. You can specify any value between 0 and 100%. The value you enter here controls the rate by which the lens filters out all colors under the lens except the one you specify in the Color box. For example, if you place a green lens over an object, the lens filters out all colors except green within the lens area. A rate of 100% allows only green to show through, while lower settings allow other colors to show through.

Lets you choose the color of the Color Limit lens. Click the color picker to display a palette, then select the color you want.

Lets you select the type of Custom Color Map lens you want. You can choose from Direct Palette, Reverse Rainbow, and Forward Rainbow. These options control the direction in which the lens passes through the spectrum as it displays colors between the start and end colors you specify.

Lets you choose the color that starts the color range you want to display using the Custom Color Map lens. Click this color picker to display a palette, then select the color you want. The appearance of colors behind the lens depends on the color at the end of the range (set using the To color picker) and the type of Custom Color Map lens you choose.

Switches the colors displayed on the From and To color pickers.

Lets you choose the color that ends the color range you want to display using the Custom Color Map lens. Click this color picker to display a palette, then select the color you want. The appearance of colors behind the lens depends on the color at the start of the range (set using the From color picker) and the type of Custom Color Map lens you choose.

Lets you specify the percentage by which you want the Fish Eye lens to distort and magnify the objects under it. You can specify values between -1000 and 1000.

Lets you rotate the palette to determine where color mapping begins. You can choose a value between 0 and 100%. A value of 0 or 100% causes mapping to begin at the start of the palette (white), and move to the right (through cyan, blue, etc.). A value of 50% causes mapping to begin halfway through the palette (red) and move to the right and then back to the start of the palette.

Lets you specify the factor by which the lens will magnify the objects under it. You can specify magnification factors from 1 to 100.

Lets you select a color for the Tinted Grayscale lens. Click this color picker to display a palette, then select the color you want. Colors under the lens are mapped from the lens color to an equivalent tonal color of the lens. For example, a blue lens over a light colored object creates light blue, while the same lens over a dark colored object creates dark blue.

Lets you set the transparency rate of the lens. As you increase the rate value, the object becomes more transparent. At 1%, the lens is almost completely opaque, while at 100%, the lens is completely transparent.

Lets you select a color for the Transparency lens. Click this color picker to display a palette, then select the color you want. The color you choose overrides the color of any objects under the lens. You can increase or decrease the transparency rate of the lens using the Rate box.

Enable this check box if you want to display the outlines of objects behind the lens using a specific color. You can use the Outline color picker to choose a color. If you disable this check box, all outlines displayed through the lens will appear transparent.

Lets you choose a color for all outlines displayed through the lens. You must have the Outline check box enabled to have this color appear. If you disable the Outline check box, outlines behind the lens will appear transparent.

Enable this check box if you want to display the fills of objects behind the lens using a specific color. You can use the Fill color picker to choose a color. If you disable this check box, all fills displayed through the lens will appear transparent.

Lets you choose a color for all fills displayed through the lens. You must have the Fill check box enabled to have this color appear. If you disable the Fill check box, fills behind the lens will appear transparent.

Creates a duplicate of the area to which you apply a lens and freezes this duplicate inside the lens. This allows you to move the lens without changing its contents. The duplicate and the lens are grouped.

Enable this check box if you want to view and/or edit the current lens's viewpoint — the center of the area being displayed through the lens. When you enable the check box, the Edit button appears. If you click this button, CorelDRAW displays the viewpoint in the Drawing Window (indicated by an X). In addition, the Lens Roll-Up changes to display a set of controls that allow you to position the viewpoint at an exact coordinate. You can use these boxes to position the viewpoint or use the Pick tool to drag the viewpoint right in the Drawing Window.

Displays a set of controls that allow you to position the selected lens's viewpoint at an exact coordinate. Also displays a viewpoint marker (indicated by an X) in the Drawing Window. If you want, you can move the viewpoint by dragging this marker with the Pick tool.

Lets you set the horizontal position of the lens's viewpoint relative to the ruler origin.

Lets you set the vertical position of the lens's viewpoint relative to the ruler origin.

Click this button to indicate that you've finished positioning the viewpoint and want to see the basic controls for the selected lens type. Don't forget to click Apply to save your changes.

Enable this check box if you want the lens effect to be displayed only where the lens covers other objects. Disable this check box if you want to display the lens effect even where it covers empty spaces in your drawing.

Applies the current lens settings to the selected object(s).

Type values in these boxes to position the drop shadow along the horizontal and vertical axes in relation to the selected object.

Lets you type a value between 0 and 100 to define the selected object's drop shadow feathering properties. Low values create a more subtle feathering effect, while high values create a more pronounced feathering effect.

Lets you type a value between 0 and 100 to define the opacity of the selected object's drop shadow. Low values produce a less opaque drop shadow, while high values produce a more opaque drop shadow.

Lets you choose a direction in which to feather the selected object's drop shadow. You can choose to feather the drop shadow toward the inside from the shadow's edges, to the outside of the shadow's edges, or the average of the two directions.

Lets you choose an edge style to apply to the selected object's drop shadow.

Lets you choose a color to apply to the selected object's drop shadow.

If you want more control over the pattern transparency, click the Edit Transparency button to access the Pattern dialog box.

Displays the types of transparencies available.

To change the opacity used for the beginning of the transparency, move the Starting Transparency slider. Lower values (less than 20) produce a more opaque transparency. Higher values (over 80) produce a more transparent transparency.

Enable this button to apply a linear fountain transparency to the selected object in your drawing. The button is enabled when it appears pressed. A transparency that shows a smooth graduation between two transparencies in a straight line.

Enable this button to apply a radial fountain transparency to the selected object in your drawing. The button is enabled when it appears pressed. A transparency that shows a smooth graduation from one transparency to another in a radial fashion. The two transparency handles on either end of the transparency arrow represent the radius of the transparency. The outer handle can be used to change the outer transparency and alter the size of the circle, the inner one to move the circle and alter the center transparency level.

Enable this button to apply a conical fountain transparency to the selected object in your drawing. The button is enabled when it appears pressed. A transparency that shows a smooth graduation in a circular path that radiates from the center of the object. It starts at the first transparency, reaches the second half way around the circle, and returns to the original level at the start position.

Enable this button to apply a square fountain transparency to the selected object in your drawing. The button is enabled when it appears pressed. A transparency that shows a smooth graduation in a series of concentric squares that radiate from the center of the object outwards.

Move this slider to determine the opacity of the transparency. Lower values (less than 20) produce a more opaque effect. Higher values (over 80) produce a more transparent effect.

The Angle (top box) changes the slant of linear, conical, and square fountain transparencies. Changing the angle of gradation effects the appearance of the fountain transparency. Positive values rotate the transparency counter-clockwise; negative values rotate it clockwise. Radial fountain transparencies, however, progress in a series of concentric circles, so you cannot change their angle.

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

Creates a two-color bitmap pattern, which only includes the two colors that you assign.

Creates a full-color bitmap pattern, which is a regular color picture (like you might get with an electronic photograph).

Creates a vector pattern, which is a pattern composed of lines and fills, instead of dots of color like a bitmap. These pictures are smoother and more complex than bitmap images and are generally easier to manipulate.

Displays a preview of the fill with the current parameters. Click the color picker, then choose a pattern from the list that appears.

To change the opacity used for the end of the transparency, move the Ending Transparency slider. Lower values (less than 20) produce a more opaque transparency. Higher values (over 80) produce a more transparent transparency.

Shows the current texture library. Click in this field to get a drop-down list of available texture libraries, then choose the name of the texture you want.

Displays a list of Merge Modes. Merge modes determine how the color of a transparency is combined with the color of objects that appear below the transparency. Merge modes are available for fountain, pattern, and texture transparencies. The effect is dependent upon the colors that are contained within the transparency and the object. CorelDRAW offers 19 different merge modes for you to experiment with.

Fixes the current contents of a lens. You can then move the lens without changing what's displayed through it. Changes you make to the objects seen through the lens have no effect on the lens contents.

Remove an object's transparency so that objects behind the transparency show through.

Menu items

Repeats the last effect filter applied to the current image, and retains the same settings (the filter's dialog box won't reopen). If you haven't used a filter since you opened Corel PHOTO-PAINT, this command is grayed out.

Opens the Undo Or Checkpoint dialog box, which lets you increase the number of Undo levels, checkpoint the image in its current state, or continue without changing the number of Undo levels or checkpointing the image. Enable the Increase Undo Levels To button to make the Undo command available for all the objects included in the Repeat command. The last effect filter applied to the active image is repeated on all visible objects, and retains the same settings (the filter's dialog box won't reopen). If you haven't used a filter since you opened Corel PHOTO-PAINT, this command is not available.

If one or more objects are selected, the Undo Or Checkpoint dialog box opens, which lets you increase the number of Undo levels, checkpoint the image in its current state, or continue without changing the number of Undo levels or checkpointing the image. Enable the Increase Undo Levels To button to make the Undo command available for all the objects included in the Repeat command. The last effect filter applied to the active image is repeated on all selected objects, and retains the same settings (the filter's dialog box won't reopen). If you haven't used a filter since you opened Corel PHOTO-PAINT, this command is not available.

Lets you ignore the active object when you choose the Repeat, Last Effect To All Visible, or the Repeat, Last Effect To All Selected command.

Opens the Band Pass dialog box, which allows you to adjust the balance of sharp and smooth areas in your image.

Opens the Displace dialog box, which allows you to alter your image using a displacement map (you can use any bitmap image as a displacement map). The Displace filter evaluates the color value of pixels in both images and then shifts the active image according to the values of the displacement map.

Opens the Edge Detect dialog box, which finds the edges of elements in your image, then converts them to lines on a background of a single color.

Opens the Offset dialog box, which allows you to change the position of your image on its background.

Opens the Pixelate dialog box, which allows you to break up your image into square, rectangular, or concentric arc cells.

Opens the Puzzle dialog box, which allows you to break down your image into puzzle-like pieces or blocks that resemble a jigsaw puzzle.

Opens the Ripple dialog box, which allows you to create vertical or horizontal rippled waves throughout your image.

Opens the Shear dialog box, which allows you to distort an image along a path that you define using a shear curve.

Opens the Swirl dialog box, which allows you to create a swirling vortex of distortion on your image. You can select the direction and angle of the distortion.

Opens the Tile dialog box, which allows you to reproduce your image as a series of tiles on a grid.

Opens the Trace Contour dialog box, which allows you to trace image edges.

Opens the User Defined dialog box, which allows you to design your own effect filter using a convolution matrix.

Opens the Wet Paint dialog box, which allows you to create the illusion that your image is a painting that is still wet and dripping.

Opens the Wind dialog box, which allows you to smear your image in a specific direction to create the effect of wind blowing across your image.

Opens the Whirlpool dialog box, which allows you to apply a pattern of fluid streamlines over your image.

Opens the 3D Rotate dialog box, which allows you to rotate your image as if it were one side of a three-dimensional box.

Opens the Boss dialog box, which allows you to create a raised area on your image based on the edges of a masked selection.

Opens the Emboss dialog box, which allows you to transform your image into a relief.

Opens the Glass dialog box, which allows you to make your image appear as if a three-dimensional, semi-transparent glass object has been placed over it.

Opens the Map To Object dialog box, which allows you to wrap your image around a sphere or cylinder.

Opens the Mesh Warp dialog box, which allows you to distort your image by manipulating the panels of a grid.

Opens the Page Curl dialog box, which allows you to create the impression that a corner of your image has rolled in on itself.

Opens the Perspective dialog box, which allows you to create the sense of three-dimensional depth, as if your image were on a flat plane receding into the distance.

Opens the Pinch/Punch dialog box, which allows you to warp your image by either "pinching" your image away from you or "punching" it toward you.

Opens the Zig Zag dialog box, which allows you to distort an image by bending the image lines that run from the center of the image to its edge.

Opens the Blur Control dialog box, which gives you access to five blur filters at the same time.

Opens the Noise Control dialog box, which gives you access to nine noise filters at the same time.

Opens the Sharpness Control dialog box, which gives you access to five sharpen filters at the same time.

Opens the Canvas dialog box, which allows you to add various textures to your image.

Opens the Glass Block dialog box, which allows you to create the effect of viewing your image through thick glass blocks.

Opens the Impressionist dialog box, which allows you to convert your image to impressionist style brushstrokes.

Opens the Smoked Glass dialog box, which allows you to apply a transparent, colored tint over your image.

Opens the Vignette dialog box, which allows you to frame your image in a variety of ways.

Opens the Directional Smooth dialog box, which allows you to smooth edges and surfaces to give them anti-aliased edges without distorting your image.

Opens the Gaussian Blur dialog box, which allows you to produce a hazy effect. The image is blurred according to a gaussian distribution.

Opens the Jaggy Despeckle dialog box, which allows you to create a soft, blurred effect with minimal distortion.

Opens the Low Pass dialog box, which allows you to remove sharp edges and detail from an image and leaves smooth gradients and low frequency detail.

Opens the Motion Blur dialog box, which allows you to create the illusion of motion in your image.

Opens the Radial Blur dialog box, which allows you to create a blurring effect that radiates from a point you set.

Opens the Smooth dialog box, which allows you to tone down differences in adjacent pixels while smoothing the overall image or selected area.

Opens the Soften dialog box, which allows you to smooth and tone down harsh edges with only minimal loss of image detail.

Opens the Bit Planes dialog box, which allows you to reduce your image to basic RGB color components and emphasize tonal changes.

Opens the Halftone dialog box, which allows you to give your image the appearance of a color halftone.

Opens the Psychedelic dialog box, which allows you to change the colors in your image into bright, psychedelic colors.

Opens the Solarize dialog box, which allows you to transform colors . The effect depends on the relative amount of each color component.

Opens the Add Noise dialog box, which allows you to add random pixels with different types of distribution.

Opens the Diffuse dialog box, which allows you to spread out the pixels of your image to create the effect of an out-of-focus lens.

Opens the Dust and Scratch dialog box, which allows you to reduce image noise. Use this filter with a mask selection to repair dust and scratch damage.

Opens the Maximum dialog box, which allows you to brighten pixel values based on the maximum pixel value of neighboring pixels.

Opens the Median dialog box, which allows you to remove noise and detail by sorting the colors of adjacent pixels in your image.

Opens the Minimum dialog box, which allows you to darken an image by adjusting pixel values based on the minimum pixel value of neighboring pixels.

Opens the Remove Moire dialog box, which allows you to remove undesired wave patterns created by conflicting halftone dot patterns.

Opens the Remove Noise dialog box, which allows you to soften your image and reduce the speckled effect that can occur during the scanning or video-capturing process.

Opens the 3D Stereo Noise dialog box, which allows you to create a stereogram (three-dimensional image) out of line art and simple images that have well-defined edges.

Opens the Lens Flare dialog box, which allows you to produce rings of light on your image that simulate the flare that appears on a photograph when the camera is aimed toward a direct bright light.

Opens the Lighting Effects dialog box, which allows you to add light sources to your image.

Opens the Adaptive Unsharp dialog box, which allows you to sharpen edge detail by statistical analysis of the values of neighboring pixels.

Opens the Directional Sharpen dialog box, which analyzes neighboring pixels to determine the direction in which to apply the greatest amount of sharpening.

Opens the Find Edges dialog box, which allows you to detect the outlines of forms in your image and convert the outlines to soft or solid lines.

Opens the High Pass dialog box, which allows you to remove low-frequency detail and shading.

Opens the Sharpen dialog box, which allows you to accentuate the edges in your image by finding the edges and increasing the contrast between adjacent pixels.

Opens the Unsharp Mask dialog box, which allows you to accentuate edge detail and focus blurred areas in your image.

Common controls

Toggles between the on-screen preview and a preview within the dialog box.

Enables the single, large Result Window Preview mode, or disables the on-screen preview.

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

Click to have the Result window automatically update to reflect any changes you make to settings in the dialog box.

Click to open a menu, which allows you to access effects filters. The filters displayed in the menu vary depending on the dialog box from which you access them.

Click to reset all controls in the dialog box to their default settings.

Displays how your image looks before you apply the effect.

Displays how your image would look if you applied the effect using the current settings. Click Preview to update the Result window, or click the lock button to have the Result window update continuously.

Enable to display Original and Result windows.

2D Effects

Band Pass

Move the slider to adjust the size of the inner band radius. This band specifies the low-frequency components of an image.

Move the slider to adjust the size of the outer band radius. This band specifies the high-frequency detail of an image.

Move the Inner Band slider to adjust the weighting of the inner band. To eliminate smooth areas, set the inner band weighting to 0.

Move the Middle Band slider to adjust the weighting of the middle band. To eliminate intermediate areas, set the middle band weighting to 0.

Move the Outer Band slider to adjust the weighting of the outer band. To eliminate sharp areas, set the outer band weighting to 0.

Displays a graphic representation of the bands, which represents the frequency response of your image. To adjust the size of the bands, move the Inner Radius and Outer Radius sliders.

Displace

Click to tile the displacement map over your image.

Click to stretch the displacement map to cover the original image.

Click to stretch the edges of your image to fill in areas left empty by the displacement process.

Click to use the opposite edge of your image to fill in areas left empty by the displacement process.

Move the slider to shift your image horizontally from left to right.

Move the slider to shift your image vertically from top to bottom.

Displays the selected displacement map.

Displays the name of the selected displacement map.

Click to open the Load Displacement Map Files dialog box, which allows you to load an image to use as a displacement map.

Edge Detect

Click to apply a white fill to all areas of your image that are not part of the outlined image.

Click to apply a black fill to all areas of your image that are not part of the outlined image.

Click to apply the color you choose to all areas of your image that are not part of the outlined image.

Click the down arrow, and click a color from the color picker to choose a color. Click the Others button to create or select a custom color.

Click to ignore the empty areas and leave them unfilled.

Use to select a color from the image.

Move the slider to set the intensity of the effect.

Offset

Move the slider to adjust the amount of horizontal shifting.

Move the slider to adjust the amount of vertical shifting.

Enable this check box to set the horizontal and vertical shift values in relation to the size of the object. With a vertical shift value of 50, your image will shift along the vertical plane a distance equal to exactly half the vertical size of the image.

Click to use the opposite edge of the image to fill the empty areas.

Click to stretch the edges of the image to fill in empty areas.

Click to fill the empty areas with the color you choose.

Pixelate

Click to break up your image into square blocks.

Click to break up your image into rectangular blocks.

Click to break up your image into concentric arcs.

Move the slider to adjust the width of the blocks. In circular mode, width is the arc-width of each block (in degrees).

Move the slider to adjust the height of the blocks. In circular mode, height is the difference in radius between the block's inner and outer curves.

Move the slider to adjust the opacity of the effect.

Puzzle

Click to fill in empty areas with black.

Click to fill in empty areas with white.

Click to fill in empty areas with the original image.

Click to fill in empty areas with a negative of the original image.

Enable this check box to force the height and width of the blocks to be the same.

Move the slider to adjust the width of the puzzle blocks.

Move the slider to adjust the height of the puzzle blocks.

Move the slider to adjust the amount of shifting that occurs.

Ripple

Click to apply the effect of a ripple created by one wave on the image.

Click to apply a ripple effect of two identical waves perpendicular to each other.

Click to apply a ripple effect of two waves perpendicular to each other, with one wave having twice the amplitude of the other.

Enable this check box to apply distortion to the ripple.

Move the slider to adjust the distance between each wave cycle. Larger values create greater distances between each wave and result in a smaller number of waves.

Move the slider to adjust the amount of displacement the wave creates. The greater the number, the greater the wave displacement.

Move the slider to adjust the direction of the ripple effect.

Shear

Move the slider to adjust the degree to which your image conforms to the curve. Set the value at 100 per cent to have the image conform completely to the curve.

Click to use the opposite edge of the image to fill empty areas.

Click to stretch the edges of the image to fill empty areas.

Click to fill empty areas with the color you choose.

[Click to load saved shear maps.](#)

Displays the name of the selected Shear map.

Click to open the Save Shear Map Files dialog box, which allows you to save shear maps in the Shearmap directory as .SHR files.

Displays the current Shear map. Drag to reshape the response curve.

Displays the selected editing style. To use a different editing style, click the down arrow and choose a style from the list.

Click to display the response curve from left to right.

Click to display the response curve from top to bottom.

Click to smooth the response curve when you are using Freehand editing style. Each time you click, the response curve is smoothed slightly more.

Swirl

Click to swirl your image in a clockwise direction.

Click to swirl your image in a counterclockwise direction.

Move the slider to adjust the number of whole rotations that occur.

Move the slider to adjust the number of partial rotations. For example, if you set the Whole Rotations value to 1, and the Additional Degrees value to 90, your image will be rotated 450 degrees, or 1.25 times.

Displays the filter's settings as you change them.

Enable to set the center point. Click this button, then click where you want to place the center point. Disable to access the Hand and Zoom tools.

Tile

Move the slider to adjust the number of times the image appears along the horizontal axis.

Move the slider to adjust the number of times the image appears along the vertical axis.

Enable this check box to force an identical number of horizontal and vertical tiles. When this option is enabled, moving one slider also moves the other.

Trace Contour

Move the slider to set the brightness threshold that is used for outlining.

Click to trace the areas of your image where the brightness levels of the pixels fall below the value you have set using the Level slider.

Click to trace the areas of your image where the brightness levels of the pixels exceed the value you have set using the Level slider.

User Defined

Enable this check box to ensure that color values remain within the range of 0 to 255.

Type a divisor value. After Corel PHOTO-PAINT multiplies each matrix value by the brightness value of the corresponding pixel, it adds the products together, and divides the sum by the value you type in the Divisor box. The divisor scales the resulting pixel values to the correct range.

Type an offset value. This is the value that will be added to the final pixel values just before the effect is applied.

Type a description or name for the User Defined filter.

Click to open the Load User Defined Filter Files dialog box.

Click to open the Save User Defined Filter Files dialog box.

Type values into the Filter Values matrix. The matrix represents one pixel of the image and its surrounding pixels. Corel PHOTO-PAINT multiplies each matrix value by the brightness value of the corresponding pixel in the image, adds the products together, divides the sum by the divisor value, adds the offset value, and then applies the result to the pixel that is being evaluated.

Enable this check box to keep the values entered in the matrix symmetrical. For example, if you enter a value in the top left box with this check box enabled, that same value will appear in the other three corner boxes.

Wet Paint

Move the slider to adjust the size of the paint drip.

Move the slider to adjust the range of colors that drip. Negative values cause the dark colors to drip; positive values cause the light colors to drip.

Wind

Displays the angle from which the wind approaches the image. To change the wind's direction, type an angle in the box, or click a location on the edge of the dial.

Whirlpool

Move the slider to adjust the spacing between swirls.

Move the slider to adjust the smear length.

Move the slider to adjust the amount of twisting in each swirl.

Move the slider to adjust the amount of detail in the streaks.

Enable this check box to allow the filter to warp your image. Disable it to maintain the shapes of the elements in your image.

Displays the currently used Whirlpool style. To use another, click the down arrow and choose one from the list.

Click to save the currently used style.

Click to delete the currently used Whirlpool style.

3D Effects

3D Rotate

Displays a preview of the rotated image.

Enable this check box to ensure that all parts of your image remain within the Image Window.

Displays a three-dimensional box that you manipulate to change the perspective of your image. The shaded plane of the box represents the image. Move the vertical and horizontal sliders to rotate and position the three-dimensional model.

Move the slider to rotate the image horizontally.

Move the slider to rotate the image vertically.

Click to have the preview automatically update to reflect any changes you make to settings in the dialog box.

The Boss

Displays the selected preset style. To use a different style, click the down arrow and choose a style from the list.

Click to open the Save Preset dialog box, which allows you to save the current settings as a preset style.

Click to delete the current style.

Move the slider to adjust the width of the bevel.

Move the slider to adjust the smoothness of the bevel.

Move the slider to control the height of the bevel.

Move the slider to set the intensity of the light source.

Move the slider to adjust the amount of fading at the edge of the light shaft. A lower value results in a concentrated light source (like a flashlight), whereas a higher value results in a softer, larger light source (like a ceiling light).

Displays the angle at which the light hits the bevel. To change the angle, click a location on the edge of the dial, or type a value into the box.

Displays the angle at which the light bounces off the bevel. To change the angle, click a location on the edge of the dial, or type a value into the box.

Displays the current edge style of the bevel. To use another edge style, click the down arrow and choose a style from the list.

- Gaussian: The drop-off has an S shape; it starts and ends with a round, gradual slope that is steep in between.
- Flat: The drop-off is a straight diagonal line that runs between the top and bottom edges of the bevel.
- Mesa: The drop-off is a curve that begins abruptly and ends with a rounded gradual slope.

Emboss

Click to create a relief using the original image colors.

Click to create a relief using gray as the embossing color. This produces an overall gray image with moderate, embossed highlights.

Click to create a relief using black as the embossing color. This produces an overall black image with high-contrast, embossed highlights.

Click to create a relief using the color you choose.

Move the slider to adjust the depth of the ridges and crevices in the relief.

Move the slider to adjust the amount of background color the relief will contain.

Displays the current angle at which the light is hitting the relief. Type a new value or adjust the existing value using the scroll arrows.

Glass

Displays the selected preset glass style. To use a different style, click the down arrow and choose a style from the list.

Move the slider to adjust the amount of refraction. To adjust the angle at which the light bounces off the bevel, type a value in the Angle box, or click a point on the edge of the Angle dial.

Move the slider to control the opacity of the sheet of glass.

Displays the current glass color. To use another color, click the down arrow and choose a color from the list.

Map To Object

Click to have your image appear to wrap around a sphere.

Click to have your image appear to wrap around a horizontal cylinder.

Click to have your image appear to wrap around a vertical cylinder.

Move the slider to adjust the direction and amount of wrapping. Negative percentage values wrap the image toward the back (convex); positive percentage values wrap the image toward the front (concave).

Provides a list of preset quality levels that you can use when applying the filter.

Mesh Warp

Displays your image with the grid over it. Drag the nodes that intersect gridlines to distort your image.

Move the slider to adjust the number of gridlines. The more gridlines there are, the more control you have while you manipulate your image.

Displays the current Mesh Warp style. If you have previously saved Mesh Warp styles, they appear in this list. To use a different style, click the down arrow and choose a new style from the list.

Click to open the Save Meshwarp Files dialog box.

Click to delete the current Mesh Warp style.

Page Curl

Click if you want the page curl on the top left corner of the image.

Click if you want the page curl on the top right corner of the image.

Click if you want the page curl on the bottom left corner of the image.

Click if you want the page curl on the bottom right corner of the image.

Click to have the page curl begin along the top or bottom edge of your image. You can set the location of the curl by clicking one of the buttons on the left.

Click to have the page curl begin along the left or right edge of your image. You can set the location of the curl by clicking one of the buttons on the left.

Move the slider to adjust the width of the page curl. Increase the value to extend the page curl along the horizontal edge of the image.

Move the slider to adjust the height of the page curl. Increase the value to extend the page curl along the vertical edge of the image.

Displays the current curl color. To choose another color, click the down arrow, and click a color from the color picker.

Use to select a color for the curl from the image.

Displays the current background color. To choose another color, click the down arrow, and click a color from the color picker.

Use to select a color for the background from the image.

Click to make the curl completely opaque.

Click to change the transparency of the curl.

Perspective

Displays your image. To preview the current Perspective settings, click Preview or the Auto-Preview button.

Enable this check box to ensure that all parts of your image remain visible in the Image Window.

Click to enable the Perspective editing mode, which allows you to move two nodes at the same time in opposite directions, providing the illusion of distance and perspective.

Click to enable the Shear editing mode, which allows you to skew the image by moving two nodes simultaneously.

Displays a two-dimensional model of your image that has nodes in each corner. Drag the nodes to manipulate the perspective of the image.

Pinch/Punch

Move the slider to adjust the pinch or punch effect. Positive values apply a pinch effect, whereas negative values apply a punch effect.

Zig Zag

Click to use distortion waves that resemble pond ripples.

Click to use distortion waves that extend outward from a central point and phase out toward the edges of your image. This creates an effect that looks like the surface of a pond after you've thrown in a small stone.

Click to use distortion waves that extend from the center of your image. This creates an effect that looks like the surface of a pond after you've thrown in a large stone. You can control whether the waves phase out toward the edges of the image by moving the Damping slider.

Move the slider to adjust the number of distortion waves. The maximum number of waves that can be produced depends on the dimensions of your image. If you choose a number of waves that causes the Result window to not display the effect, the number is too high. This will occur mostly when you work with images that have small dimensions.

Move the slider to set the intensity of the distortion.

Move the slider to the right to make the distortion waves phase out toward the edges of your image. Move the slider to the left to make the waves extend toward the edges.

Adjust

Blur Control

Click to undo the last adjustment made to the sharpness of the image. The Preview window is updated.

Click to toggle between viewing the Original and Result windows side-by-side and viewing a single, larger Result window.

Type the angle you want to use for the Motion Blur effect. You can also set the direction by clicking a position on the edge of the dial.

Click a position on the edge of the dial to set the direction of the Motion Blur effect. You can also set the direction by dragging the indicator on the dial or by typing a value in the box to the left.

Move the slider to set the intensity of the effects.

Displays how your image would look if you applied the Gaussian Blur filter. The Gaussian Blur filter produces a hazy effect, slightly blurring the image. This filter can improve the quality of images that have sharp edges. Click to apply the effect.

Displays how your image would look if you applied the Motion Blur filter. The Motion Blur filter creates the illusion of movement in your image. You select the direction of the motion by entering an angle value in the box or by dragging the light source on the dial. Click to apply the effect.

Displays how your image would look if you applied the Smooth filter. The Smooth filter tones down the differences between adjacent pixels with only a small loss of detail. Click to apply the effect.

Displays how your image would look if you applied the Directional Smooth filter. The Directional Smooth filter analyzes the values of similarly colored pixels to determine the direction in which to apply the greatest amount of smoothing. Click to apply the effect.

Displays how your image would look if you applied the Soften filter. The Soften filter smoothes and tones down harshness without loss of image detail. Click to apply the effect.

Noise Control

Move the slider to set the intensity of each effect.

Move the slider to adjust the density of the noise added by each effect.

Displays how your image would look if you applied the More Spike filter. The More Spike filter uses colors that are distributed around a narrow curve, producing a thin, light-colored grain. Click to apply the effect.

Displays how your image would look if you applied the More Gaussian filter. The More Gaussian filter prioritizes colors along a Gaussian curve. This produces more light and dark pixels than the More Uniform filter. Click to apply the effect.

Displays how your image would look if you applied the More Uniform filter. The More Uniform filter adds colors randomly to produce an overall granular appearance. Click to apply the effect.

Displays how your image would look if you applied the Diffuse filter. The Diffuse filter scatters colors to create a smooth appearance. Click to apply the effect.

Displays how your image would look if you applied the Minimum filter. The Minimum filter darkens an image. Click to apply the effect.

Displays how your image would look if you applied the Median filter. The Median filter removes noise from scanned images that have a grainy appearance. Click to apply the effect.

Displays how your image would look if you applied the Maximum filter. The Maximum filter lightens an image without washing out image detail. Click to apply the effect.

Displays how your image would look if you applied the Jaggy Despeckle filter. The Jaggy Despeckle filter scatters colors in your image to create a soft, blurred effect with minimal distortion. It is most effective for removing the jagged edges that appear in line art or high-contrast images. Click to apply the effect.

Displays how your image would look if you applied the Remove Noise filter. The Remove Noise filter softens the edges and reduces the speckled effect that can occur during scanning. Click to apply the effect.

Sharpen Control

Move the slider to adjust how large a value change must occur to any given pixel before the effect is applied.

Displays how your image would look if you applied the Unsharp Mask filter. The Unsharp Mask filter accentuates edge detail and sharpens smooth areas. Click to apply the effect.

Displays how your image would look if you applied the Adaptive Unsharp filter. The Adaptive Unsharp filter accentuates edge detail without affecting the rest of the image. Click to apply the effect.

Displays how your image would look if you applied the Sharpen filter. The Sharpen filter sharpens the overall focus of your image. Click to apply the effect.

Displays how your image would look if you applied the Directional Sharpen filter. The Directional Sharpen filter analyzes similarly colored pixels to determine the direction in which to apply the greatest amount of sharpening. Click to apply the effect.

Displays how your image would look if you applied the Find Edges filter. The Find Edges filter sharpens the outlines of your image. Click to apply the effect.

Artistic Effects

Canvas

Move the slider to adjust the transparency of the effect.

Move the slider to adjust the embossing of the effect. Embossing gives the canvas a raised, relief effect.

Move the slider to adjust the horizontal offset of the canvas map.

Move the slider to adjust the vertical offset of the canvas map.

Click to enable the Offset slider so that you can adjust rows of tiles.

Click to enable the Offset slider so that you can adjust columns of tiles.

Click to disable tiling of the canvas map. This stretches the canvas map to fit your image.

Move the slider to adjust the offset of the canvas map tiles. Click either the Rows or Columns button (to the left) to determine whether you offset the tiles in a horizontal or vertical fashion.

Displays the current canvas map.

Displays the name of the selected canvas map.

Click to open the Load Canvas Map Files dialog box.

Glass Block

Move the slider to adjust the width of the glass blocks.

Move the slider to adjust the height of the glass blocks.

Enable this check box to force the width and height of the glass blocks to be the same. When this option is enabled, moving one slider also moves the other slider.

Impressionist

Move the slider to determine the amount of pixel displacement that occurs along the horizontal axis.

Move the slider to determine the amount of pixel displacement that occurs along the vertical axis.

Enable this check box to force the horizontal and vertical pixel displacement values to be the same. When this option is enabled, moving one slider also moves the other slider.

Smoked Glass

Move the slider to adjust the opacity of the tint.

Move the slider to adjust the amount of blurring (blurring produces distortion that mimics how your image would appear if you viewed it through glass).

Click the down arrow, and click a color from the color picker. To choose from a larger selection of colors, click Others, which opens the Select Color dialog box.

Vignette

Click to use black as the frame color.

Click to use white as the frame color.

Click the down arrow, and click a color from the color picker for the frame color. To choose from a larger selection of colors, click Others, which opens the Select Color dialog box.

Click to use an oval frame.

Click to use a circular frame.

Click to create a rectangular frame.

Click to create a square frame.

Move the slider to adjust the size of the frame.

Move the slider to adjust the fade rate between the image and the frame.

Blur Effects

Jaggy Despeckle

Move the slider to adjust the number of neighboring pixels evaluated, or type a value in the box.

Enable this check box to force the width and height values to be the same. When this is enabled, moving one slider will also move the other.

Low Pass

Move the slider to set the intensity of the effect. Move the slider to the right to reduce harsh transitions between shadows and highlights.

Move the slider to adjust the number of pixels that are successively selected and evaluated when you apply the effect.

Motion Blur

Move the slider to determine the intensity of the effect.

Type an angle value in the box to set the direction of blurring.

Click the edge of the dial to set the direction of blurring.

Click to have the blurring ignore the pixels that fall outside the image.

Click to have the blurring start with the paper color.

Click to have the blurring start with the colors at the edge of the image.

Radial Blur

Use to set the center point. Click this button, then click where you want to place the center point. Disable to access the Hand and Zoom tools.

Move the slider to adjust the range of the effect.

Click to make your image appear to spin around the center point.

Click to blur your image outward from a center point. The center point is protected from change, and the effect becomes more prevalent as you move away from the center point.

Click to apply a high-quality level, but at a slightly slower speed.

Click to apply a low-quality level, but at a faster speed.

Color Transform Effects

Bit Planes

Move the slider to adjust the sensitivity of the effect on the red plane. Higher values produce coarser changes. At the highest settings your image will show large, flat areas where the image is brightest and darkest. At the lowest settings, your image will show the finest levels of tone variation.

Move the slider to adjust the sensitivity of the effect on the green plane. Higher values result in coarser changes. At the highest settings the image will show large, flat areas where the image is brightest and darkest. At the lowest settings, the image will show the finest levels of tone variation.

Move the slider to adjust the sensitivity of the effect on the blue plane. Higher values result in coarser changes. At the highest settings the image will show large, flat areas where the image is brightest and darkest. At the lowest settings, the image will show the finest levels of tone variation.

Enable this check box to force the values of the red, green, and blue color planes to be the same. When this option is enabled, moving one slider will move the other two sliders at the same time.

Move the slider to adjust the sensitivity of the effect on the gray plane. Higher values result in coarser changes. At the highest settings the image will show large, flat areas where the image is brightest and darkest. At the lowest settings, the image will show the finest levels of tone variation.

Halftone

Move the slider to set the angle of the cyan color screen. The angle of the screen determines how the color mixes with the other screens. You can adjust the screen angles to produce a wider range of colors.

Move the slider to set the angle of the magenta color screen. The angle of the screen determines how the color mixes with the other screens. You can adjust the screen angles to produce a wider range of colors.

Move the slider to set the angle of the yellow color screen. The angle of the screen determines how the color mixes with the other screens. You can adjust the screen angles to produce a wider range of colors.

Move the slider to set the angle of the black color screen. The angle of the screen determines how the color mixes with the other screens. You can adjust the screen angles to produce a wider range of colors.

Noise Effects

Add Noise

Move the slider to set the density of the noise (random pixels) you are adding.

Enable this check box to apply randomly colored noise to the image.

Click to apply noise along a Gaussian distribution curve. Most of the colors that are added using this setting will resemble the original colors.

Click to apply noise using the Spike method. This produces a thin, light-colored grain.

Click to apply noise using the Uniform method. This results in an overall granular appearance.

Dust And Scratch

Move the slider to determine how large a change in value must occur to any pixel before the effect is applied.

Move the slider to set the range of the effect. Move the slider to the right to increase the number of pixels that are successively selected and evaluated when you apply the effect.

Remove Moire

Type an output dpi value in the box to set the resolution of the image after the filter is applied.

Displays the image's original resolution.

Remove Noise

Enable this check box to have Corel PHOTO-PAINT automatically calculate the noise reduction level that is required to improve image quality.

Move the slider to set the brightness level at which pixels are considered noise.

Render Effects

3D Stereo

Move the slider to adjust the depth of the stereogram image.

Enable this check box to show two dots that help you focus on the stereogram image. Adjust your focus so that the two dots become three, and then move your gaze up to the image.

Lens Flare

Click to have the preview window automatically update to reflect any changes you make to settings in the dialog box.

Click to create a lens flare effect that mimics focal lengths between 50 mm (standard lens, normal perspective) and 300 mm (telephoto/zoom lenses, magnified perspective).

Click to create a lens flare effect that mimics a moderate wide-angle lens.

Click to create a lens flare effect that mimics a moderate telephoto/zoom lens.

Move the slider to determine the intensity of the light. The effect of the brightness setting varies with different lens types.

Displays the color of the flash. To change the color, click the down arrow and click a color on the color picker. To choose from a larger selection of colors, click Others, which opens the Select Color dialog box.

Displays a preview of your image with the current settings applied to it.

Lighting Effects

Click to add a light source.

Click to delete the selected light source from the Preview window. To select a light source, click it in the Preview window.

Click to view the light source(s) in the Preview window.

Type the horizontal coordinate for the position of the light source. You can also move the light source by dragging it in the Preview window.

Type the vertical coordinate for the position of the light source. You can also move the light source by clicking and dragging it in the Preview window.

Lists all available preset lighting styles. Match different preset light styles with preset light types to find the lighting effect you need. To use another light style, click the down arrow and choose a style from the list.

Click to open the Save Preset dialog box, which allows you to save your settings as a preset lighting style.

Click to open the Preset dialog box, which allows you to delete the current lighting style from the Styles list box.

Lists the two available types of light sources.

Click to apply the Spotlight light source type.

Click to apply the Directional light source type.

Click to turn the light source on.

Displays the color of the light source. To change the color, click the down arrow and click a color on the color picker. To choose from a larger selection of colors, click Other, which opens the Select Color dialog box.

Move the slider to adjust the brightness of the light(s).

Move the slider to adjust light cone size settings. A low setting produces a narrow, more intense point of light (like a flashlight). A higher setting produces a wide, diffused ray of light that illuminates a much larger area (like a ceiling lamp). The range is from 1 to 180 degrees.

Move the slider to adjust the amount of fading at the edge of the light shaft. A lower value provides a softer transition between lit and unlit areas.

Type an angle value in the box to set the direction of the light source.

Click the edge of the dial to set the direction of the light source.

Click to apply the Omni preset light source type.

Move the slider to adjust the amount of white the light sources contain.

Move the slider to set the intensity of the ambient light. Positive values add light; negative values subtract light.

Click to turn the ambient light on.

Displays the color of the ambient light . To change the color, click the down arrow and click a color on the color picker. To choose from a larger selection of colors, click Other, which opens the Select Color dialog box.

Move the slider to adjust the brightness of the image.

Displays the channel in which you are creating a texture. To work in another channel, click the down arrow and choose a channel from the list. If you don't want to use a texture, choose None.

Move the slider to adjust the amount of texture on the surface of your image. A higher value results in more raised surfaces for the light to bounce off of.

Move the slider to adjust the contrast of the texture. A setting of 0 uses all 256 grayscale values, whereas a setting of 100 uses just the values 0 and 255 (black and white).

Sharpen Effects

Find Edges

Click to create a smooth, blurred outline.

Click to create a sharp, crisp outline.

High Pass

Move the slider to set the intensity of the effect. Move the slider to the right to remove more shadow detail.

Sharpen

Move the slider to determine the amount of edge sharpening.

Move the slider to determine how great a change in value must occur to any pixel before the effect is applied.

Fancy Effects

Alchemy

Click one of the tabs to set controls for the Alchemy effect.

Displays the name of the current brush.

Displays six different brush types. Click the brush type you want to use.

Click to apply the brushstrokes without a specific or repeating pattern.

Click to apply the brushstrokes so that they overlap brushstrokes that are below and to the right. Most of the top and left sides of the brushstrokes won't be visible.

Click to apply the brushstrokes so that the brightest portion of the stroke is always visible.

Displays the current brush shape.

Click to open the Load Brush dialog box, which allows you to load a brush type. Corel PHOTO-PAINT comes with many preset brushes, and you can load any grayscale .BMP file as a brush. The grayscale .BMP works like a mask: white sections are affected by change, black sections are protected from change, and gray areas are affected in varying degrees according to their brightness values.

Click to set the seed value randomly. The Alchemy filter uses the seed value as the basis for its calculations for applying brushstrokes. Use the Randomize button when you are mostly satisfied with the effect but would like to change the application of the brushstrokes. For example, if the brushstrokes are smearing a face, randomizing the seed value will place the brushstrokes at different locations and correct the problem.

Displays the current seed value, which the Alchemy filter uses as the basis for its calculations for applying brushstrokes. Click the Randomize button to set the seed value randomly.

Move the slider to control the amount of horizontal variation in the brushstrokes.

Move the slider to control the amount of vertical variation in the brushstrokes.

Move the slider to control the density of the brushstrokes.

Displays the number of strokes.

Displays the selected preset style. Each style is a unique combination of different settings, which you can use as is or customize using the controls in the dialog box. To use another style, click the down arrow and choose a style from the list.

Saves the current style. If you haven't previously saved the style, the Save As dialog box opens, which allows you to assign a name to the style.

Click to open the Save As dialog box, which allows you to save a customized style and add it to the Style list box.

Click to delete the current custom style from the Style list box. You can't delete the preset styles that come with Corel PHOTO-PAINT.

Click to base each brushstroke on the color of the pixel that falls in the center of the brushstroke.

Click to base all brushstrokes on the color displayed below.

Displays the current brush color. To use a different color, click the down arrow and click a color on the color picker. Click Others to open the Select Color dialog box.

Click to apply the brushstrokes to your image.

Click to apply the brushstrokes to a solid colored background.

Displays the current background color. To use a different color, click the down arrow and click a color on the color picker. Click Others to open the Select Color dialog box.

Move the slider to control the amount of hue variation each brushstroke contains.

Move the slider to control the amount of saturation variation each brushstroke contains.

Move the slider to control the amount of brightness variation each brushstroke contains.

The function of this slider changes depending on the pattern you have chosen in the Vary Brush Size list box.

- Size: Move the slider to adjust the size of the brushstrokes.
- Center: Move the slider to adjust the size of the brushstrokes toward the center of the radial pattern.
- Top: Move the slider to adjust the size of the brushstrokes along the top of the vertical plane.
- Left: Move the slider to adjust the size of the brushstrokes along the left side of the horizontal plane.
- Warm: Move the slider to adjust the size of the warm brushstrokes.
- Unsaturated: Move the slider to adjust the size of the unsaturated brushstrokes.
- Dark: Move the slider to adjust the size of the dark brushstrokes.

Move the slider to adjust the amount of variation in the size of the brushstrokes.

Displays the current pattern that is being used to vary the size of the brushstrokes. To use another pattern, click the down arrow and choose a pattern from the list. The Adjust sliders change to reflect the pattern you choose.

Displays the brush variation.

Opens the Center dialog box, which allows you to select a center point if you have chosen By Radial Distance as the Vary Brush Size setting. The center point determines the point at which the brushstrokes change in size. Click the location you want to use as the center point.

Displays a cross hair where the center point is located.

Indicates the distance in pixels of the center point from the left edge of your image.

Indicates the distance in pixels of the center point from the top edge of your image.

The function of this slider changes depending on the pattern you have chosen in the Vary Brush Angle list box.

- Angle: Move the slider to adjust the angle of the brushstrokes.
- Center: Move the slider to adjust the angle of the brushstrokes toward the center of the radial pattern.
- Top: Move the slider to adjust the angle of the brushstrokes along the top of the vertical plane.
- Left: Move the slider to adjust the angle of the brushstrokes along the left side of the horizontal plane.
- Warm: Move the slider to adjust the angle of the warm brushstrokes.
- Unsaturated: Move the slider to adjust the angle of the unsaturated brushstrokes.
- Dark: Move the slider to adjust the angle of the dark brushstrokes.

Move the slider to adjust the amount of variation in the angle of the brushstrokes.

Displays the current pattern that is being used to vary the angle of the brushstrokes. To use another pattern, click the down arrow and choose a pattern from the list. The Adjust sliders change to reflect the pattern you choose.

Displays the angle variation.

Opens the Center dialog box, which allows you to select a center point if you have chosen By Radial Distance as the Vary Brush Angle setting. Click the location you want to use as the center point.

The function of this slider changes depending on the pattern you have chosen in the Vary Brush Transparency list box.

- Angle: Move the slider to adjust the transparency of the brushstrokes.
- Center: Move the slider to adjust the transparency of the brushstrokes toward the center of the radial pattern.
- Top: Move the slider to adjust the transparency of the brushstrokes along the top of the vertical plane.
- Left: Move the slider to adjust the transparency of the brushstrokes along the left side of the horizontal plane.
- Warm: Move the slider to adjust the transparency of the warm brushstrokes.
- Unsaturated: Move the slider to adjust the transparency of the unsaturated brushstrokes.
- Dark: Move the slider to adjust the transparency of the dark brushstrokes.

Move the slider to adjust the amount of variation in the transparency of the brushstrokes.

Displays the current pattern that is being used to vary the transparency of the brushstrokes. To use another pattern, click the down arrow and choose a pattern from the list. The Adjust sliders change to reflect the pattern you choose.

Displays the transparency variation.

Opens the Center dialog box, which allows you to select a center point if you have chosen By Radial Distance as the Vary Brush Transparency setting. The center point determines the point at which the brushstrokes change in size. Click the location you want to use as the center point.

Displays how your image would look if you applied the effect using the current settings.

Terrazzo

Displays the source image and the area that is used to create the kaleidoscopic pattern. To use a different area of the image, drag the enclosed area to its new location. To resize the enclosed area, drag the node on its corner.

Click to open the Symmetry dialog box, which contains all the patterns you can use to create a kaleidoscopic pattern from your image.

Displays how the base tile would look if you applied the current settings.

Displays the dimensions of the tile.

Displays how your image would look if you applied the Terrazzo effect using the current settings.

Click to open the Save Tile dialog box, which allows you to save the tile for use as a pattern or canvas.

Displays the different symmetry patterns you can use as the basis of your kaleidoscopic pattern. Click one to select it.

Displays the filename of the image you are using to create the kaleidoscopic pattern. To use another image, click the down arrow and choose New Image. You can then load any image to use as the source image.

Move the slider to adjust the fade rate between tiles. At a setting of 0, the boundaries between tiles are stark. At a setting of 100, the tiles fade into each other.

Enable this check box to view the feather boundary in the Original window. The feather boundary indicates the area over which one tile fades into the next.

Displays the current merge mode, which determines the way the effect is combined with the pixels that already exist in your image. To use another merge mode, click the down arrow and choose a mode from the list.

Move the slider to adjust the opacity of the effect.

Enable this check box if you want the Result window to reflect changes as you make them. Disable to update the Result window each time you release the mouse button.

Displays the number of undo levels that must be increased to make the Undo command available for all objects included in the Repeat operation.

Click to increase the undo levels to the specified number.

Click to checkpoint the image at its current state.

Click to repeat the effect without increasing the undo levels or checkpointing the image.

special overview help topic for Undo Or Checkpoint dialog box

Undo Or Checkpoint dialog box

Once you have applied an effect filter to your image, you can choose one of the Repeat commands (Effects menu) to reapply the most recently used filter. The settings you chose for the filter are retained, and the filter's dialog box does not reopen.

If you choose either the Last Effect To All Visible or the Last Effect To All Selected command from the Repeat flyout, the Undo Or Checkpoint dialog box opens. In this dialog box, you can choose to increase the number of Undo levels, checkpoint the image in its current state, or continue without changing the number of Undo levels or checkpointing the image. Enabling the Increase Undo Levels To button makes the Undo command available for all the objects included in the Repeat command.

Displays the fill name and color swatch of the selected object.

Displays the outline name and color swatch of the selected object.

Displays the width, height and position details of the selected object.

Displays the current fountain fill type. Choose one of the four fountain fill types from this list box. Linear shows a progression of colors in a straight line. Radial shows a progression of colors in a series of concentric circles that radiates from the center of the object outwards. Conical shows a progression of colors in a circular path that radiates from the center of the object. Square shows a progression of colors in a series of concentric squares that radiate from the center of the object outwards.

Alters the appearance of a radial, conical, or square fountain fill, so that the center point doesn't appear in the center of the object. Negative values shift the center to the left, positive values shift the center to the right.

Alters the appearance of a radial, conical, or square fountain fill, so that the center point doesn't appear in the center of the object. Negative values shift the center down, positive values shift the center up.

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

Changes the appearance of fountain fills, both on screen and when printed. Increasing the number of bands used to display the fountain fill will provide a smoother blend, but results in increased printing times. Decreasing this value will result in faster printing, but the transition between shades may be coarse, which causes an effect known as banding.

When the Steps box is locked, the fill prints with the number of steps specified in the Print Options dialog box and displays with the number of steps specified in the Options dialog box.

Locks and unlocks the Steps box. The Steps box is unlocked when the button appears pressed.

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

Displays a thumbnail image of the selected fountain fill. You can change the fill's orientation by dragging the pointer in the preview box. Hold down the CTRL key while dragging to constrain the angle of the arrow to 15 degree intervals.

These controls let you modify the intermediate colors of your fill. Enable Two Color to make the fill a blend of two colors that you select. Enable Custom to create a fountain fill that includes more colors.

When you enable Custom, the color blend preview ribbon and the color palette are displayed. Above the preview ribbon you see two small square markers which represent the start and end colors of the custom fill. Double-click anywhere between these markers, or anywhere in the color blend preview ribbon, to place an intermediate marker shown as a small triangle. To choose a color for the fill, click the marker, or click the color blend preview ribbon at the location of a marker, and click the color you want in the color palette on the right. When you click a marker or the color blend, the Current color button displays the corresponding color. Drag the markers to adjust the location of colors in your fill.

Displays controls to set the starting and ending colors of your fill, and the path that the colors follow across the Color Wheel.

Displays controls that let you customize your fountain fill by adding intermediate colors. You can add up to 99 intermediate colors to your custom fountain fill. You can also specify where you want the intermediate colors to appear.

Shows the position of the selected intermediate color, indicated with a color marker. You can change a marker's position by adjusting the value displayed in this box.

Opens a Color Palette from which you can assign an intermediate color for the selected marker. Click the Others button to create or select a custom color.

Changes the intermediate color for the selected marker. Click the color you want, or use the scroll bars to see more of the Color Palette.

Previews your custom fountain fill. You can add, remove, or edit color markers by clicking just above the preview ribbon. You can add up to 99 intermediate colors to your fountain fill.

Indicate the positions of intermediate colors in a custom fountain fill. Each triangle marks a peak of color in your fountain fill. Add a new marker by double-clicking a blank spot above the preview ribbon; reposition it by dragging along the preview ribbon; change its color by clicking a color from the Color Palette; delete it by double-clicking.

Determines the intermediate fill colors, according to hue and saturation changes along a straight line, beginning at the From color and continuing across the Color Wheel to the To color.

Determines the intermediate fill colors, according to hue and saturation changes, using a counterclockwise path around the Color Wheel.

Determines the intermediate fill colors, according to hue and saturation changes, using a clockwise path around the Color Wheel.

Opens a Color Palette from which you can choose a color for the start of the fountain fill's color progression. Click the Others button to create or select a custom color.

Opens a Color Palette from which you can choose a color for the end of the fountain fill's color progression. Click the Others button to create or select a custom color.

Shows the color path that determines your intermediate fill colors.

An imaginary line that appears between two colors in a fountain fill. The value of the mid-point represents the position of the mid-point in relation to two fountain fill colors. By adjusting this value, you can set the point at which two colors in a fountain fill converge.

Displays a list of pregenerated fountain fills. Save a modified fountain fill by typing a name in this field and clicking the Add button.

Saves the current custom fountain fill. If you have created the fill from scratch, you must first type a name in the Presets field. New patterns are added to the pattern list and placed in alphabetical order.

Deletes the selected custom fountain fill from the Presets list.

Opens the PostScript Options dialog box, where you can adjust the halftone screen settings for spot colors.

Creates a two-color pattern, which only includes the two colors that you assign.

Creates a full-color pattern, which is a pattern composed of lines and fills, instead of dots of color like a bitmap. These pictures are smoother and more complex than bitmap images and are generally easier to manipulate.

Creates a bitmap pattern, which is a regular color picture (like you might get with an electronic photograph).

Displays a thumbnail image of the currently selected pattern.

Displays a list of colors you can apply to the background of the pattern. Use the scroll bars to see other colors in the list. When you find the one you want, click on it. To close the box without making a selection, press the ESC key.

Displays a list of colors you can apply to the foreground of the pattern. Use the scroll bars to see other colors in the list. When you find the one you want, click on it. To close the box without making a selection, press the ESC key.

Opens the Two-Color Pattern Editor, where you can create your own two-color patterns.

Specifies a custom pattern tile width from .10 of an inch to 15 inches.

Specifies a custom pattern tile size.

Specifies a custom pattern tile height from .10 of an inch to 15 inches.

Opens the Import dialog box, where you can import a graphic to use as your pattern.

Permanently removes the current pattern from the pattern list.

Changes the resolution of the Edit Grid to 16 x 16 squares. You lose all pattern edits when you change resolutions.

Changes the resolution of the Edit Grid to 32 x 32 squares. You lose all pattern edits when you change resolutions.

Changes the resolution of the Edit Grid to 64 x 64 squares. You lose all pattern edits when you change resolutions.

Changes the pen size to 1 grid square.

Changes the pen size to a 2 x 2 square.

Changes the pen size to a 4 x 4 square.

Changes the pen size to an 8 x 8 square.

Specifies the placement of the first tile relative to the upper left corner of the object's highlighting box. Increasing the value moves the pattern right; decreasing the value moves the pattern left.

Specifies the placement of the first tile.

Specifies the placement of the first tile relative to the upper left corner of the object's highlighting box. Increasing the value in the Y box moves the pattern down; decreasing the value moves the pattern up.

Shifts alternating rows or columns by the amount specified.

The percentage of the tile size for the row.

The percentage of the tile size for the column.

When enabled, the pattern fill will rotate and skew with the object.

Rotates the pattern fill in a clockwise or counterclockwise direction.

Specifies the transformation of the pattern.

Skews the pattern fill.

Creates a Two-Color, or vector, pattern from the image you select.

Creates a Full-Color, or vector, pattern from the image you select.

These controls let you change the resolution of the two-color bitmap pattern you are creating.

Creates a low-resolution, two-color bitmap pattern.

Creates a medium-resolution, two-color bitmap pattern.

Creates a high-resolution, two-color bitmap pattern.

Shows the current texture library. Click in this field to get a drop-down list of available texture libraries.

Opens the Save Texture As dialog box, where you can add a new texture to one of your libraries, or overwrite an existing texture with the current one.
You cannot overwrite textures in the Style Library, but you can modify them and then save the modified textures in other libraries.

Deletes the selected texture. You can delete textures from any Library except the Styles library.

Shows a list of the textures in the current texture library. Click on the texture you want, or use the scrollbars to see the entire list.

Displays a preview of the texture with the current parameters. Click the Preview button to update the preview after making changes to the texture parameters.

Updates the texture preview to reflect any changes to the texture parameters.

If you have not made any changes, the Preview button varies the selected texture by randomly changing all unlocked parameters.

Click a parameter's Lock icon to lock or unlock it.

Opens the Texture Options dialog box, where you can set the resolution and maximum tile width of your texture fill.

Lists parameters for the current texture. Changing one or more of these parameters alters the appearance of the texture.

To see the effect of your changes to the texture parameters, click the Preview button. If you have not made any changes since the last time you updated the preview, clicking the Preview button randomizes all unlocked parameters. Click a parameter's Lock icon to lock or unlock it.

Each texture can have up to eleven numeric parameters that control different aspects of the texture generation. To change a numeric parameter, enter a value in the text box.

Each texture can have up to eleven color parameters that control the different shades used to create the texture. To change a color, click on the color button and select a new one from the pop-up palette. Click the More button to create a color or to choose it by name.

Locks and unlocks the texture parameters.

If you have not made changes to any parameters, clicking the Preview button varies the selected texture by randomly changing all unlocked parameters. Locked parameters are not randomized when you click the Preview button.

Sets the resolution at which your pattern will print.

Sets the maximum width of your pattern at full resolution. Larger tile widths take more memory to draw.

Displays the amount of memory your bitmap will use at its maximum tile width. Reduce the Maximum Tile Width value to conserve memory.

Returns the texture options to their default settings.

Opens the Tiling dialog box, where you can set the tile size, origin and transformation values.

Click this to display an overview of this dialog box.

For Help on an item, click at the top of the dialog box, and then click the item.

Lists the available PostScript textures by name. Click a PostScript texture, or use the scroll bars to see the entire list.

Displays the name of the current PostScript texture. Enable Preview fill to preview the texture, and click Refresh to regenerate the texture after changing the parameters.

Regenerates the PostScript texture preview with the current parameters.

Previews the PostScript texture. Click Refresh to regenerate the texture after changing the parameters.

Each texture can have up to five numeric parameters that control different aspects of the texture generation. To change a numeric parameter, enter a value in the text box.

Displays the types of fills available.

A number of preset outline widths are available from this list box.

If you want more control over the fill, click the Edit Fill button to access a dialog box that contains more advanced controls.

Click the color picker, then click a color for the start of the fill's color progression or select a pattern . Click the Others button to create or choose a custom color.

Click the color picker then select a color for the end of the fill's color progression.

Choose a color model from this list box. Color models are essentially colors that have been arranged into charts. You can use these charts to choose or identify colors for your image. Color models use mathematical representations of a color space to provide a standard against which we can measure color. There are nine available color models in CorelDRAW.

The color component fields show the numeric values of the selected color. Components change for each color model and palette selected. For colors in the custom palette, the components correspond to the color model or color matching palette through which the color was edited.

Opens the Color Roll-Up, which is used to mix and match colors. The Roll-Up shows color swatches , the numeric values for each component of the active color, the name of the active color (if a name has been defined for the color), and more.

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

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

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

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

Move the slider to adjust the fountain fill's mid-point, the line between two colors in a fountain fill. The value of the mid-point represents the position of the mid-point in relation to two fountain fill colors. By adjusting this value, you can set the point at which two colors in a fountain fill converge.

You can also adjust the mid-point by typing a specific value in the Mid-Point box. You can specify a value from 1 to 99.

The Angle (top box) changes the slant of linear, conical, and square fountain fills. Changing the angle of gradation effects the appearance of the fountain fill. Positive values rotate the fill counterclockwise; negative values rotate it clockwise. Radial fountain fills, however, progress in a series of concentric circles, so you cannot change their angle.

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

Displays a list of colors you can apply to the foreground or background of the pattern. Use the scroll bars to see other colors in the list. When you find the one you want, click on it. To close the box without making a selection, press the ESC key.

Sets the tile size to 0.25 x 0.25 inches, or to 25%.

Sets the tile size to 0.50 x 0.50 inches, or to 50%.

Sets the tile size to 1.00 x 1.00 inches, or to 100%.

Specifies a custom pattern tile width (top box) and height (bottom) from .10 of an inch to 15 inches.

When enabled, the pattern fill will rotate and skew with the object.

Opens the Create Pattern dialog box, which lets you create your own two-color and full-color pattern fills. Newly-created patterns are added to those accessed through the pattern fill icons in the Fill Tool flyout.

Shows the current texture library. Click in this field to get a drop-down list of available texture libraries, then choose the name of the texture you want.

Click this button to regenerate the texture fill, creating a totally new look.

Opens the Texture Options dialog box, which allows you to adjust the resolution of the bitmap used, and adjust the tile width and bitmap size.

Shows the current PostScript texture library. Click in this field to get a drop-down list of available texture libraries, then choose the name of the texture you want.

Special Fill Roll-Up

The Special Fill Roll-Up is a quick way to apply complicated fills to your objects. You can use the Roll-Up to apply a single fill, or leave it on screen to rapidly fill a group of objects. You can apply one of three different types of fills using the Special Fill Roll-Up:

Fountain Fills

Fountain fills display a progression between two colors following a linear, radial, conical, or square path. You can use the CorelDRAW preset fountain fills to simulate the appearance of neon tubes, metal cylinders, and a variety of other real-life objects.

Texture fills

Texture fills are fractally generated pictures that you can use to give your object the appearance of natural materials. You can select from a series of pregenerated textures, or generate your own variations.

Pattern Fills

Pattern fills are pregenerated, symmetrical images that easily lend themselves to tiling. You can import bitmaps or vector graphics for use as pattern fills, or you can create simple two-color bitmap patterns. The effect you create is similar to the one you create by applying wallpaper to a wall. There are three types of pattern fills: two-color bitmap pattern, full-color bitmap pattern, and vector pattern.

- A two-color bitmap pattern is a very simple picture composed of only "on" and "off" pixels. There are no colors in the bitmap except for the two you define in the Two-Color Bitmap Pattern dialog box.
- A bitmap pattern is a regular color picture such as you might get with an electronic photograph.
- A full-color pattern is a picture composed of lines and fills instead of just dots of color like a bitmap. These pictures are smoother and more complex than bitmap images, and are generally easier to manipulate.

For more information

- For information about a specific control in this Roll-Up, right-click the control and choose What's This?.
- For more information on applying fills to objects, see "Filling objects."

Common

Prompts you to choose an existing object, and displays that object's fill attributes in the Fill Roll-up. You can then easily apply the same fill to other objects.

Opens a dialog box where you can further refine your fill properties.

Applies your fill to the selected objects. If no objects are selected, you can define the default fill for new objects.

Displays controls for choosing and editing fountain fills.

Displays controls for choosing and editing pattern fills. There are three different types of pattern fills: two-color, full-color, and bitmap fills.

Displays controls for choosing texture fills.

Fountain fill

Opens a flyout from which you can choose a new foreground color.

Opens a flyout from which you can choose a new background color.

Displays a thumbnail image of the selected pattern fill.

Displays a thumbnail image of the selected texture fill.

Object Properties Docker window

Allows you to change an object's properties, such as its shape, various text attributes as well as fill and outline attributes. Also allows you to change the attributes and behavior of all the Fill, Outline, and Polygon tools. The list box at the top of the Docker is used to choose the tool; the properties displayed change according to the tool selected in the list.

For more information

- For more information about a specific control in this Docker, right-click the control and choose What's This?
- For more information about filling and outlining objects, see "[Filling and outlining objects.](#)"

Applies the changes of all the Properties Pages to the selected object.

Applies the changes of the current Properties Page to the selected object.

Locks the settings on the Rectangle page so that they will not change when you click another object created with the Rectangle tool.

Locks the settings on the Ellipse page so that they will not change when you click another object created with the Ellipse tool.

Displays the number of objects in the current selection.

Displays the layer on which the selected object is located.

Displays a brief description of the selected object. For individual objects created in CorelDRAW, it shows the shape of the object or, in the case of text objects, the type of text and the font used. For grouped objects, it shows the number of objects found in the group. For OLE objects, it shows the type of object.

Makes paragraph text flow around objects. This option appears only when an object is selected.

Allows you to flow text around objects.

Determines the distance that appears around objects that text is flowed around.

Displays the width of the area enclosed by the selection handles

Displays the height of the area enclosed by the selection handles.

Shows the horizontal and vertical coordinates of the selection's center point location, relative to the rulers.

Shows the horizontal and vertical coordinates of the selection's center of rotation, relative to the rulers. The default location of the center of rotation is the center of the selection. The coordinates shown here are different from the selection's center point only if the center of rotation has been moved manually from its default location.

Opens the Uniform Fill dialog box where you can select a specific color.

Displays controls for choosing uniform color fills.

Displays controls for choosing two-color bitmap, full-color pattern, or Bitmap pattern fills to your objects.

Displays controls for choosing PostScript texture fills.

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

Displays the current color.

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

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

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

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

Displays a thumbnail image of the selected fill.

Creates a bitmap pattern, which is a regular color picture (like you might get with an electronic photograph).

Displays the units you are using to measure the line width. Click in this field to display a list of units. The width value is automatically converted when you change units.

Displays a palette of outline colors. Use the scroll bars to see other colors in the list, then click the one you want.

Removes the outline from the current object. If the button appears pressed, the object will have no outline.

Specifies whether the outline is placed behind or in front of the object's fill. When placed behind, only half the outline's thickness will be visible. This option is particularly useful for outlined text.

Specifies whether the outline thickness and nib orientation remain the same or change in proportion to the object. If enabled, the outline thickness increases when the object is enlarged (by scaling or stretching) and decreases when the object is made smaller. If the object is rotated, the nib shape also changes accordingly.

Opens a box with a selection of arrowheads you can apply to the start of an open path. Use the scroll bars to see other arrowheads in the list. Click the one you want. To close the box without making a selection, press the ESC key.

Opens a flyout which displays a selection of dashed and dotted line styles to choose from. Press the ESC key to exit without making a selection.

Opens a box with a selection of arrowheads you can apply to the end of an open path. Use the scroll bars to see other arrowheads in the list. Click the one you want. To close the box without making a selection, press the ESC key.

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

Applies your changes to the selected objects.

Round all the corners of a rectangle (or square) at the same time. A rectangle has a node at each corner. When you round the corners of a rectangle CorelDRAW splits each corner node in two and draws an arc between each of these two new nodes. You can control the size of this arc by moving any of the corner nodes. Whenever you change one corner, the other three corners also change.

Sets the Ellipse tool to draw full ellipses and circles.

Sets the Ellipse tool to draw pie shapes.

Sets the Ellipse tool to draw arcs.

Type the angle at which you want the arc or pie objects to begin. Not valid when drawing ellipses.

Type the angle at which you want the arc or pie objects to end. Not valid when drawing ellipses.

Draws the pies and arcs in the clockwise direction. The beginning and ending points of pies and arcs are determined by the angles specified in the Starting and Ending angles boxes.

Draws the pies and arcs in the counterclockwise direction. The beginning and ending points of pies and arcs are determined by the angles specified in the Starting and Ending angles boxes.

Type the number of points to use to draw polygons, stars and polygons as stars.

Specifies the sharpness level of stars and polygons as stars.

Sets the Polygon tool to draw polygons.

Sets the Polygon tool to draw stars.

Locks the settings on the Polygon page so that they will not change when you click another object created with the Polygon tool.

Displays a thumbnail image of the selected polygon.

When checked, enables you to change the default graphic attributes.

Displays the type of OLE object that is selected.

Displays the location of OLE object that is selected.

Displays the size of OLE object that is selected.

Displays the size of the bitmap that is selected (in pixels).

Displays the color mode of the bitmap that is selected. Color mode refers to the number and kind of colors that make up a bitmap image (e.g., Black-and-White, Grayscale, etc.).

Displays the resolution of the bitmap that is selected (in dots per inch).

Displays the path name of the externally linked bitmap.

Displays the number of nodes on the selected curve.

Displays the subpaths of nodes on the selected curve.

Displays the coordinates of the first node on the selected curve.

Displays the coordinates of the last node on the selected curve.

The selected curve is open.

The selected curve is closed.

Enable this check box to close the selected curve.

Dimension Page

Displays the type of dimension line.

Displays the size or angle of a dimension line.

Copies the outline pen attributes from one object to another.

Copies the outline color attributes from one object to another.

Copies the fill attributes from one object to another.

Copies the text attributes from one text object to another.

Confirms your selections and changes the mouse pointer to a large horizontal arrow. Use this arrow to select the object from which you want to copy the selected attributes.

Disregards your selections and closes the dialog box.

Lets you choose which properties (for example, fill and outline) you want to save with the selected style. To include a specific property, enable the check box beside it.

Displays the current thickness of the outline. To change the width, click the arrow buttons.

Click the scroll bars to change the width of the selected line or outline.

Opens a flyout which displays a selection of dashed and dotted line styles to choose from. Press the ESC key to exit without making a selection.

Displays a palette of outline colors. Use the scroll bars to see other colors in the list, then click the one you want.

Opens the Outline Pen dialog box, where you can access all of the available Outline Pen controls.

Applies your choices to the selected objects. If no objects are selected, you can define the default outline for new objects.

Prompts you to choose an existing object, and displays that object's outline attributes in the Roll-Up. You can then easily apply the same outline to other objects.

Displays a palette of outline colors. Use the scroll bars to see other colors in the list, then click the one you want.

Displays the current thickness of the outline. To change the width, enter a new value or click the arrow buttons.

Opens a flyout which displays a selection of dashed and dotted line styles to choose from. Press the ESC key to exit without making a selection.

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

Draws mitered (pointed) corners.

Draws rounded corners.

Draws blunted corners that give corners a squared-off look.

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

The line has squared-off (truncated) ends that are perpendicular to the path. The cap does not extend beyond the end of the path.

The line ends in a semicircular cap. The diameter of the cap is equal to the width of the line and causes the line to be slightly longer.

The line has square ends that extend half of the line width beyond the end of the line.

Provides options for applying line-ending shapes to the beginning and ends of lines.

Opens a menu of options that you can apply to the start of the line. None removes the current arrowhead from your line. Swap moves the arrowhead to the other end of the line. Edit opens the Edit Arrowhead dialog box, where you can change the size, placement, and general shape of the arrowhead. Delete removes the current arrowhead.

Opens a menu of options that you can apply to the end of the line. None removes the current arrowhead from your line. Swap moves the arrowhead to the other end of the line. Edit opens the Edit Arrowhead dialog box, where you can change the size, placement, and general shape of the arrowhead. Delete removes the current arrowhead.

Center in X centers the arrowhead horizontally on the line. The letter X refers to the horizontal axis.

Center in Y centers the arrowhead vertically on the line. The letter Y refers to the vertical axis.

Reflect in X flips the arrowhead horizontally on the line. The letter X refers to the horizontal axis.

Reflect in Y flips the arrowhead vertically on the line. The letter Y refers to the vertical axis.

Enable the 4X Zoom check box to get a closer view of the arrowhead.

This Preview window displays a magnified, editable image of your arrowhead. You can edit the arrowhead using the following controls:

The nodes marked in red stretch the arrowhead in one direction.

The nodes marked in red scale the arrowhead evenly.

The nodes marked in red move the arrowhead without changing its size or shape.

Provides options for changing the nib shape and angle to create calligraphic effects.

Type a value in the Stretch box to determine the effect that you want. Lower values create a more pronounced calligraphic effect. Specifically, lowering the value makes a square nib, rectangular and a round nib, oval.

Displays the units you are using to stretch the nib's shape.

Type a value in the Angle box to change the angle of the nib in relation to the drawing surface, creating a calligraphy effect.

Displays the units you are using to change the angle of the nib in relation to the drawing surface.

Previews the shape and orientation of the nib, showing the effects of varying Angle and Stretch. You can also change the shape of the nib by dragging in the preview box.

Resets the Angle value to 0.0 degrees and the Stretch value to 100%.

Opens the Edit Line Style dialog box, where you can modify the points in a line.

Opens a flyout which displays a selection of dashed and dotted line styles to choose from. Press the ESC key to exit without making a selection.

Color styles make it easy to incorporate color design changes in one simple step. You can also use color styles to create a series of two or more similar solid colors linked together to form a "parent-child" relationship. The link between parent and child colors is based on a common hue. You create the different shades by adjusting levels of saturation and brightness. The resulting style is a family of similar colors.

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

Lists and displays a graphical representation of the Color Styles for the current graphic. The tree structure lists the parent color and all child colors appear below the parent color. Click the + sign to expand the tree to display

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

You can choose a child color by typing values in the appropriate boxes.

Displays the value assigned to the hue of the child color.

You can choose a child color by typing values in the appropriate boxes.

Displays the hue of the child color name linked to the parent color name

Displays the parent color swatch and name.

Displays the colors available based on the parent color selected. You can modify the color by clicking and dragging the small square that appears inside the preview window.

Type a name for the color style that defines the parent color.

Type a name in the Color Name box to assign a name to the child color. If a name is not entered, a default name is assigned (e.g., Child1 of Red).

Displays the child color swatch and name.

Displays the parent and previews the new color child color.

The Edit Color Style button opens the Edit Color Style dialog box, which allows you to change the color of a parent or child color. When you change a parent color, the child colors that are linked to the parent also change — not just in the Color Styles Roll-Up, but in your drawing as well.

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

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

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

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

Indicates the parent color for which shades will be created.

Displays the current parent color name.

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

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

The Auto Create Color Styles button opens the Automatically Create Color Styles dialog box, which converts all of your drawing colors into color styles . It is important to note that the Auto-Create feature will change the fill and outline colors in your document since child color styles have the same hue as their parents.

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

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

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

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

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

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

Click to display a preview the creation of automatic color styles.

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.

Click to select the entire image.

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.

Click this button if you want to start a new search.

Click this button if you want to load a preset search or one you've saved before.

Click this button if you want to find objects that have properties matching those of the selected object.

Select the tab with the properties you would like to find.

Enable this check box if you want to find objects that have specific fills, outlines, and/or special effects. Use the controls on the Fills, Outlines, and Special Effects pages to set your search criteria.

Enable this check box if you want to find objects that use specific names or styles.

Enable the check box next to the object type you would like to find.

Enable the check box next to the fill attributes you would like to find.

Enable the check box next to the outline attributes you would like to find.

Enable the check box next to the special effects you would like to find.

Displays the categories of objects you have selected.

Shows the list of objects and properties you have chosen to find.

Opens a dialog box that allows you to save the current search for future use.

Finds and selects the previously selected occurrence of the object or properties specified using the Find And Replace wizard.

Finds and selects the next occurrence of the object or properties specified using the Find And Replace wizard.

Finds and selects all occurrences of the object or properties specified using the Find And Replace wizard.

Opens the Find And Replace wizard so that you can change your search criteria.

Click this button to go back to the previous topic.

Click this button to close this wizard.

Click this button to move ahead to the next topic.

Displays each category of object for which you are searching, along with the specific properties you have specified.

Opens a dialog box that lets you adjust the criteria of your special effects search.

Enable this check box to search for curves with a specific number of nodes.

Displays the selected search criteria. To use a different search criteria, click the down arrow and choose one from the list.

Displays the number of nodes that corresponds to the search criteria. To search for a different number of nodes, type a number in the box or use the scroll arrows to adjust the existing number.

Displays the shape of the polygon or star you are searching for, based on the options you set.

Displays the search criteria used to find rectangles with a specific corner roundness. To use a different search criteria, click the down arrow and choose one from the list.

Specifies the replacement font size for the text that is found.

Enable this check box to search for rectangles of a specific width.

Displays the width of the rectangle. To search for a rectangle that is a different width, type a width in the box or use the scroll arrows to adjust the existing value.

Displays the unit of measurement used to determine the rectangle's width. To use a different unit of measurement, click the down arrow and choose one from the list.

Enable this check box to search for rectangles of a specific height.

Displays the height of the rectangle. To search for a rectangle that is a different height, type a height in the box or use the scroll arrows to adjust the existing value.

Displays the unit of measurement used to determine the rectangle's height. To use a different unit of measurement, click the down arrow and choose one from the list.

Click this button to clear your changes to the original settings on this dialog box.

Enable this check box to search for a specific type of ellipse.

Click to search for full ellipses and circles.

Click to search for pie shapes.

Click to search for arcs.

Enable this check box to search for pie shapes or arcs with specific starting or ending angles.

Displays the selected starting angle of the pie or arc. To change the starting angle, type a value in the boxes or adjust the existing value using the scroll arrows.

Displays the units of starting angle of the pie or arc.

Displays the selected ending angle. To change the ending angle, type a value in the box or adjust the existing value using the scroll arrows.

Displays the units of endingt angle of the pie or arc.

Click to search for pie shapes or arcs drawn in a clockwise direction.

Click to search for pie shapes or arcs drawn in a counterclockwise direction.

Enable this check box to search for ellipses of a specific width.

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

Displays the unit of measurement used to determine the width of the ellipse. To use a different unit of measurement, click the down arrow and choose one from the list.

Enable this check box to search for ellipses of a specific height.

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

Displays the unit of measurement used to determine the height of the ellipse. To use a different unit of measurement, click the down arrow and choose one from the list.

Specific Polygon dialog

Enable this check box to search for polygons or stars with a specific number of points.

Displays the number of points. To change the number of points, type a value in the box or adjust the existing value using the scroll arrows.

Enable to search for stars with a specific sharpness level. Move the slider to adjust the sharpness level.

Displays the sharpness level of stars. To change the sharpness level, type a value in the box or adjust the existing one using the slider.

Enable this check box to search specifically for polygons or a stars.

Click to search for a polygon.

Click to search for a star.

Enable this check box to search for a polygon or star of a specific width.

Displays the width of the polygon or star. To change the height, type a new value in the box or adjust the existing value using the scroll arrows.

Displays the unit of measurement used to determine the width of the polygon or star. To use a different unit of measurement, click the down arrow and choose one from the list.

Enable this check box to search for a polygon or star of a specific height.

Displays the height of the polygon or star. To change the height, type a new value in the box or adjust the existing value using the scroll arrows.

Displays the unit of measurement used to determine the height of the polygon or star. To use a different unit of measurement, click the down arrow and choose one from the list.

Displays the shape of the polygon or star you are searching for based on the options you set.

Enable this check box to search for specific strings of text. Type the string you want to search for in the box to the right.

Enable this check box to search for the text string using the same combinations of uppercase and lowercase text you typed.

Enable this check box to search for text in a specific font.

Displays the selected font. To choose a different font, click the down arrow and choose a font from the list.

Enable this check box to search for text that is a specific font size.

Displays the selected font size. To change the font size, click the down arrow and choose a font size from the list.

Displays the unit of measurement used to determine font size. To use a different unit of measurement, click the down arrow and choose one from the list.

Enable this check box to search for text with specific attributes, such as bold or italics.

Displays the selected text attribute. To change the attribute, click the down arrow and choose one from the list.

Enable this check box to search for text of a specific alignment style.

Displays the selected alignment style. To change the alignment style, click the down arrow and choose one from the list.

Enable this check box to search for text with a specific underline style.

Displays the selected underline style. To change the underline style, click the down arrow and choose one from the list.

Enable this check box to search for text with a specific overline style.

Displays the selected overline style. To change the overline style, click the down arrow and choose one from the list.

Enable this check box to search for text with a specific strikethrough style.

Displays the selected strikethrough style. To change the strikethrough style, click the down arrow and choose one from the list.

Enable this check box to search for normal, subscript or superscript text.

Displays the selected placement style. To change the style, click the down arrow and choose one from the list.

Enable this check box to search for text that have a specific text effect applied.

Displays the selected text effect. To choose another text effect, click the down arrow and choose one from the list.

Enable this check box to search for the text string using the same combinations of upper and lower case text you typed.

Enable this check box to search for text that has a specific text effect applied.

xt on a Path

Enable this check box if you want to specify the size of the dimension line you want to find.

Lets you specify how exact the match must be between the search angle and a dimension line's angle for that dimension line to be found.

Specifies how exact the match must be between the search size and a dimension line's size for that dimension line to be found.

Lets you specify the size of the dimension line you want to find.

Specifies the units for the dimension line size.

Enable this check box if you want to specify the style of the dimension line to find.

Lets you specify the dimension line style you want to find.

Enable this check box if you want to specify the precision of the dimension line you want to find. Precision refers to the number of decimal places in the dimension line's measurement.

Lets you set the precision of the dimension line you want to find.

Enable this check box if you want to specify the prefix of the dimension line you want to find. The prefix is text that appears before the measurement.

Lets you specify the dimension line prefix you want to find.

Enable this check box if you want to specify the suffix of the dimension line you want to find. The suffix is text that appears after the measurement.

Lets you specify the dimension line suffix you want to find.

Enable this check box if you want to specify the angle of the dimension line you want to find.

Lets you specify the angle of the dimension line you want to find.

Lets you specify the units for the dimension line angle you want to find.

Enable dimension line attributes to specify the precision of the dimension line you want to find.

Lets you specify the dimension line suffix you want to find.

Enables you to specify the text of the callout you want to find.

Enable this check box if you want to specify the text of the callout you want to find.

Lets you specify the text of the callout you want to find.

Specifies that only text that has the same case as that specified above should be found.

Enables you to search for a specific bitmap.

Enable this check box to search for a bitmap of a specific color mode.

Displays the selected color mode. To choose another color mode, click the down arrow and choose a mode from the list.

Specific OLE object screen

Enables you to search for an OLE object.

Enable this check box to search for a specific type of OLE object.

Displays the selected type of OLE object. To search for another type of OLE object, click the down arrow and choose one from the list.

3D Objects

Shows the list of objects and properties you have chosen to find.

Enable to find objects that use a specific type of envelope.

Enable this check box if you want to find objects that use a specific type of envelope.

Lets you choose the type of envelope you want to find.

Enables you to find blends that have a specific attributes.

Enable this check box if you want to find blends that has a specific number of intermediate steps.

Lets you set the number of steps in the blends you want to find.

Enable this check box if you want to find blends that have a specific rotation angle.

Lets you set the rotation angle of the blends you want to find.

Enable this check box if you want to find blends that are (or are not) attached to a path.

Lets you indicate whether you want to search for blends that are attached to a path or are not attached to a path.

Enable this check box if you want to find blends that show (or don't show) a color progression that passes clockwise or counterclockwise through the color spectrum.

Lets you indicate whether you want to search for blends that show a rainbow or linear color progression through the spectrum.

Perspective

Enables you to search for extrusions that have a specific attributes.

Enable this check box if you want to search for extrusions that have a specific depth setting.

Lets you set the depth of the extrusion or extrusions you want to find.

Enable this check box if you want to search for extrusions of a specific type, for example, Small Back or Back Parallel.

Lets you select the style of extrusion you want to find.

Enable this check box if you want to search for extrusions that have (or don't have) light sources applied to them.

Lets you indicate whether you want to search for extrusions that have or don't have light sources applied to them.

Enable this check box if you want to search for extrusions that use a specific vanishing point or rotation setting.

Lets you indicate the vanishing point or rotation setting you want to find.

Enable this check box if you want to search for objects that have (or don't have) beveled edges applied to them.

Lets you indicate whether you want to search for objects that have beveled edges or objects that don't have beveled edges.

Enable this check box if you want to search for objects that have a specific contour style.

Lets you choose the style — Inside, Outside or To Centerof contour used by the objects you want to find.

Enable this check box if you want to search for objects that have a specific contour offset.

Lets you specify the exact contour offset applied to the objects you want to find.

Lets you choose the unit you want to use to specify the contour offset you want to find.

Enable this check box if you want to search for objects that have a specific number of contour shapes.

Lets you set the exact number of contour steps applied to the objects you want to find.

Enable this check box if you want to search for contoured objects that show (or don't show) a clockwise or counterclockwise progression through the color spectrum.

Lets you indicate whether you want to search for contoured objects that show a rainbow or linear progression through the color spectrum.

Enables you to search for objects that have a specific type of lens applied to them.

Enable this check box if you want to search for objects that have a specific type of lens applied to them.

Lets you choose the type of lens you want to find.

Enable this check box if you want to search for lenses that use (or don't use) the Frozen option.

Lets you indicate whether you want to find lenses that use the Frozen option or that don't use the Frozen option.

Enable this check box if you want to search for lenses that use a specific numeric or color setting. Use the control to the right to set the value or color.

Lets you indicate the numeric setting used by the lenses you want to find.

Lets you choose the color used by the lenses you want to find.

Specific PowerClip

Specific Bitmap Color Mask

Enable this check box to search for objects that have a specific type of transparency applied to them.

Enable this check box if you want to search for objects that have a specific type of Transparency applied to them.

Lets you choose the type of transparency you want to find.

Enable this check box if you want to search for objects that have a push or pull distortion applied to them.

Enable this check box if you want to search for objects that have a zipper distortion applied to them.

Enable this check box if you want to search for objects that have a random zipper distortion applied to them.

Enable this check box if you want to search for objects that have a smooth zipper distortion applied to them.

Enable this check box if you want to search for objects that have a local zipper distortion applied to them.

Enable this check box if you want to search for objects that have a twister distortion applied to them.

Specific Drop Shadow

Tab

Click to search for objects with any uniform color or specific color fill.

Click to search for objects with any uniform color fill.

Click to search for objects with a specific uniform color fill.

Displays the color of the uniform color fill. To use a different color, click the down arrow and click a color on the color picker. For a larger selection of colors, click Others to open the Select Color dialog box.

Enable this check box to search for objects with or without an overprint fill.

Displays whether you are searching for an object with or without an overprint fill. To use the other option, click the down arrow and choose it.

Displays each category of object for which you are searching, along with the specific properties you have specified.

Displays the categories of fill you have selected.

Click to search for objects with any type of the selected fill.

Click to search for objects with a specific type of the selected fill.

Opens a dialog box that lets you adjust the criteria of your fills search.

Click the Next button to review your search.

Find Wizard screen, Bitmap pattern fill

Select the type of outline you would like to find.

Enable this check box if you want to search for objects based on the width of their outline.

Lets you indicate whether you want to search for outlines that have a specific width or that are smaller or larger than a specific width.

Lets you indicate the outline width you want to use as the basis of the search. You can search for outlines that are the same size or smaller or larger than the value you set here.

Lets you choose the unit you want to use to specify the outline width you want to find.

Enable this check box if you want to search for objects that have outlines of a specific color. You can use the color picker to the right to choose the color you want to find.

Lets you choose the outline color you want to find.

Enable this check box if you want to find objects that have (or don't have) the Overprint Outline option enabled.

Enable this check box if you want to find objects that have (or don't have) the Overprint Outline option enabled.

Displays the details of the current search.

Enable this check box if you want to find objects that have (or don't have) the Behind Fill option enabled.

Lets you indicate whether you want to find objects that have the Behind Fill option enabled or disabled.

Enable this check box if you want to find objects that have (or don't have) the Scale With Image option enabled.

Lets you indicate whether you want to find objects that have the Scale With Image option enabled or disabled.

Enable this check box if you want to find objects that have a specific line cap.

Click this button if you want to find objects that use butted line caps.

Click this button if you want to find objects that use rounded line caps.

Click this button if you want to find objects that use square line caps.

Select the object Name or the style...page (click checkbox on screen 1 under tabs window)

Select the object name or style which you would like to find.

Enable this check box if you want to search for objects by name. You can type the name in the box to the right.

Provides a space for you to type the name of the object or objects you want to find.

Enable this check box if you want your object name search to distinguish between uppercase and lowercase characters.

Enable this check box if you want to search for objects that have a specific style name and/or type.

Click this button if you want to search for objects that use a specific style, then choose the style from the list box to the right.

Lets you choose the name of the style you want to find.

Click this button if you want to search for objects that use a specific style type (for example, Paragraph Text style, of Default Graphic style). You can choose the style type from the list box to the right.

Lets you choose the style type you want to find.

Helps you search through your drawings and find objects that have certain properties. The Wizard will then help you change the properties of the objects that it finds.

Click this button if you want to replace a specific color with another color.

Click this button if you want to replace a specific color model or color palette with another color model or palette.

Click this button if you want to replace specific outline pen properties in your drawing.

Click this button if you want to replace specific text properties with other text properties.

Enable this check box if you want replacing to apply only to the objects that are currently selected in the Drawing Window.

Select the color you would like to find and the color with which you would like to replace the original.

Lets you select the color you want to find and replace.

Lets you choose the color with which you want to replace the color displayed on the Find color picker.

Click a button to choose to replace the color where it appears as a fill or as an outline.

Click this button if you want to replace the color where it appears as a fill.

Click this button if you want to replace the color where it appears as an outline.

Enable this check box if you want to replace the color where it forms part of a fountain fill.

Enable this check box if you want to replace the color where it forms part of a 2-color pattern fill.

Enable this check box if you want to replace the color where it occurs in a monochrome bitmap fill.

Select which Color Model or Palette you would like to find and select the Color Model which you'd like to replace it with.

Click this button if you want to find any color palette or color model and replace it with a specific color model.

Click this button if you want to find a specific color model and replace it with a specific color model.

Lets you select the color model you want to replace.

Click this button if you want to find a specific color palette and replace it with a specific color model.

Lets you select the color model with which you want to replace the selected model(s) or palette(s).

Enable the Fills or Outlines button to replace colors.

Click this button if you want to replace the color model or color palette where it occurs in object fills.

Click this button if you want to replace the color model or color palette where it occurs as an outline.

Enable this check box if you want to replace the color model or color palette where it forms part of a fountain fill.

Enable this check box if you want to replace the color model or color palette where it forms part of a 2-color pattern fill.

Enable this check box if you want to replace the color model or color palette where it occurs in a monochrome bitmap fill.

Replace outline pen properties: Find section

Select which Outline Pen properties you would like to find and with which attributes you would like to replace them.

Enable this check box if you want to replace outlines of a specific width.

Lets you specify the outline width you want to replace.

Enable this check box if you want to replace outlines that have (or don't have) the Scale With Image option enabled.

Lets you specify whether you want to replace outlines that use or don't use the Scale With Image option.

Enable this check box if you want to replace outlines that have (or don't have) the Overprint Outline option enabled.

Lets you specify whether you want to replace outlines that have or don't have the Overprint Outline option enabled.

Enable this check box if you want to replace outlines with an outline of a specific width.

Lets you specify the outline width you want to apply to found outlines.

Lets you specify the outline width unit you want to apply to found outlines.

Enable this check box if you want to replace found outline with outlines that have (or don't have) the Scale With Image option enabled.

Lets you specify whether you want to replace outlines with an outline that uses or doesn't use the Scale With Image option.

Enable this check box if you want to replace found outlines with outlines that have (or don't have) the Overprint Outline option enabled.

Lets you specify whether you want to replace found outlines with outlines that have or don't have the Overprint Outline option enabled.

Enable this check box if you want to find text with a specific font.

Specifies the font of the text you want to find.

Enable this check box if you want to find text with a specific weight (e.g., bold or italic).

Specifies the font weight (e.g., bold or italic) of the text which is being replaced.

Enable this check box if you want to find text of a specific size.

Specifies the font size units of the text you want to find.

Specifies the replacement font size for the text that is found.

Enable this check box if you want to replace found text with text with a specific font.

Specifies the replacement font for the text that is found.

Enable this check box if you want to replace found text with text with a specific weight.

Specifies the replacement weight (e.g., bold or italic) for the text that is found.

Enable this check box if you want to replace found text with text of a specific size.

Specifies the replacement font size units for the text that is found.

Type a URL (e.g. <http://www.corel.com/news/index.htm>) to assign a hyperlink destination for the selected object.

Type a name to assign a bookmark to the selected object. After you assign a bookmark, you can create a hyperlink to the bookmarked object using the Internet Address list box.

Click to show all objects with URLs assigned to them.

Click to use the object as the hotspot.

Click to use the object's bounding box as the hotspot.

Choose a color from the palette to choose a cross-hatch color for Internet objects when the Show Internet Objects button is pressed down.

Choose a color from the palette to choose a fill color for Internet objects when the Show Internet Objects button is pressed down.

Lets you assign this Uniform Resource Locator (URL) to the selected object in your Web document. You can choose from the first 10 URLs listed. The URLs are listed from the most recently assigned URL to the earliest assigned URL. Any additional URLs can be accessed by clicking More in the submenu's URL list.

Lets you access additional Uniform Resource Locators (URLs) that don't appear in the submenu's URL list.

Lets you assign this bookmark to the selected object in your Web document. You can choose from the first 10 bookmarks listed. The bookmarks are sorted by the page on which they're located. Any additional bookmarks can be accessed by clicking More in the submenu's bookmark list.

Lets you access additional bookmarks that don't appear in the submenu's bookmark list.

Displays a list of the names and page numbers of all the bookmarks assigned throughout your document.

Lets you create a hyperlink from the selected object in your document to the bookmarked object you choose from the Bookmark list.

Lets you scroll to and select the bookmarked object you choose from the Bookmark list.

Lets you delete the bookmark you choose from the Bookmark list. Only the bookmark is deleted from your document, not the object to which it was assigned.

Lets you rescan the current page of your Web document to check for HTML object conflicts. If you rescan the page after you fix conflicts, the associated error or warning messages are deleted from the HTML object conflict list.

Lets you rescan your entire Web document to check for HTML object conflicts. If you rescan the document after you fix conflicts, the associated error or warning messages are deleted from the HTML object conflict list.

Lets you scroll up through the HTML object conflict list to select the warning or error message associated with the conflicting object you want to fix.

Lets you scroll down through the HTML object conflict list to select the warning or error message associated with the conflicting object you want to fix.

Lets you scroll to and select the conflicting object you choose from the HTML object conflict list.

Lets you automatically repair HTML object conflicts that don't need to be manually repaired. For example, you can have CorelDRAW automatically convert standard text to HTML-compatible text by clicking this button. The standard text must be selected first in your Web document. CorelDRAW cannot automatically repair conflicts such as objects that are positioned partly off your page. You'll need to manually reposition the conflicting object.

Opens the Options dialog box to the HTML Conflicts page. You can enable check boxes on the HTML Conflicts page to have CorelDRAW verify specific properties of Internet objects before you publish your document to the Internet.

Lists all HTML object conflicts found in your Web document before your document is published to the Internet. The list includes the page on which the conflict exists and a description of the error or warning.

Lets you assign a predefined text size to the selected HTML text in your document. The HTML text sizes, numbered 1 through 7, correspond to particular point sizes between the 10-point and 48-point range.

The controls in this section let you set the justification for the selected HTML text in your document.

Left justifies selected HTML text objects.

Aligns selected HTML text between the left and right margins of the text object.

Right justifies selected HTML text objects.

The controls in this section let you adjust the formatting properties of the selected HTML text in your document.

Displays the font of selected HTML text. Click another font in the list box to change it.

Displays the font size of selected HTML text.

Lets you apply character formatting to selected HTML text.

Applies bold character formatting to selected HTML text.

Applies italic character formatting to selected HTML text.

Applies underline character formatting to selected HTML text.

Applies the Strikeout line style to selected HTML text.

Places selected HTML text above the baseline.

Places selected HTML text below the baseline.

Displays a preview of HTML text so you can see the effect of a change before you apply the change.

Lets you type a URL (e.g. <http://www.corel.com/news/index.htm>) to assign a hyperlink destination for the selected object. You can also choose a previously assigned Uniform Resource Locator (URL) from the list box.

Lets you type a name to assign a bookmark to the selected object. After you assign a bookmark, you can create a hyperlink to the bookmarked object using the Location (URL) list box.

Enable to use the object's bounding box as the hotspot.

Enable to use the object's shape as the hotspot.

Displays the name of the page you're viewing in your Web document. The Page Title box updates as you move from page to page within your document. You can also type a new name in this box to rename the current page.

Displays the name of the HTML file that's associated with the page you're viewing in your Web document. The HTML File box updates as you move from page to page within your document. You can also type a new name in this box to rename the HTML file.

Lets you type additional information about your file, such as the author's name, a description of the file's contents, and associated keywords.

Lets you apply the changes you make on the Page page of the Object Properties dialog box.

Lets you type the address of the CGI Script that controls the functionality of the preconfigured Internet objects on the current page of your Web document.

Lets you choose how the form data is sent to the server. You can choose either GET or POST. GET appends the arguments to the action URL and opens it as if it were an anchor. POST sends the data via an HTTP post transaction. The default method is GET.

Lets you choose the type of frame or window in which your published Web document will be loaded.

Lets you apply the changes you make on the Form page of the Object Properties dialog box.

Lets you type additional attributes and values that will apply specific conditions as defined in the CGI Script to the preconfigured Internet object.

Lets you apply the changes you make on the Common page of the Object Properties dialog box.

Lets you type the name of the Java applet's class file. The class file name is usually identical to the name of the inserted Java applet in your Web document.

Lets you type the path that points to the location of the Java applet. A path is required only if the Java applet is located in a folder other than the one in which your published Web document will reside.

Lets you type text that acts as a placeholder for the Java applet's graphic while your Web document loads into a browser. The text is replaced by the graphic once your Web document loads.

Lets you type the Java applet's parameters and corresponding values. The parameters and values define the applet in your published Web document.

Lets you apply the changes you make on the Java Applet page of the Object Properties dialog box.

Lets you type the name of a source file to insert in your Web document. The source file is not native to the Web browser software and requires extended commands. Examples of source files you can insert are .WAV (Windows sound) or .AVI (Windows movie) files.

Lets you search your computer for source files, such as Windows sound (.WAV) or movie (.AVI) files, to insert in your Web document.

Lets you apply the changes you make on the Embedded File page of the Object Properties dialog box.

Lets you type a simple button name that corresponds to a specific CGI Script control reference. The CGI Script determines the function of the simple button.

Lets you type the text that will appear on the simple button in your Web document.

Lets you apply the changes you make on the Simple Button page of the Object Properties dialog box.

Lets you type a submit button name that corresponds to a specific CGI Script control reference. The CGI Script determines the function of the submit button.

Lets you type the text that will appear on the submit button in your Web document.

Lets you apply the changes you make on the Submit Button page of the Object Properties dialog box.

Lets you type a reset button name that corresponds to a specific CGI Script control reference. The CGI Script determines the function of the reset button.

Lets you type the text that will appear on the reset button in your Web document.

Lets you apply the changes you make on the Reset Button page of the Object Properties dialog box.

Lets you type a radio button name that corresponds to a specific CGI Script control reference. The CGI Script determines the function of the radio button.

Lets you type the text that will appear with the radio button in your Web document.

Lets you determine the default state of the radio button in your published Web document — either enabled or disabled.

Lets you apply the changes you make on the Radio Button page of the Object Properties dialog box.

Lets you type a check box name that corresponds to a specific CGI Script control reference. The CGI Script determines the function of the check box.

Lets you type the text that will appear with the check box in your Web document.

Lets you determine the default state of the check box in your published Web document —either enabled or disabled.

Lets you apply the changes you make on the Check Box page of the Object Properties dialog box.

Lets you type a text edit field name that corresponds to a specific CGI Script control reference. The CGI Script determines the function of the text edit field.

Lets you type the text that will appear in the text edit field in your published Web document.

Lets you define the maximum number of characters that can be typed in the text edit field. You can type a value between 1 and 50.

Lets you define the size of the text edit field, based on the number of characters that can be typed in the field. If the maximum number of characters exceeds the size value, the Web browser will provide scroll bars. You can type a value between 1 and 50.

Lets you define whether this Internet object is a standard text edit field or if it has password functionality.

Lets you apply the changes you make on the Text And Password Field page of the Object Properties dialog box.

Lets you type a text edit box name that corresponds to a specific CGI Script control reference. The CGI Script determines the function of the text edit box.

Lets you specify the number of columns available in the text edit box. You can type a value between 1 and 255.

Lets you specify the number of rows available in the text edit box. You can type a value between 1 and 255.

Lets you type default text that will appear in your Web document when the document is viewed in a browser.

Lets you apply the changes you make on the Text Edit Box page of the Object Properties dialog box.

Lets you type a pop-up menu or options list name that corresponds to a specific CGI Script control reference. The CGI Script determines the function of the pop-up menu or options list.

Lets you select multiple items from your Web document's Options list box when the document is viewed in a Web browser. This control is disabled by default if you insert a pop-up menu Internet object.

Lets you size the options list by specifying the number of rows that can be viewed in the list. This control is disabled by default if you insert a pop-up menu Internet object.

Lets you specify that the options list is a drop-down menu.

Lets you specify that the options list is a list.

Displays the names contained in the options list in the Label column and the corresponding reference to the CGI Script in the Value column. You can determine which names are highlighted by default in the options list by enabling the associated check boxes.

Lets you apply the changes you make on the List page of the Object Properties dialog box.

Lets you type an Internet object name that corresponds to a specific CGI Script control reference. The CGI Script determines the function of the Internet object.

Lets you type the text that will be associated with the Internet object in your published Web document.

Lets you publish your Web document to HTML format. When you publish your document to HTML, CoreIDRAW creates an HTML file identical to the source CoreIDRAW document.

Lets you publish your Web document to the Java-based Corel Barista format. Documents saved in the Corel Barista format are saved as Java applets.

Lets you publish your Web document as a single image. CorelDRAW creates an image map—a hypergraphic that links to different Uniform Resource Locators (URLs) when you view the HTML document in a Web browser. When you click an image map, the HTML document to which it is linked appears.

Lets you publish your Web document to the Internet using the Publish To Internet dialog box. The Publish To Internet dialog box contains all the options you need to successfully publish your document to the Internet.

Lets you move back to the previous screen in the Publish To Internet wizard.

Lets you advance to the next screen in the Publish To Internet wizard.

Lets you choose the folder in which you want to save your published HTML document. The HTML Folder list box keeps a history of the last folder used (default), the folder containing your source .CDR file, and the default CorelDRAW .CDR folder.

Lets you choose the drive and folder in which you want to save your published HTML document if the choices in the HTML Folder list box are not suitable.

Lets you type the name of the folder in which you want to save the bitmaps in your Web document. The image folder is usually a subfolder of the source HTML folder.

The controls in this section let you choose the format used to position the Internet objects in your Web document when your document is published to the Internet.

Lets you publish your Web document to an HTML file, using a table, or cells, to determine the position of Internet objects. This option is the most compatible with Web browsers.

Lets you publish your Web document to an HTML file, using layers to determine the position of Internet objects. This option generates a smaller, less complicated HTML file that is easy to edit in an HTML editor but is supported only by Netscape Navigator 4.

Lets you publish your Web document to an HTML file, using style sheets to determine the position of Internet objects. This option generates a smaller, less complicated HTML file that is easy to edit in an HTML editor and is supported by Netscape Navigator 4 and Microsoft Internet Explorer 4.

Lets you export the graphics in your Web document to the JPEG image file format.

Lets you set advanced JPEG-specific options if you choose to export the graphics in your Web document to the JPEG image file format.

Lets you export the graphics in your Web document to the GIF image file format.

Lets you display your document's graphics in a Web browser using image interlacing. Using image interlacing is similar to displaying your graphics progressively.

Lets you keep bitmap graphics separate from other graphics in your Web document when you publish your document to the Internet. In addition, photographic bitmaps containing more than 256 colors are exported to the JPEG image file format automatically when this check box is enabled.

Lets you resample unnecessarily large bitmaps to screen resolution automatically. For HTML pages, the default resolution is 96 dots per inch (dpi), which should be sufficient to fill your Web browser's window.

Lets you apply the current CorelDRAW color profile to the images in your Web document. Applying a color profile helps to ensure that the colors in your document are accurately reproduced in a Web browser.

Lets you override HTML-compatible text in your Web document and export the text as bitmap images. Exporting text as bitmap images ensures that it will appear the same in a Web browser as in your source document.

Displays the page number, the name of the page, and the page's filename. You can choose to publish specific pages of your Web document by enabling the appropriate check boxes. You can also edit the title and filename of each page directly in this box.

Lets you export all of the pages in a multipage Web document.

Lets you automatically replace the old files listed in the Publish To Internet dialog box with updated files that have matching names, without CorelDRAW repeatedly asking for confirmation.

Lets you publish your Web document as a single image. CorelDRAW creates an image map—a hypergraphic that links to different Uniform Resource Locators (URLs) when you view the HTML document in a Web browser. When you click an image map, the HTML document to which it is linked appears. An image map consists of a bitmap (the image) and a series of coordinates describing the location of the hotspots on the bitmap (the map).

Lets you publish your Web document to the Internet using the Publish To Internet wizard. The Publish To Internet wizard guides you through each step of the publishing process.

Lets you choose an alternate location in which to save your published HTML document if the choices in the HTML Folder list box are not suitable.

Accesses the Options dialog box in which you can set advanced Internet publishing options on the Publish To Internet, Image, Text, and Links pages.

Lets you ensure that there are no conflicts, such as intersecting Internet objects, in your Web document before publishing the document to the Internet.

Lets you ensure that text in your Web document is HTML-compatible before publishing the document to the Internet.

Lets you ensure that externally linked bitmap files in your Web document can be found before publishing the document to the Internet.

Lets you ensure that Internet objects in your Web document don't have transformations that may result in an unreliable published document before publishing the document to the Internet.

Lets you ensure that Internet objects aren't positioned off the pages in your Web document before publishing the document to the Internet.

Lets you ensure that the appropriate link information is specified on the Java Applet and Embedded File property pages in the Object Properties dialog box before publishing the document to the Internet.

Lets you ensure that a CGI Script address is specified for pages in your Web document that contain preconfigured Internet objects, such as Java applets, submit buttons, and check boxes, before publishing the document to the Internet.

Lets you type a value that specifies the number of pixels text can be automatically nudged in order to avoid introducing rows or columns that are 1 or 2 pixels in size. The space to be nudged cannot contain graphics.

Lets you type a value that specifies the number of pixels that can occur in an empty cell before it's merged with an adjacent cell, in order to avoid splitting a single graphic that spans adjacent cells. Cells, or tables, are used to position Internet objects in your Web document when you choose the HTML Tables layout method.

Lets you type a pixel value that specifies the amount of white space allowed in an image in order to make your published Web document simpler.

Lets you choose a color palette from which to draw the colors used for your exported GIF images.

Lets you display your document's graphics in a Web browser using image interlacing. Image interlacing is similar to displaying your graphics progressively.

Lets you keep bitmaps separate from other graphics in your Web document. Photographic bitmaps that contain more than 256 colors are exported to the JPEG image file format while other graphics are exported the GIF image file format.

Lets you maintain the links you created to external files in your source document through to your published Web document.

Lets you eliminate the stepping effect that may be apparent on rounded edges of objects in your Web document. Stepping can be especially noticeable on rounded areas of text.

Lets you choose the Client image map type, which means that the code for the image map must reside on the user's computer. You can also use this option in combination with the Server image map type.

Lets you choose the Server image map type, which means that the code for the image map must reside on the server. You can also use this option in combination with the Client image map type.

Lets you publish the Client-Server or Server image maps used in your Web document in the NCSA format.

Lets you publish the Client-Server or Server image maps used in your Web document in the CERN format.

Lets you export all HTML-compatible text in your Web document as text. You can edit HTML text in a Web browser. All other text in your document is exported as graphics and cannot be edited in a Web browser.

Lets you export all HTML-compatible text in your Web document as graphics without having to convert the HTML text to standard text prior to export. Text exported as graphics cannot be edited in a Web browser.

Lets you create a Portable Font Resource (.PFR) file. A .PFR file contains compressed versions of the fonts used in your Web document and is downloaded onto systems that don't have fonts matching those in your document. Netscape Navigator 4 supports TrueDoc Font Technology.

Lets you limit the use of the fonts compressed in the Portable Font Resource (.PFR) file to Web pages located in the listed domains, for example <http://www.corel.com>.

These controls let you override the default hyperlink text colors used in your Web browser with the colors you choose from the Normal Link, Active Link, and Visited Link color pickers. The associated check boxes must be enabled for your custom link colors to be applied.

Lets you apply an underline to text that is assigned a Uniform Resource Locator (URL) in your Web document.

Lets you override the default normal hyperlink text color used in your Web browser with the color you choose from the Normal Link color picker. By overriding the default hyperlink text color, you can eliminate any conflict between link color and your document's page background color.

Lets you choose a normal hyperlink color for text that is assigned a Uniform Resource Locator (URL) in your Web document.

Lets you override the default active hyperlink text color used in your Web browser with the color you choose from the Active Link color picker. By overriding the default hyperlink text color, you can eliminate any conflict between link color and your document's page background color.

Lets you choose an active hyperlink color for text that is assigned a Uniform Resource Locator (URL) in your Web document.

Lets you override the default visited hyperlink text color used in your Web browser with the color you choose from the Visited Link color picker. By overriding the default hyperlink text color, you can eliminate any conflict between link color and your document's page background color.

Lets you choose a visited hyperlink color for text that is assigned a Uniform Resource Locator (URL) in your Web document.

Creates a new drawing, represented by a blank Drawing Page. If you already have a drawing open, the new drawing opens over top of the current drawing. The new drawing uses the same program settings that were in effect for the previous drawing.

Starts the CorelDRAW Template wizard, which makes choosing a template easier. Use the Template wizard to create a new drawing based on a template of your choice.

Opens the Open Drawing dialog box, which allows you to load a drawing or style template into CorelDRAW. If you already have a drawing open, the new drawing opens over top of the current drawing. Before you open a file, you might find it useful to enable the Preview check box to display a thumbnail of the file to make sure that it's the file you want.

Closes the current drawing. If you've made any changes since you last saved your file, CorelDRAW prompts you to save the file before closing.

Saves your drawing under the name displayed in the Title Bar. If you have not saved the drawing yet, the Save Drawing dialog box appears, prompting you to enter a name. If you are altering an existing drawing but want to keep the original version, use the Save As command. By giving a file a different name when you save it, you create a copy of the existing drawing while keeping the original intact.

Saves a new drawing or a new version of an existing drawing. By giving a file a different name when you save it, you create a copy of the existing drawing while keeping the original intact.

You can also save the contents of the currently displayed page as a style template, save your drawing so that it can be used in versions 5, 6, or 7 of CorelDRAW, and more. Click the Advanced button to access additional options.

Reverts to the last saved version of the drawing. Use this command when you want to undo all changes you have made since you last saved the drawing.

Opens the Import dialog box, which allows you to bring graphics created in other programs into CorelDRAW. You can also use this command to merge other CorelDRAW (.CDR or .CMX) files with the current drawing. If you know the format of the file you want to import, choose it from the Files Of Type list box to display only the files with that extension. Or, you can have CorelDRAW choose the import filter type for you by choosing All Files in the Files Of Type list box.

Starts CorelSCAN, a wizard that takes you step-by-step through all of the tasks required to produce quality scanned images.

Opens the Export dialog box, which allows you to save your drawing in a format that other programs can read. In a multipage document, only objects on the currently displayed page (or facing pages) are exported.

Opens the Save Drawing dialog box, which lets you send drawings to other users via the Microsoft Exchange. The Inbox Setup wizard helps you setup your mailbox so you can send images through e-mail.

Opens the Print dialog box, which allows you to print your work, modify print options, and change the printer and its properties.

Opens the Print Preview dialog box, which allows you to see how your drawing will look before it is printed. For example, you can see where printers' marks will appear, and how your color separations look.

Opens the Print Merge dialog box, which allows you to combine a specially formatted text file (saved using the .TXT file extension) with a CorelDRAW file during printing. The CorelDRAW file must contain text that will be replaced by words from the text file during the print merge. Each time the CorelDRAW file is printed, words from the text file are substituted in the printed version.

Using Print Merge, you can print the same document many times using different text each time you print. For example, if you are printing invitations, you can personalize each invitation by merging in different text. But remember, CorelDRAW does not save or display the results of the merge. It prints them directly, in sequence. Therefore, check both the text file and your drawing for mistakes before merging. Also, make sure there's enough space in the drawing to accommodate the text you plan to substitute.

Opens the Print Setup dialog box which allows you to change the printer and printer properties such as paper size.

Starts the Prepare For Service Bureau wizard, which guides you through the steps involved in preparing and gathering files for professional output at a service bureau.

Lets you publish your Web document in Hypertext Markup Language (HTML) format, Corel Barista format, or as a single image. You can choose to publish your Web document using either the Publish To Internet wizard, which guides you through the publishing process, or the Publish To Internet dialog box, in which you can set your own custom publishing parameters.

Displays detailed information about the contents of your document and the objects it contains. You can print and save this information for future reference.

Opens the New Archive Properties dialog box that lets you specify the archive settings.

Opens the Choose a Version to Retrieve dialog box that lets you specify the file version that you want to retrieve. The retrieve from current archive also provides you with the ability to compare different versions of your file.

Opens the Open dialog box which lets you select a backup version of your file.

Opens any one of the last four files you edited from a list that appears at the bottom of the File menu. Type the number next to the file you want to open, or click its filename.

Ends the current CorelDRAW session. If you've made any changes since you last saved your file, CorelDRAW prompts you to save the file before exiting. Pressing ALT + F4, or clicking the Close button that appears in the top right corner of the Title Bar, also exits CorelDRAW.

Edit menu

Reverses the action you just performed. The name of the command depends on the action you performed most recently. For example, Undo Fill if your last action was a fill operation, or Undo Rotate if your last action was a rotation. If you can't undo an action or if there are no actions to be undone, the Undo command appears as Can't Undo or is grayed out. Immediately after selecting Undo, the Redo command becomes available, allowing you to restore what you just undid.

Restores changes reversed by the Undo command. Redo becomes available immediately after you click the Undo command. The name of the Redo command changes depending on the last action. For example, Redo Fill if your last action was a fill operation, or Redo Rotate if your last action was a rotation.

Repeats your last command or action, if possible. The name of the command depends on the action you performed most recently. For example, Repeat Fill if your last action was a fill operation, or Repeat Rotate if your last action was a rotation. If you can't repeat an action, or if there are no actions to be repeat, the Repeat command appears grayed out.

Removes the current selection from the drawing and places it on the Clipboard. From the Clipboard, you can paste it into another Windows application or CorelDRAW file. The cut object remains on the Clipboard until you cut or copy another object to the Clipboard. Only one object can be placed on the Clipboard at a time. This command is only available when objects or text are selected.

Copies the current selection to the Clipboard. From the Clipboard, you can paste it into another Windows application or CorelDRAW file. The copied object remains on the Clipboard until you cut or copy another object to the Clipboard. Only one object can be placed on the Clipboard at a time. This command is only available when objects or text are selected.

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

Places a copy of the contents of the Clipboard at the center of the Drawing Page. Unlike the Paste command, you can specify what format the information uses and even create a link to its source file. Linking is a way of placing OLE objects in client applications. Linking is most useful when you want to use the same OLE object several times in the same file or in many different files. To change every instance of the OLE object, you only have to change the source file.

Removes selected objects or nodes. Unlike the Cut command, the Delete command removes the selected objects or nodes without placing a copy on the Clipboard. You can only restore a deleted object or node using the Undo command if no further action has been performed. You may find it more useful to use the Cut command to remove an object, since it places a copy on the Clipboard. Then, if you decide that you need the object, you can use the Paste command to retrieve it.

Adds a copy of the current selection to your drawing. By default, the duplicate appears on top of, and slightly offset from, the original. It is also selected automatically. Pressing the + key on the numeric keypad also duplicates objects, but it places them on top of the original, with no offset.

Adds a copy of the current selection to your drawing. By default, the clone appears on top of and slightly offset from the original. Most subsequent changes applied to the original object (called the master) are automatically applied to the copy (called the clone).

Selects every object on the current page of your drawing, including any not currently in view. Once the objects are selected, all operations you perform apply to all objects. Double-clicking the Pick tool also selects every object on the current page. Note that guidelines are not included in the selection.

Selects all text objects on the current page of your drawing, including any not currently in view. Once the text objects are selected, all operations you perform apply to all text objects.

Selects all guidelines on the current page of your drawing. Once the guidelines are selected, all operations you perform apply to all guidelines.

Opens the Object Properties Docker, which allows you to change the attributes of the selected object. An object must be selected or this command is grayed out. The type of object selected determines which page of the dialog box is displayed (e.g., if you have a rectangle selected, the page for rectangles is displayed).

Opens the Copy Properties dialog box, which allows you to copy properties from one object to another. For example, once you apply a fill to an object, you can copy the same fill to other objects. This allows you to use the same fill on several objects, without having to recreate it each time.

Starts the Find wizard, which identifies objects that match the search criteria you specify. You can also search for objects that match the criteria of a selected object in your drawing. When you're finished searching, you can save the search criteria to use in other documents in the current session or in subsequent ones. If you want to replace the objects that you are searching for, use the Replace Objects command.

Starts the Replace wizard, which allows you to search for objects that match the search criteria you specify and replace them with other like-properties. You can also search for color models or palettes, outline pen properties, and text properties. When you're finished, you can save the search criteria to use in other documents in the current session or in subsequent ones. If you want to find only objects, use the Find Objects command.

Opens the Find Text dialog box, which searches for text in the current drawing. You can search the entire drawing or any number of individual text entries. Enable the Match Case check box to distinguish between uppercase and lowercase characters. If you want to replace the text that you are searching for, use the Replace Text command.

Opens the Replace Text dialog box, which searches for and replaces text in the current drawing. You can search the entire drawing or any number of individual text entries. Enable the Match Case check box to distinguish between uppercase and lowercase characters.

Searches for objects that contain PANTONE color fills.

Inserts a Java applet in your drawing. You can set custom properties for this Internet object on the Java Applet page in the Object Properties dialog box by right-clicking the object and choosing Properties from the menu.

Inserts an embedded file in your drawing. You can set custom properties for this Internet object on the Embedded File page in the Object Properties dialog box by right-clicking the object and choosing Properties from the menu.

Inserts a simple button in your drawing. You can set custom properties for this Internet object on the Simple Button page in the Object Properties dialog box by right-clicking the object and choosing Properties from the menu.

Inserts a submit button in your drawing. You can set custom properties for this Internet object on the Submit Button page in the Object Properties dialog box by right-clicking the object and choosing Properties from the menu.

Inserts a reset button in your drawing. You can set custom properties for this Internet object on the Reset Button page in the Object Properties dialog box by right-clicking the object and choosing Properties from the menu.

Inserts a radio button in your drawing. You can set custom properties for this Internet object on the Radio Button page in the Object Properties dialog box by right-clicking the object and choosing Properties from the menu.

Inserts a check box in your drawing. You can set custom properties for this Internet object on the Check Box page in the Object Properties dialog box by right-clicking the object and choosing Properties from the menu.

Inserts a text edit field in your drawing. You can set custom properties for this Internet object on the Text And Password Field page in the Object Properties dialog box by right-clicking the object and choosing Properties from the menu.

Inserts a text edit box in your drawing. You can set custom properties for this Internet object on the Text Edit Box page in the Object Properties dialog box by right-clicking the object and choosing Properties from the menu.

Inserts a pop-up menu in your drawing. You can set custom properties for this Internet object on the List page in the Object Properties dialog box by right-clicking the object and choosing Properties from the menu.

Inserts an options list in your drawing. You can set custom properties for this Internet object on the List page in the Object Properties dialog box by right-clicking the object and choosing Properties from the menu.

Opens the Insert New Object dialog box, which lets you link or embed an object created in another program. You can also insert the contents of another file as an embedded or linked object.

Starts the Barcode wizard, which creates bar codes that conform to industry-wide symbology standards. If this command is grayed out, it is possible that you did not enable this option when you installed CoreIDRAW.

Allows you to edit the selected OLE object.

Allows you to convert an OLE object to another type of OLE object.

Lists all the links in the current drawing. This list includes internal links to other CorelDRAW files and external links to other Windows applications.

Selects the master object of a cloned object.

Opens the Revert to Master dialog where you can specify which fill settings to revert based on the master object.

Selects all the clones for the selected master object.

[View menu](#)

Shows only an outline of objects. Editing a drawing in Simple Wireframe view is faster because only the object outlines need to be refreshed. Changing the view quality has no effect on the drawing's content; it only affects the way it is displayed on the computer screen.

Hides fills and displays monochrome bitmaps, extrusions, contours, and intermediate blend shapes. Changing the view quality has no effect on the drawing's content; it only affects the way it is displayed on the computer screen.

Shows all fills, except PostScript, all objects, and high-resolution bitmaps. Changing the view quality has no effect on the drawing's content; it only affects the way it is displayed on the computer screen.

Shows uniform fills and low-resolutions bitmaps and displays lenses and fountain fills as solid colors. Fountain fills are represented by a blend of the first and last fill color. In Draft view fills are represented by unique patterns. Changing the view quality has no effect on the drawing's content; it only affects the way it is displayed on the computer screen.

If you have a fast computer or want to see the closest approximation to what a drawing will look like when it's printed, you might prefer Normal or Enhanced view. Changing the view quality has no effect on the drawing's content; it affects only the way it is displayed on the computer screen.

Displays a fully detailed version of your drawing without any of the CorelDRAW interface showing. Depending on the view quality currently enabled in the Options dialog box, this preview uses Normal or Enhanced view. If you've selected Enhanced view, Full-Screen Preview also shows rendered PostScript fills. If you enable the Preview Selected Only command, Full-Screen Preview displays selected objects only.

You can also switch to the preview screen by pressing F9. Pressing any key returns you to the Drawing Window.

Turns previewing of selected objects on and off. When turned on, only the currently selected objects appear, which is useful for reducing redrawing times when working with complex drawings, and for identifying superimposed objects. When turned off, all objects currently in view in the Drawing Window are redrawn.

Manages the production of color by all the devices in your system. None provides no color correction. When one of the commands are selected, a check mark appears to the left. Because the color correction feature bases its corrections on device profiles selected in Corel Color Manager, make sure that you have created a system profile in Corel Color Manager before using the color correction options.

Manages the production of color by all the devices in your system. Fast is used for previewing large and complex images. When one of the commands are selected, a check mark appears to the left. Because the color correction feature bases its corrections on device profiles selected in Corel Color Profile wizard, make sure that you have created a system profile in Corel Color Profile wizard before using the color correction options.

Manages the production of color by all the devices in your system. Accurate is used when you need more thorough on-screen previewing. When one of the commands are selected, a check mark appears to the left. Because the color correction feature bases its corrections on device profiles selected in Corel Color Profile wizard, make sure that you have created a system profile in Corel Color Profile wizard before using the color correction options.

Manages the production of color by all the devices in your system. Simulate Printer simulates your printer's color reproduction capabilities on screen. Because the color correction feature bases its corrections on device profiles selected in Corel Color Profile wizard, make sure that you have created a system profile in Corel Color Profile wizard before using the color correction options. Note that this option appears grayed out until you select either Fast or Accurate.

Replaces the colors that are beyond the capabilities of your printer with an alarm color you choose (the default color is neon green). The gamut alarm alerts you to potential color problems in your drawing before you print your documents. With the gamut alarm enabled, you can pick only colors that are within your printer's range, or use color modification tools to shift the colors into a printable range.

Hides the Color Palette so that it is not visible in the CorelDRAW window. The Color Palette is a tool used to apply outline and fill colors.

Displays the current custom palette. You can create new custom palettes and save them to create a library of palettes. When displayed, the Custom Colors command has a check mark next to its name.

Displays the Uniform Color Palette. When displayed, the Uniform Colors command has a check mark to its left.

Displays the FOCOLTONE Color Palette, which provides a range of spot colors built with the process colors (cyan, magenta, yellow and black). The FOCOLTONE colors are organized so that you can choose FOCOLTONE colors with at least 10% of one process color in common with another FOCOLTONE color. This minimizes the need for a trap and makes it an ideal color palette to use for color separating. When displayed, the FOCOLTONE Colors command has a check mark to its left.

Displays the PANTONE Color Palette, which is comprised of an assortment of hundreds of predefined, premixed colors. As spot colors are opaque, overlaying spot colors produces unpredictable results and is generally best avoided. When displayed, the PANTONE MATCHING SYSTEM Colors command has a check mark to its left.

Displays the PANTONE Process Color Palette, which is comprised of the primary colors used in four-color process printing: cyan, magenta, yellow, and black. Process colors are largely transparent and, consequently, make mixing colors both possible and predictable. When displayed, the PANTONE Process Colors command has a check mark to its left.

Displays the PANTONE Hexachrome Color Palette, which is based on the CMYK color model but adds two additional inks for a total of six inks and a broader range of colors. When displayed, the PANTONE Hexachrome Colors command has a check mark to its left.

Displays the TRUMATCH Color Palette, which is a color matching system for specifying process colors and is designed specifically for digital output. TRUMATCH colors are organized according to the principles of the HSB (Hue, Saturation, Brightness) model. When displayed, the TRUMATCH Colors command has a check mark to its left.

Displays the Netscape Navigator Color Palette, which is an 8-bit palette of 256 colors used by the web browser, Netscape Navigator. By using only colors on this palette, you ensure that your image colors will display clearly on systems using this browser. When displayed, the Netscape Navigator Colors command has a check mark to its left.

Displays the Microsoft Internet Explorer Color Palette, which is an 8-bit palette of 256 colors used by the Web browser, Microsoft Internet Explorer. By using only colors on this palette, you ensure that your image colors will display clearly on systems using this browser.. When displayed, the Microsoft Internet Explorer Colors command has a check mark to its left.

Displays the DuPont®SpectraMaster Color Palette, which is a library 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. When displayed, the SpectraMaster Colors command has a check mark to its left.

Displays the TOYO Color Palette, which consists of colors that are available through the TOYO 88 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. These colors are defined using the Lab color space and are shown as RGB or CMYK for display (depending on the image or drawing) and CMYK for printing. When displayed, the TOYO COLOR FINDER Colors command has a check mark to its left.

Displays the DIC Color Palette, which consists 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. Reproduction through Corel applications is achieved through the CMYK color space. When displayed, the DIC Colors command has a check mark to its left.

Displays the Lab Color Palette, The color model developed by Commission Internationale de l'Eclairage (CIE) which is based on three parameters: lightness (L), and two chromaticity ranges: "a" (green to red) and "b" (blue to yellow). The square, two-dimensional visual selector defines the a and b coordinates from -60 to 60; the vertical visual selector defines the L value from 0 to 100. This model is device-independent, and encompasses the color gamuts of both the CMYK and the RGB color models. When displayed, the Lab Colors command has a check mark to its left.

Opens the Open Palette dialog box, which allows you to open an existing Color Palette.

Provides a searchable view of your computer's folder and file hierarchy. Once you find and open the folder you want, you simply drag the items from the folder directly to your document. This function is especially useful for importing objects or files created using one of the other applications in the CorelDRAW graphics suite or other compatible applications.

Provides easy access to the collection of clipart on CD-ROM by allowing you to search through folders to find clipart to import into your document. To help you find the correct image, thumbnail sketches of each file's contents are displayed, along with file names. Once you find the clipart you want, you can drag it from the Scrapbook to your document. You must have the CorelDRAW Clipart CD-ROM in your CD-ROM drive to use the Clipart page.

Provides easy access to the collection of photos on CD-ROM by allowing you to search through folders to find photos to import into your document. To help you find the correct photo, thumbnail sketches of each file's contents are displayed, along with file names. Once you find the photo you want, you can drag it from the Scrapbook to your document. You must have the CorelDRAW Photos CD-ROM in your CD-ROM drive to use the Photos page.

Displays a collection of preset fills and outlines that you can add to objects you create in CoreIDRAW. You apply these fills and outlines by dragging them from the Scrapbook to specific objects in your document. The Fills And Outlines page also allows you to save your own favorite fills and outlines for future use. To save a fill or outline you've created, you simply drag an object that has the fill or outline to the Fills And Outlines page and specify which properties you want to save.

Provides easy access to the collection of three-dimensional models on the Photos CD-ROM by allowing you to search through folders to find 3D models to import into your document. To help you find the correct model, thumbnail sketches of each file's contents are displayed, along with file names. Once you find the model you want, you can drag it from the Scrapbook to your document. You must have the Photos CD-ROM in your CD-ROM drive to use the 3D Models page.

Lets you connect, either anonymously or by supplying a user name and password, to any File Transfer Protocol (FTP) site. You can import files from the FTP site directly into your document or download a copy to your local drive.

Opens the Envelope Roll-Up, which allows you to distort the shape of an object by manipulating a bounding box. Changing an object's shape using the Envelope command is comparable to the way you can distort an object on a piece of rubber by stretching it in any direction.

Opens the Blend Roll-Up, which allows you to blend one object into another through a series of intermediate shapes. Controls in the Roll-Up let you specify the number of intermediate shapes created, the range of colors blended, and more.

Opens the Contour Roll-Up, which allows you to create a series of concentric shapes radiating into, or out from, an object. Controls in the Roll-Up let you add a progression of colors between the original object and the final contour line, specify the number of shapes you want created, and more.

Opens the Node Edit Roll-Up, which allows you to modify curved objects. Controls in the Roll-Up let you edit nodes using such buttons as add, remove, break apart, align, rotate and more.

Opens the Lens Roll-Up, which allows you to apply a lens to an object, changing its appearance as well as altering the way you perceive objects located behind it. Controls in the Roll-Up let you create a reference to another part of your drawing, create a duplicate of the area covered by the lens, and more.

Opens the Fit Text To Path Roll-Up, which enables you to shape Artistic text along the outline of a selected non-text object. The text and path become a dynamically-linked group, enabling you to edit the text or change the shape of the path and automatically refit the text.

Opens the Internet Bookmark Manager Docker window, which contains a list of all the bookmarks you've assigned throughout your document by name and by the page on which they're located. You can manage the bookmarks in your document using the bookmark list and the Link, Select, and Remove buttons.

Opens the HTML Object Conflict Analyzer Docker window, which contains controls that let you generate a list of errors and warnings pertaining to Internet objects in your Web document. You can also use the controls to assist you in repairing the HTML object conflicts in the list.

Opens the View Manager Docker, which serves two functions. First, it provides a complete set of tools for adjusting your view so that you see your drawing exactly the way you want to. Second, it gives you the ability to save any view of a specific page so that you can revert to it whenever you want.

Opens the Symbols Docker, which provides quick access to a number of symbols — pre-drawn graphic images relating to business, transportation, sports, and many other subjects. You can create your own symbols and add them to the symbol library. To make more symbol fonts available, you can add them during a Custom installation of CorelDRAW.

Opens the Colors Docker, which gives you access to the color styles. Color styles make it easy to incorporate color design changes in one simple step. You can also use color styles to create a series of two or more similar solid colors linked together to form a "parent-child" relationship. The link between parent and child colors is based on a common hue. You create the different shades by adjusting levels of saturation and brightness. The resulting style is a family of similar colors.

Opens the Object Data Docker window, which lets you attach information to selected objects or groups of objects. Use this feature to create a database that maintains data about individual objects or groups of objects in a drawing for example, text, numbers, dates, and times. If you're creating a technical drawing, for instance, you might want to enter information about component names, part numbers, and cost.

Opens the Script And Preset Manager, which lets you record, edit and play scripts and presets.

Opens the Style Properties dialog box, which allows you to change the style of the selected object. An object or text must be selected or the command is grayed out. The type of object selected determines which page of the dialog box is displayed (e.g., if you have a rectangle selected, the Default Graphic Style Properties dialog box is displayed).

Opens the Object Data Docker, which lets you attach information to selected objects or groups of objects. Use this feature to create a database that maintains data about individual objects or groups of objects in a drawing — for example, text, numbers, dates, and times. If you're creating a technical drawing, for instance, you might want to enter information about component names, part numbers, and cost.

Opens the Linear Dimension Roll-Up, which controls the appearance of text relating to a linear dimension line. Dimension lines are commonly used in technical illustrations to show the size of objects or the distance between them. CoreIDRAW allows you to create horizontal, vertical, slanted and angular dimension lines.

Opens the Angular Dimension Roll-Up, which controls the appearance of text relating to an angular dimension line. Dimension lines are commonly used in technical illustrations to show the size of objects or the distance between them. CorelDRAW allows you to create horizontal, vertical, slanted and angular dimension lines.

Opens the Toolbars dialog box, which allows you to specify which toolbars are displayed, the size of the buttons contained within the toolbar, and more. This dialog box also lets you create new Toolbars to which you can add the buttons you want.

The Property Bar is a context-sensitive command bar that displays different buttons and options depending on the selected tool or object. For example, when text is selected, the Property Bar contains only text-related commands.

Displays or hides the Status Bar, which provides useful information such as the position of your cursor and the type of object you have selected. If no check mark appears next to the command name, the Status Bar is hidden. If a check mark is there, the Status Bar is displayed.

Displays or hides the on-screen rulers, which help you size and position objects in your drawing. If no check mark appears next to the command name, the rulers are hidden. If a check mark is there, the rulers are displayed.

Displays or hides the grid, which is a series of evenly spaced horizontal and vertical dots used to help draw and arrange objects. For greater accuracy, you can also have objects in your diagram snap to the grid when they are moved or drawn. If no check mark appears next to the command name, the grid is hidden. If a check mark is there, the grid is displayed.

Displays or hides guidelines, which are used to align and position objects in your drawing.

Displays a dotted line showing the portion of the Drawing Window that will appear when the drawing is printed. Although you can draw anywhere in the Drawing Window, only objects in this area will be printed.

Displays a patterned fill to show which objects are overprinted.

Layout menu

Opens the Insert Page dialog box, which allows you to add blank pages to your drawing. Pages can be added either before or after the current page.

Opens the Delete Page dialog box, which allows you to delete pages. When a page is deleted, all objects that appear on those pages are also deleted.

Opens the Rename Page dialog box, which allows you to type a new page name.

Opens the Go to page dialog box, which allows lets you go to another page in the document.

Opens the Options dialog box, which lets you set the page size, layout, orientation, and more. The Options dialog box also contains controls for creating folded booklets, cards, and custom-sized labels.

Opens the Object Manager, which displays the hierarchical structure of objects, layers, and pages in the current drawing. This hierarchy shows the stacking order, (i.e., the vertical order), of the objects and layers on each page in the document. The Object Manager lets you control how objects in your drawing overlap one another by allowing you to create, copy, and delete layers, as well as hide, lock, and print selected layers. For each object in the document, the Object Manager displays a small icon and brief a description indicating the object's basic fill and outline properties. These icons are interactive, which means that you can select and edit them and immediately see the changes in your drawing.

Opens the Graphic And Text Styles Docker, which gives you access to the CorelDRAW graphics and text styles. These styles control the appearance of graphic objects and text. A graphic style can include fill and outline attributes, transformations, and certain special effects. A text style can include these graphic style attributes as well as text-specific attributes such as font, spacing, alignment, and so on.

Opens the Colors Docker, which gives you access to the color styles. Color styles make it easy to incorporate color design changes in one simple step. You can also use color styles to create a series of two or more similar solid colors linked together to form a "parent-child" relationship. The link between parent and child colors is based on a common hue. You create the different shades by adjusting levels of saturation and brightness. The resulting style is a family of similar colors.

Opens the Grid & Ruler Setup dialog box, which provides controls for changing the properties of the grid, ruler, and drawing scale. When you save your drawing, the Grid settings are saved with it.

Opens the Guidelines Setup dialog box, which provides controls for adding, deleting, and moving horizontal, vertical, and slanted guidelines. Guidelines are lines that you can place anywhere in the Drawing Window to help you align and position objects. You can create as many guidelines as you need and have CorelDRAW save them with your drawing. You can also enable snapping to guidelines so that objects automatically align with the guidelines when moved or drawn nearby.

Enables or disables the snap to grid, which help you position objects in your drawing.

Enables or disables the snap to guidelines, which help you position objects in your drawing.

Enables or disables the snap to objects, which help you position objects in your drawing.

Arrange menu

Displays the Position Roll-Up, which allows you to move and position selected objects with precision. You can use the controls provided to position your object at an exact coordinate (based on the CorelDRAW ruler system), or move the object a precise amount in any direction.

You can also move objects interactively using the mouse, the Property Bar, or the Transform toolbar. CorelDRAW also gives you the option to nudge objects in increments using the keyboard.

Displays the Rotate Roll-Up, which allows you to rotate selected objects with precision. You'll also find controls for changing the point around which an object rotates — its center of rotation.

You can also rotate objects interactively using the mouse, or using the Property Bar or the Transform toolbar.

Displays the Scale & Mirror Roll-Up, which allows you to change the scaling of a selected object with precision. Objects are scaled from the selected anchor point in the position field. Values below 100 shrink them; values above 100 enlarge them. You can scale either by a horizontal or a vertical factor or maintain the aspect ratio.

The Scale & Mirror Roll-Up also allows you to mirror objects — that is, make a reflection of any object or objects in an illustration. You can mirror an object either horizontally or vertically. Mirroring an object horizontally flips it from left to right, or vice versa. Similarly, mirroring an object vertically, flips it from top to bottom or vice versa. Keep in mind that in a symmetrical object, if the anchor point is set to the object's center, the object doesn't appear to move when you mirror it.

You can also scale and mirror objects interactively, using the mouse, or using the Property Bar or the Transform toolbar.

Displays the Size Roll-Up, which allows you to change a selected object's size with precision. You can size an object horizontally, vertically, or size while maintaining the aspect ratio. When you maintain the aspect ratio, you change an object's dimensions without altering its basic shape. When you stretch an object, you change its horizontal and/or vertical dimensions to alter the object's proportions. By dragging one of the object's side handles, you can stretch objects either in a vertical or a horizontal direction.

You can also resize objects interactively using the mouse, or using the Property Bar or the Transform toolbar.

Displays the Skew Roll-Up, which allows you to skew, or slant, the selected object with precision.
You can also skew objects interactively using the mouse, or using the Property Bar or the Transform toolbar.

Reverts the transformation applied, allowing you to restore an object to its original size and orientation. If you select a group, only the transformations performed on the group are cleared; those performed on the objects before they were grouped remain unchanged. The Clear Transformations command clears all transformations except for changes to the position.

Opens the Align And Distribute dialog box, which lets you align or distribute objects horizontally and vertically. This command is available only when you have two or more objects selected.

Places the selected object on top of all objects on its layer. This command is available only when you have one or more objects selected.

Places the selected object beneath all objects on its layer. This command is available only when you have one or more objects selected.

Moves the selected object forward one on its layer.

Moves the selected object back one on its layer.

Lets you place the selected object in front of any object on the same layer. When activated, this command changes the mouse pointer to a horizontal arrow that you can use to choose the object in front of which you want to place the selected object.

Lets you place the selected object behind any object on the same layer. When activated, this command changes the mouse pointer to a horizontal arrow that you can use to choose the object behind which you want to place the selected object.

Reverses the order of all objects on a layer.

Opens the Intersect Roll-Up, which allows you to create a new object out of the area where two or more objects overlap.

Opens the Trim Roll-Up, which allows you to reshape an object by removing areas where they overlap (or are overlapped by), other objects.

Opens the Weld Roll-Up, which allows you to create a new object by joining objects at points where their paths intersect.

Separates the original objects from intermediate shapes created using the Blend or Contour commands, and the extruded surfaces created by the Extrude command. Also separates text from a path, after the Fit Text To Path command was implemented.

Effects menu

Puts a bounding box with handles at each corner of the current selection. Dragging the handles allows you to create perspective views of the object, creating the impression that the object is receding from view in a single direction (with one-point perspective), or from two directions (with two-point perspective).

Opens the Extrude Roll-Up, which allows you to give objects a three-dimensional look. Controls in the Roll-Up let you rotate the extrusion, apply a preset extrusion, and more.

Adjusts the colors in your image using HSB(hue, saturation and brightness) values. This is useful for changing the intensity of your colors or even for changing their hue entirely. Contrast and intensity usually go hand-in-hand, because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

Shifts the colors in your image between CMY color values and RGB values. This is useful for correcting color casts and changing the hue values for the entire drawing or a selected area.

Picks up detail in a low-contrast drawing without significantly affecting the shadows or highlights. It does affect all the values in your drawing, but is curve-based so that the changes are weighted toward the midtones. Gamma is a method of tonal correction that takes the human eye's perception of neighboring values into account. For example, if you were to place one 10 per cent gray circle on a black background, and another identical gray circle on a white background, the circle surrounded by black appears lighter to the human eye than the circle surrounded by white regardless of the fact that the brightness values are identical.

Adjusts the colors in your drawing using HSL (hue, saturation and lightness) values. This is useful for changing the intensity of your colors or even for changing their hue entirely.

Makes a negative of your drawing by converting all color values to their opposites: blacks become white, blues become yellow, etc.

Converts color ranges in your image to solid blocks of color.

Allows you to place the selected object (the contents object) inside another object (the container object). The cursor changes to an arrow allowing you to select the container object. This command is only available if you have an object selected.

Removes the contents object from the selected container object. The objects remain in the same position, but the contents object can be selected and moved. This command is only available if you have a PowerClip object selected.

Allows you to edit the object inside (contents object) of the selected PowerClip object. When this command is selected, the container object appears as a transparent object with a blue outline so that the contents object can be selected and edited. This command is only available if a PowerClip object is selected.

Finishes the editing of the PowerClip object and locks the contents object back to the container object.

Removes the last effect you applied to the selected object, allowing you to restore an object to its original appearance. The name of the command depends on the action you performed most recently. For example, Clear Blend if your last action was a blend, or Clear Envelope if your last action involved applying an envelope.

Allows you to copy perspective from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy an envelope from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy a blend from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy an extrusion from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy a contour from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy a lens from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy a PowerClip from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy a drop shadow from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to copy a distortion effect from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to copy. This command is not available if the selected object cannot have an effect copied to it, or if you do not have an object selected.

Allows you to clone a blend from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to clone. This command is not available if the selected object cannot have an effect cloned to it, or if you do not have two objects selected.

Allows you to clone an extrusion from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to clone. This command is not available if the selected object cannot have an effect cloned to it, or if you do not have two objects selected.

Allows you to clone a contour from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to clone. This command is not available if the selected object cannot have an effect cloned to it, or if you do not have two objects selected.

Allows you to clone a drop shadow from one object to another. The cursor changes to an arrow, allowing you to click the object whose effect you want to clone. This command is not available if the selected object cannot have an effect cloned to it, or if you do not have two objects selected.

Bitmaps menu

Converts vector objects created in CorelDRAW into bitmaps.

Opens the application in which the bitmap was created (usually Corel PHOTO-PAINT), allowing you to make changes to it. When you finish making changes and close the application window, the revised object is incorporated into your CorelDRAW file.

Opens the Resample dialog box that lets you increase or decrease the dimensions and resolution of an image. Using the dialog box options you can resize the image using absolute or percentage values, change the horizontal and vertical image resolution (dpi), choose the processing quality of the resampled image, and correct for any possible image distortion when resampling.

Converts the existing bitmap to a 1-bit black and white bitmap. There are four black and white conversion options: Line Art, Ordered, Error Diffusion, and Halftone. Each option produces a unique black and white bitmap.

Converts the bitmap to grayscale. A grayscale bitmap is converted to a range of 0-255 shades of gray which produces a bitmap that resembles a traditional black and white photograph.

Converts the bitmap to duotone. A bitmap in the duotone color mode is simply a grayscale image that has been enhanced with one to four additional colors. Use the duotone color mode to add a touch of color to grayscale images or to create interesting effects using tone curve settings. A duotone image can be monotone, duotone, tritone, or quadtone.

Converts the bitmap to an 8-bit paletted color bitmap. There are four conversion options: Uniform, Standard VGA, Adaptive, and Optimized. You can also perform specialized bitmap conversion functions, including dithering and bitmap color palette conversion. Choose 256 Colors to create non-photographic bitmaps, when printing to a low-end color printer, and to maximize your system's memory.

Converts a bitmap to 24-bit (RGB) color. The RGB color model uses percentages of three colors (red, green, and blue) to create colors. Each component has 100 levels of intensity ranging from black the component's full intensity. RGB is the most commonly used color model. Choose RGB Color to create high-quality photographic color bitmaps, and when printing to an RGB or CMY printer.

Converts the bitmap to 32-bit (CMYK) color. The CMYK model consists of four colors, based on the colors of the inks that are used in four-color printing. Combining percentages of cyan, magenta, yellow, and black, virtually any color you want can be reproduced. Use the CMYK color format to create professional-quality bitmaps, and when you are printing to prepress or to a CMYK printer. Because it is used to produce full-color separations, CMYK is a device-dependent color space. This means that it uses information from a CMYK output device to build bitmap colors suited to that device. This process is controlled by Corel Color Manager. You cannot, however, convert to CMYK unless you have activated a color profile for a separations printer.

Converts the bitmap to 24-bit Lab color. Use the Lab color format to create device-independent bitmaps that encompass the color gamuts of both the CMYK and the RGB color models.

Opens the Bitmap Color Mask Roll-Up, which allows you to specify as many as ten colors from bitmap a that you want to hide, and ten colors that you want to show. When you hide colors, you let objects or backgrounds show through from behind the bitmap, thereby changing the bitmap's appearance. Controls in the Roll-Up let you adjust the color tolerance settings to define the sensitivity of the color clipping, save a bitmap color mask for future use, and more.

When enabled automatically inflates your bitmaps for applying effects.

Opens the Inflate Bitmap dialog box, where you can specify the exact amount to inflate your bitmap.

Removes the link of an imported image in your drawing.

Updates the bitmap that is linked in your drawing.

Finds the edges of elements in your bitmap, then converts them to lines on a background of a single color, allowing you to add a variety of outline effects to your bitmap. For best results, use Edge Detect on high-contrast bitmaps that include text.

Shifts the bitmap according to the values you specify. When the bitmap is shifted, an empty area is produced where the bitmap was previously positioned. Use the dialog box options to fill the empty area, or another part of the bitmap, with another color.

Breaks up your image into square, rectangular, or circular cells. Use the Square or Rectangular options to create a blocky, exaggerate, digital appearance, or the Circular option to create a spider web effect.

Distorts your bitmap according to the direction and angle you select. The image swirls around a fixed center point in either a clockwise or counterclockwise direction, completing the number of whole rotations you set. A lower value in the Number of Full Rotations box will result in a swirling effect, while a higher value will result in a concentric, reverberating effect.

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

Rotates the bitmap horizontally and vertically according to the limits you set. The rotation is applied as if the bitmap were one side of a three-dimensional box.

Creates a three-dimensional relief effect, which means that details in the bitmap become three-dimensional ridges and crevices on a flat surface. The Emboss effect has its most dramatic effect on bitmaps that have medium to high contrast.

A spherical model shows the location of the light source relative to the bitmap (theoretically located at the center of the circle) in order to determine the angle of the highlights and shadows. Several effects can be used in combination with the Emboss effect to produce photo-realistic effects.

Gives the impression that a corner of your bitmap has rolled in on itself. Controls in the dialog box let you select a corner, the orientation and size of the curl, and its transparency level.

Gives your bitmap a sense of three-dimensional depth, as if it is on a flat plane receding into the distance.

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

Warps your bitmap by either "pinching" the bitmap away from you or "punching" it toward you.

Creates the illusion that the bitmap has been wrapped around a sphere, or a vertical or horizontal cylinder.

Produces a hazy effect, blurring the bitmap according to a gaussian distribution, which spreads the pixel information outward using bell-shaped curves. This effect can improve the quality of bitmaps with sharp edges.

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

Tones down differences between adjacent pixels, resulting in only a slight loss of detail while smoothing the bitmap. You can set the intensity of the effect. This is a very subtle effect; in fact, you may have to zoom in to see its impact. Try applying it several times to increase the intensity of the effect.

Creates a granular effect that adds a texture to a flat or overly blended bitmap. There are three options available: Gaussian, Spike, and Uniform.

Softens the bitmap and reduces the speckled effect that can occur during the scanning or video capturing process. The Remove Noise effect compares each pixel to surrounding pixels, and calculates an average. Each pixel with a brightness value that exceeds the threshold you set with the slider are removed.

Accentuates the edges of the bitmap by finding the edges and increasing the contrast between adjacent — or "background" pixels.

Accentuates edge detail and focuses some blurred areas in the bitmap.

Mimics the effect of viewing an image through a number of blocks of glass. You can set the dimensions of individual blocks; since Width and Height values are set in pixels, smaller values will produce a low level pixelation effect, while larger numbers produce a diamond glass pattern. You will achieve the best results using values in the 25 to 75 range.

Gives your bitmap the look of an impressionist painting by converting your bitmap to dabs of solid color.

Creates a frame around your bitmap. A vignette can have a soft or hard edge, can be one of four shapes, and can be virtually any color. Use a vignette to create dreamy, nostalgic effects, or give an old photo an elliptical frame.

Changes the colors in your bitmap to bright, electric colors such as orange, hot pink, cyan, lime green, etc. Use small amounts to achieve some interesting effects.

Transforms colors to appear like those of a negative photographic bitmap. This effect is more pronounced when applied to color bitmaps. In photographic terms, solarization is a darkroom technique in which a sudden flash of light is used to darken unfilled areas of a print. You can control the intensity of the effect to achieve different results.

Provides of a list of the plug-in filters added to the Plug-In menu. These filters are called plug-ins because they "plug in" to the application platform.

Provides access to the dozens of filters included with CorelDRAW. These filters are called plug-ins because they "plug in" to the application platform. When installed, they will appear at the bottom of the Bitmaps menu, below the Color Transform effect.

Opens the Duotone dialog box where you can edit the settings and convert to duotone.

Text menu

Opens the Format Text Dialog Box, where you can specify text formatting properties.

Opens the Text Edit dialog box, where you can add and edit text, and access formatting options.

Lets you create three-dimensional text. A three-dimensional text object is rendered as a two-dimensional bitmap in your document. Extrude Text is available when you select Artistic text.

Lets you shape Artistic text along the outline of a selected non-text object. The text and path become a dynamically-linked group, enabling you to edit the text or change the shape of the path and automatically refit the text.

Increases or decreases the point size of text within a Paragraph text frame, so that it fits the frame exactly.

Returns the characters in the selected text to the baseline, removing vertical shift changes. This command does not affect character angle or horizontal spacing.

Returns text that you've shifted, angled, or fit to a curved path to the baseline. This command does not affect text spacing options (e.g., intercharacter, interword, and interline spacing).

Opens the Spell Checker dialog box, which checks your drawing for misspelled words, duplicate words, and irregular capitalization. When nothing in your document is selected, the Spell Checker checks the whole document. Select text with the Pick tool or the Text tool to check a specific section of the text.

Opens the Grammatik dialog box, which checks your drawing for spelling, grammar, punctuation errors, and style issues. Because different occasions demand different formality levels, you can choose the appropriate checking style that is used to verify your documents.

Opens the Thesaurus dialog box, which displays a list of synonyms, antonyms, definitions, and examples of usage for words for which you request alternatives. If you select a word first and then use the Thesaurus command, a synonym and its definition appear for the selected word. If you use the Thesaurus command with no text selected, you can type in a word for which you want to find definitions and alternatives.

Opens the Type Assist Page in the Options dialog which lets you specify replacement text.

Opens the Change Case dialog box, which allows you to change the properties of the selected text. Controls in the dialog box allow you to capitalize the first word of the selection, convert all letters to upper case, and more.

Lets you convert standard Paragraph text to true Hypertext Markup Language-compatible (HTML) text so that you can edit your published document's text directly in a Web browser. If you don't convert Paragraph text to HTML text before you publish your document to the Internet, the text is converted to a bitmap when published and cannot be edited in a browser.

Converts Artistic text to Paragraph text and vice versa.

Displays nonprinting characters such as tab characters, paragraph marks, and space characters in text mode.

Opens the Statistics dialog box, which summarizes the text elements that are present in your drawing such as the number of lines, number of words, number of characters, number of fonts used, and more. If no objects are selected, the text elements that are present in the entire document are summarized. If you select one or more objects, only the text elements that are present in the selected objects is presented.

Opens the Extract dialog box, which lets you save text objects in your drawing as ASCII text which you can edit in a word processor. After editing the text, use the Merge Back command to insert it into your drawing.

Opens the Merge Back dialog box, which lets you insert text from the selected ASCII file into your drawing. The ASCII file may contain text extracted from your drawing using the Extract command and revised in a text editor.

Tools menu

Opens the Options dialog box, which allows you to set your preferences regarding how CorelDRAW performs certain operations and displays objects on the screen. Controls in the dialog box allow you to specify where duplicated objects are placed, how often (and if) backups are created, how many operations you can undo, and much more.

Opens the Settings For New Documents dialog box which changes CorelDRAW's settings to create a basic work environment that is the same every time you create a new drawing or document. These settings include style settings, page settings, grid and rulers settings, file saving settings, window settings, and snap settings.

Opens the Create Arrow dialog box, which lets you create your own arrowheads and line-ending shapes using the selected line. Newly-created arrows are added to the Outline Pen dialog box and the Pen Roll-Up.

Opens the Create Pattern dialog box, which lets you create your own two-color bitmap and full-color bitmap pattern fills. Newly-created patterns are added to those accessed through the pattern fill icons in the Fill tool flyout.

Opens the Create Symbol dialog box, which lets you add the selected object to the specified Symbol Category. Newly-created symbols are added to the Symbols Roll-Up.

Opens the Script And Preset Manager, which lets you record, edit and play scripts and presets.

The Script And Preset Manager lets you record, edit and play scripts and presets.

Click this button to display a menu that contains commands for adjusting the script and preset manager.

Click this button to play the current script.

Click this button to stop recording a script.

Click this button to start recording a script.

Opens the Run Script dialog box, which allows you to execute a Corel SCRIPT script file. The default folder and drive are shown, but you can open a script file in any drive or folder.

Opens the Corel SCRIPT Editor, which is a tool used to create and edit Corel SCRIPT script files.

Window menu

Opens a new window with the same contents as the active Drawing Window. You can use this command to view diagrams from different vantage points.

Arranges all open windows in layers so that you can see each window's Title Bar. You can activate a drawing window by clicking its Title Bar. Minimized windows are arranged at the bottom of the Application Window.

Displays all open windows and arranges them in equal horizontal rows.

Displays all open windows and arranges them in equal vertical columns.

Arranges all currently minimized windows in the bottom left corner of the CorelDRAW Application Window.

Closes the active window. If changes have been made to the drawing since you last saved it, you will be prompted to save the drawing.

Closes every open drawing window open in CorelDRAW. If changes have been made to any of the drawings since you last saved them, you will be prompted to save the drawings.

Redraws the screen, clearing it of any "debris" left over from earlier manipulations or to resume drawing after a display interruption.

Help menu

Displays the contents of the CorelDRAW Online Help system, which provides easy access to descriptions and procedures that will help you learn how to use CorelDRAW. Click the Contents tab to display conceptual and "how-to" information. Click the Index tab, to search by feature names, synonyms, and tasks. Click Find to perform a full-text search of Help. The Help system also provides a glossary of terms and a reference section with information on using Corel SCRIPT.

Changes the cursor to the What's This? cursor. When you click a component of the application with this cursor, a context-sensitive Help topic about the object you clicked is displayed in a pop-up window.

Starts CoreITUTOR. Tutors provides step by step instructions on completing basic tasks, such as transforming objects, to more difficult tasks like creating and printing a calendar.

Starts the CorelDRAW Hints, which provide useful tips based on the operation you're currently performing. The contents of the Hints window change as you click a different tool or object. Although not a substitute for CorelDRAW Help, the Hints provide valuable information on most of the CorelDRAW tools.

Opens the CorelDRAW Technical Support Help file, which provides details on product support for Corel applications, including available support services, Import and Export filters information, error messages, and troubleshooting tips.

Displays the Edit Links dialog box, in which you can edit the names and Uniform Resource Locators (URLs) of the World Wide Web links that are listed in the Corel On The Web flyout. You can also use the controls in the dialog box to delete links, rearrange their order in the flyout, and add new links to the flyout.

Opens the About CorelDRAW window, which displays information about your copy of CorelDRAW. Clicking the System Info button opens the System Info dialog box, which provides quick access to information about the current state of your computer system, including the type of processor you have, the amount of memory available, and more.

Edit Links dialog box

Edit Links dialog box

This dialog box displays a list of details for all the links in the Corel On The Web flyout. The details include each command's text that is currently displayed in the flyout and their corresponding URLs. The controls provided let you add, delete, and edit either the URL or the command names, and change the order of the links in the menu.

Displays the text and corresponding Uniform Resource Locator (URL) of the links that appear in the Corel On The Web flyout in the Help menu. You can edit the names of links directly in the Menu Text column. To edit a URL, you need to access the Link Details dialog box by selecting a link from the list and clicking the Edit button.

Click to edit the text or the Uniform Resource Locator (URL) of the link you choose from the list on the left. The Link Details dialog box opens so that you can edit the text that appears in the Corel On The Web flyout in the Help menu or the corresponding URL for the link.

Click to add a new link to the Corel On The Web flyout in the Help menu. The Link Details dialog box opens so that you can type the text you want to see in the flyout and the corresponding Uniform Resource Locator (URL) for the link.

Removes the selected menu item.

Moves the current menu item up.

Moves the current menu item down.

Link Details dialog box

This dialog box lets you create a new menu command, or edit an existing one that appears in the Corel On The Web flyout in the Help menu. You can also assign a Uniform Resource Locator (URL) to a new command, or edit the URL of an existing command.

Lets you type a name for your menu item. Insert an ampersand (&) before the letter you want to use as the shortcut.

Lets you type the Uniform Resource Locator (URL) you wish to link to when you select your corresponding menu item.

Use the Property Bar or the Roll-Ups to perform different operations, depending on the selected tool or object.

Opens a menu you can use to start any of the Corel application programs.

Opens the Scrapbook, which allows you to manage fills and outlines, and import photos, clipart, and other files.

You can use the Zoom Box control on the Standard toolbar (displayed by default when you start CorelDRAW) to jump to a preset magnification level in one step. Or, you can type a percentage value in the Zoom Box list box to jump to a specific magnification. If the value you type exceeds the maximum magnification level, CorelDRAW reverts to the maximum level. If you specify high magnification levels (for example, 100000%), CorelDRAW displays the closest possible magnification level.

Drawing Window

Displays the snap settings of the selected object.

Displays the current system time.

Indicates whether Caps Lock is on or off.

Displays whether Num Lock is on or off.

Displays whether Scroll Lock is on or off.

Displays how much swap space is available.

Displays how much is allocated to the application.

A tool that lets you apply fill and outline colors by clicking the left or right mouse button. You can display the Color Palette anywhere in the CorelDRAW Application Window, but by default it appears along the right-hand side of the screen. You can also create your own Color Palettes with the colors you need to give your drawings the look you want.

A group of buttons that provides quick access to a series of related commands or tools. To find out the name of a button in the toolbar, position the mouse over a button. The small pop-up "bubbles" that appear are called ToolTips.

Measuring tools that allow you to position the objects in your drawing. You can also pull guidelines onto the screen by dragging vertically or horizontally from the rulers. Dragging diagonally from the spot where the rulers meet, brings out a set of crosshairs. You can use these crosshairs to move the 0,0 point on the rulers or to align objects in the drawing.

When you use the Paragraph Text tool, the appearance and operation of the rulers changes. A white area appears in the each ruler to indicate the width and height of the paragraph frame. You can use this area to add tabs, indents, and to perform other word processing-related tasks. You can access formatting options by clicking either of these areas with the right mouse button.

A display area that provides information about a selected object or about an action you are performing. It also displays the location of the mouse pointer relative to the 0,0 point on the rulers. Although the Status Bar appears at the bottom of the screen by default, you can move it anywhere on the screen.

You have selected an object using the What's This? cursor. To display additional information about the object, right-click the object and select What's This?

To reduce an application or Drawing Window to an icon in the docking bar.

To restore an Application or Drawing Window to full-screen size, or to reduce the screen so that you can resize it.

Appear at the end of each scroll bar. These controls let you shift your viewpoint up, down, left, and right. Click an arrow with the left mouse button to move the window a small amount in that direction. For more rapid scrolling, click and hold the mouse button on the scroll arrow.

To shift the view in the Drawing Window to see portions of a drawing outside the current viewing area. In CorelDRAW, you can scroll using the scroll bars along the edges of the Drawing Window. CorelDRAW also provides an Auto-panning feature that automatically scrolls the Drawing Window when you drag beyond its borders.

Used to shift the view in the Drawing Window to see portions of a drawing that won't fit on your screen.

The Navigator helps you move through your document quickly. Displayed in the bottom, left-hand corner of the window, the Navigator shows the total number of pages in your drawing and the number of the currently displayed page. You can move to any page in your document with a single mouse click, or quickly add blank pages without interrupting your work.

A boundary that defines the shape of the Application Window. You can scale a window horizontally or vertically — when the window isn't maximized by dragging one of its side borders or in both directions by dragging a corner of the border. Scaling is especially useful when you have other Windows applications running.

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

The large white portion of the screen is the Drawing Window. The rectangle in the center with the drop shadow represents your printable page. Normally, you can draw anywhere in the Drawing Window, only objects on the Drawing Page appear in your print jobs.

Contains the names of the program menus. Clicking a menu name displays a list of commands used for accessing various functions. You can also choose the menu you want by pressing the ALT key plus the underlined character in the menu name.

This view option uses the entire screen to display your drawing. You can switch to the Preview screen by clicking View, Full-Screen Preview or by pressing F9. Press SPACEBAR to return to the drawing window. You cannot edit your drawing in the Preview screen.

The Title Bar contains the name of the application and the active file. If the Application Window is not maximized, you can move it by dragging the Title Bar. The icons found at the right end of the Title Bar can be used to reduce the window to its smallest size so that it appears only on the task bar, maximize the Application Window to full-screen size, or close the window. Dialog boxes and Roll-Up windows in Corel applications also have Title Bars but not Maximize and Minimize buttons.

Docker Windows

Allows you to position Docker windows to the top of the Drawing Window.

Allows you to position Docker windows to the left of the Drawing Window.

Allows you to position Docker windows to the bottom of the Drawing Window.

Allows you to position Docker windows to the right of the Drawing Window.

Toolbox

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

Lets you manipulate nodes and paths to change the shape of lines, text, bitmaps, rectangles, and ellipses. The function of the Shape tool varies depending on the type of object selected.

Holding down the mouse button on the Shape tool in the Toolbox opens up a flyout (shown below), from which you can select the Eraser or Knife tools.

Lets you break an object into separate objects. For example, when you cut a circle in two places, you create two separate pie-shaped objects. You can also set the Knife tool to break an object into subpaths rather than into separate objects.

Holding down the mouse button on the Knife tool in the toolbox opens up a flyout (shown below), from which you can select the Eraser, Shape, or Free Transform tools.

Lets you erase portions of an object without breaking any closed paths. For example, if you drag the Eraser tool across a filled square, you create an object with two closed subpaths.

Holding down the mouse button on the Eraser tool in the toolbox opens up a flyout (shown below), from which you can select the Knife, Shape, or Free Transform tools.

Lets you change the orientation or appearance of objects.

Holding down the mouse button on the Free Transform tool in the toolbox opens up a flyout (shown below), from which you can select the Knife, Eraser, or Shape tools.

Lets you zoom in the drawing at the point you click, allowing you to zoom in or out so that you can get a more detailed or general view. Holding down the mouse button on this tool opens the Zoom flyout (shown below), which gives you quick access to the Pan tool.

Lets you move the display in the Drawing Window, allowing you to change your view by moving your drawing within the Drawing Window. Holding down the mouse button on this tool opens the Zoom flyout (shown below), which gives you quick access to the Zoom tool.

Lets you draw freehand lines and shapes using a click-and-drag style of drawing similar to the way you move a pencil on paper. Holding down the mouse button on the Freehand tool in the Toolbox opens a flyout (shown below), that lets you select the Bezier tool, Natural Pen tool, Dimension tool, and Connector Line tool.

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

Holding down the mouse button on the Bezier tool in the Toolbox opens a flyout (shown below), that lets you select the Freehand tool, Natural Pen tool, Dimension tool, and Connector Line tool.

Lets you create closed objects that are shaped like curves with variable thickness. There are four types of Natural Pen tool that you can select from the Property Bar.

Holding down the mouse button on the Bezier tool in the Toolbox opens a flyout (shown below), that lets you select the Bezier tool, Freehand tool, Dimension tool, and Connector Line tool.

Lets you draw vertical, horizontal, slanted, and angular dimension lines. You can also draw callouts using the Dimension tool.

Holding down the mouse button on the Bezier tool in the toolbox opens a flyout (shown below), that lets you select the Bezier tool, Freehand tool, Natural Pen tool, and Connector Line tool.

Lets you join two objects together with a line—creating a connection that is maintained when you move either one of the "linked" objects.

Holding down the mouse button on the Bezier tool in the toolbox opens a flyout (shown below), that lets you select the Bezier tool, Freehand tool, Natural Pen tool, Dimension tool and Connector Line tool.

Lets you draw rectangles and squares by dragging the mouse. The Status Bar displays the dimensions of the rectangle as you draw it. Objects drawn with the Rectangle tool use the current default fill, outline pen, and outline color attributes.

Lets you draw ellipses and circles by dragging the mouse. The Status Bar displays the dimensions of the ellipse as you draw it. Objects drawn with the Ellipse tool use the current default fill, outline pen, and outline color attributes.

Lets you draw polygons and stars by dragging the mouse.

Holding down the mouse button on the Polygon tool in the Toolbox opens a flyout (shown below), from which you can select the Spiral or Graph Paper tools.

Lets you create spirals by clicking and dragging.

Holding down the mouse button on the Spiral tool in the Toolbox opens a flyout (shown below), from which you can select the Polygon or Graph Paper tools.

Lets you draw a grid of lines similar to graph paper.

Holding down the mouse button on the Graph Paper tool in the Toolbox opens a flyout (shown below),from which you can select the Polygon or Spiral tools.

Lets you enter words directly on the screen as Artistic Text or in frames as Paragraph Text.

Entering text as Artistic text allows you to fit the text to a path and apply all special effects. Entering text as Paragraph Text allows you to create text-intensive projects such as ads and brochures. Formatting features for Paragraph Text allow you to flow text in columns, create bulleted lists, and set tabs and indents. Options include linking blocks of Paragraph text and wrapping text around and inside other objects.

Lets you apply fills using the mouse. The direction and position of the fills are controlled using fill arrows, which can be dragged across the surface of the selected object.

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

Lets you blend two objects by dragging the mouse from one object to the other.

Lets you apply a Push or Pull distortion, a Zipper distortion, or a Twister distortion to the selected object. After you apply the basic distortion effect you want, you can refine the effect using the controls on the Property Bar or the controls in the Drawing Window.

Lets you distort an object by dragging the nodes of the envelope that is placed on top of the object.

Lets you give objects a three-dimensional look by creating the illusion of depth. The direction and depth of the extrusion, the position of the vanishing point, and the color of the extrusion allow you to vary the extrusion's attributes.

Lets you create the illusion of depth in two-dimensional drawings. Drop shadow properties such as feathering, opacity, edge style, and color can be adjusted using the controls on the Property Bar or the controls in the Drawing Window.

Holding down the mouse button on this tool opens the Outline flyout (shown below), which gives you quick access to the most commonly-used outline styles, such as outline thickness, line pattern, calligraphic pen effects, and arrowheads.

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

Opens the Outline Color dialog box, which allows you to create and apply a custom outline color. You can also create and select colors from a custom palette.

Opens the Pen Roll-Up, which allows you to define and apply pen attributes such as thickness, arrowheads, and color.

Removes the outline from the current object.

Sets the outline thickness to 0.2 points for the selected object.

Choose this tool with no objects selected to make the default line thickness 0.2 points.

Sets the outline thickness to 0.5 points for the selected object.

Choose this tool with no objects selected to make the default line thickness 0.5 points.

Sets the outline thickness to 2 points for the selected object.

Choose this tool with no objects selected to make the default line thickness 2 points.

Sets the outline thickness to 8 points for the selected object.

Choose this tool with no objects selected to make the default line thickness 8 points.

Sets the outline thickness to 16 points for the selected object.

Choose this tool with no objects selected to make the default outline thickness 16 points.

Sets the outline thickness to 24 points for the selected object.
Choose this tool with no objects selected to make the default outline thickness 24 points.

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

Opens the Uniform Fill dialog box, which allows you to create and apply a uniform fill color. Displays controls for choosing uniform color fills.

Used for specifying fountain fills. You can choose from a Linear, Radial, Conical, or Square path. Displays controls for choosing and editing fountain fills.

Used to apply Two-Color fills, Full-Color pattern fills, or Bitmap pattern fills to your objects.

Opens the Texture Fill dialog box, used to apply texture fills to your objects.
Displays controls for choosing texture fills.

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

Displays controls for choosing PostScript texture fills.

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

Opens the Special Fill Roll-Up, a quick way to apply custom fountain, texture, vector, and bitmap fills.

Miscellaneous buttons

Displays and hides the Workspace toolbar, which allows you to display the Toolbox, Status Bar, rulers, and more.

Opens the Pattern dialog box, used to apply two-color bitmap fills to your objects.

Opens the Pattern dialog box, used to apply full-color bitmap fills to your objects.

Opens the Pattern dialog box, used to apply Bitmap pattern fills to your objects.

Drapes or maintains individual special fills across a group (toggle); draped fills use the group's bounding box when displayed.

Applies a white fill to selected objects.

Applies a fill of 10% black to selected objects.

Applies a fill of 20% black to selected objects.

Applies a fill of 30% black to selected objects.

Applies a fill of 40% black to selected objects.

Applies a fill of 50% black to selected objects.

Applies a fill of 60% black to selected objects.

Applies a fill of 70% black to selected objects.

Applies a fill of 80% black to selected objects.

Applies a fill of 90% black to selected objects.

Applies a black fill to selected objects.

Move the slider to adjust the tint of a PANTONE MATCHING SYSTEM or PANTONE HEXACHROME palette color. You can also adjust the value by typing a specific value in the box. You can specify a value from 0 to 100.

Sets the outline thickness to 1 point for the selected object.

Choose this tool with no objects selected to make the default line thickness 1 point.

Sets the outline thickness to 4 points for the selected object.

Choose this tool with no objects selected to make the default line thickness 4 points.

Sets the outline thickness to 12 points for the selected object.
Choose this tool with no objects selected to make the default line thickness 12 points.

Sets the outline thickness to 20 points for the selected object.
Choose this tool with no objects selected to make the default line thickness 20 points.

Applies a white outline to selected objects.

Applies an outline of 10% black to selected objects.

Applies an outline of 20% black to selected objects.

Applies an outline of 30% black to selected objects.

Applies an outline of 40% black to selected objects.

Applies an outline of 50% black to selected objects.

Applies an outline of 60% black to selected objects.

Applies an outline of 70% black to selected objects.

Applies an outline of 80% black to selected objects.

Applies an outline of 90% black to selected objects.

Applies a black outline to selected objects.

Specifies the amount of space before (top box) and after (bottom box) a paragraph.

Opens Corel MULTIMEDIA MANAGER, which helps you organize, manage, and manipulate multimedia files.

Shows all Roll-Ups currently open.

Hides all Roll-Ups currently open.

Displays and hides the Standard toolbar.

Displays and hides the Text toolbar.

Displays and hides the Zoom toolbar.

Displays and hides the Roll-Ups toolbar.

Displays and hides the Library toolbar.

Displays and hides the Internet Objects toolbar.

Displays and hides the Transform toolbar.

Click this button if you want to have the cursor indicate the action you're performing (for example, show a rectangle when the Rectangle tool is selected). Click this button again to disable interactive cursors.

Enable to export only the current page.

Q: - how are these ids mapped to the help??

You have selected an object using the What's This? cursor. To display additional information about the object, right-click the object and select What's This?

No objects are selected. To display information on a specific object, right-click the object and select What's This?

A group of objects are selected.

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

To work with individual objects within a group, you can ungroup a group of objects by pressing CTRL + U.

Or, you can select and edit individual objects within a group. To select an individual object in a group, press and hold down CTRL and click the object you want using the Pick tool.

When you select an object that forms part of a group, the handles on its selection box are displayed as solid circles instead of squares.

A polygon is selected.

A polygon is a multisided, enclosed object. Polygons are drawn using the Polygon tool (found in the Toolbox). You can also create stars and polygons as stars using the Polygon tool.

You can edit the appearance of polygons using the Options dialog box (accessed by double-clicking the Polygon tool). This dialog box allows you to change the number of points, customize the point setting, and toggle between polygons, stars, and polygons as stars.

You can also edit existing polygons using the Shape tool. For example, press and hold down CTRL, then drag a polygon's node — the small squares that appear at each corner of an object.

Notice that all nodes move in the same direction, allowing you to create interesting shapes such as flowers, pinwheels, or kaleidoscopes.

An ellipse is selected.

An ellipse is an oval-shaped, closed-plane curve. Ellipses are drawn using the Ellipse tool (found in the Toolbox). You can also create circles using the Ellipse tool by holding down CTRL while drawing with the Ellipse tool.

You can use the Options dialog box (accessed by double-clicking the Ellipse tool), to change the starting and ending angle, to turn the ellipse into an arc or a pie, and more.

A rectangle is selected.

A rectangle is a parallelogram with four, equal, 90-degree angles. Rectangles are drawn using the Rectangle tool (found in the Toolbox). You can also create squares by holding down CTRL key while drawing with the Rectangle tool.

Click and drag one of the corner nodes along the outline of the rectangle or square to round its corners. As you drag, the four corner nodes each divide into two nodes, with a round corner forming in between. As you continue to drag, the corners become increasingly round. The amount of rounding (the corner radius) is displayed on the Status line.

Or, click Arrange, Convert to Curves to transform the rectangle to a curved object. Now, you can click the Shape tool and move the nodes to change the rectangle's shape.

A curve is selected.

A curve is an object with nodes — the points at the end of lines and curved segments and control points extending from nodes that you manipulate to change a curve's shape. Curve objects are drawn with the Freehand tool, Bezier tool, Spiral tool, and Natural Pen tool. You can also convert text and objects drawn with the Rectangle and Ellipse tools into curve objects using the Convert To Curves command in the Arrange menu.

Click the Shape tool and move the nodes to change the curve's shape.

The Freehand tool provides the most straightforward method for creating curve objects. It lets you draw by dragging the mouse cursor across the page like a pencil on paper. This method is closest to traditional drawing, but the results are often imprecise and rough. You can improve these results by adjusting the drawing settings or by editing the curve after you have drawn it.

Artistic text is selected.

The selected object is Artistic text. Artistic text is created using the Text tool (found in the Toolbox).

Artistic Text is particularly useful for short text entries that require only simple formatting, or when you want to apply special effects to text, such as extrudes and shaping text to a path. You can add Artistic Text objects containing up to 32,000 characters. Using the Format Text dialog box (accessed by clicking Text, Format), you can change the text's font, its size, placement, and more.

Use Paragraph text when you want to add large blocks of text for ads, brochures, and other text-intensive projects.

Paragraph text is selected.

The selected object is Paragraph text. Paragraph text is created using the Text tool (found in the Toolbox).

Paragraph text is designed for adding large blocks of text to ads, brochures, and other text-intensive projects. Paragraph formatting features enable you to flow text between frames and columns, create bulleted lists, and set tabs and indents. You can also wrap Paragraph Text around other objects using envelopes.

You can have many sets of connected frames, with each set containing up to 32,000 frames linking up to 32,000 paragraphs of 32,000 characters each.

Using the Format Text dialog box (accessed by clicking Text, Format), you can change the text's font, its size, placement, and more.

Use Artistic text for short text entries that require only simple formatting, or when you want to apply special effects to text, such as extrudes and shaping text to a path.

An OLE object is selected.

The selected object has been added from an external application or from another CorelDRAW file. Linked or embedded objects inserted with the Paste Special or Insert New Object command (located in the Edit menu), can be scaled, moved, mirrored, and have other basic transformations applied to them.

OLE objects may be copied. Copies of linked objects are linked to the same file as the original object.

OLE objects may also be placed into PowerClip containers.

A dimension line is selected. Dimension lines are drawn using the Dimension tool (found in the Toolbox). A dimension line is a line used in technical illustrations to show the size of objects or the distance between them. Using controls in the Property Bar, you can create horizontal, vertical, slanted, and angular dimension lines.

You can edit the appearance of Dimension lines using the Options dialog box (accessed by double-clicking the Dimension tool). This dialog box allows you to determine the text position, the units used to display measurements, and the level of precision used. Precise measuring is made easy when you enable the Snap To Objects command (from the Layout menu).

A connector line is selected.

A connector line is a line that connects objects together with a live link. Connector lines are drawn using the Connector Line tool (found in the Toolbox). A connector line acts much the same as dimension lines.

To attach connector lines to an object, you must enable the Snap To Objects command (from the Layout menu). If a line is not connected to any object, it becomes a plain line. If a line is connected to one object, the floating point of the line is stuck to the screen at its original location. You can only move a connector line by moving objects attached to it. Connector lines must have two control objects.

You can keep the objects connected with the original nodes, where they attached the line to the object, or you can use a "shortest line" algorithm that always places the line at nodes that have the shortest distance between them. For instance, when you move one of the objects, the line automatically reconnects to the nearest node, unless you tell it otherwise.

Using the Options dialog box (accessed by double-clicking the Connector Line tool), you can choose between snapping to the closest node or locking to the connector node.

A callout line is selected.

A callout line is a line that points to and labels objects in a drawing. Callout lines are drawn using the Callout tool (found in the Toolbox). When you draw a callout, a text cursor appears at the end of the line. This cursor lets you enter text that describes the object at the other end of the callout line.

A callout is a dynamic feature: the text is linked to the line, which is linked to a snap point on the control object. If you move the snap point, the callout moves with it.

You can format a callout's text just as you would format Artistic text. You can also alter the format of the callout line, for example, changing its width using the Outline tool. CorelDRAW lets you create one-segment and two-segment callout lines. You can define the arrowhead that appears at the end of the callout. You can use the default arrowhead, or you can choose one from the extensive list of arrowheads, or choose a line with no arrowhead.

The selected object contains no special effects.

A blend is selected.

A blend is special effect created by the merging of one object with another through a progression of intermediate shapes and colors. The intermediate shapes are linked dynamically. This means that you can edit either one of the blended objects and the blend will re-form automatically to incorporate your changes.

Blends come in three basic forms. By default, CorelDRAW creates a blend in which the intermediate objects follow a direct, straight-line path between the two objects. If the objects have fills applied to them, the intermediate objects show a straight-line progression through the spectrum between the two colors.

The second type of blend is a blend along a path. You can blend objects along any path you create using CorelDRAW, including shapes, lines, and text. The blend can progress over the entire path or just part of it, depending on the effect you want to create. You can also set the blend so that the intermediate objects rotate to match the shape of the path.

The third blend type is a compound blend, which is a blend composed of two or more connected blends. Each component blend in a compound blend shares a start or end object with at least one other component. The result is a chain-like series of blends.

You can use the Interactive Blend tool to blend objects along a path. For a precise blend, controls in the Blend Roll-Up (accessed by clicking Effects, Blend), lets you specify the number of intermediate shapes created, the amount of space between shapes, the range of colors blended, and more. You can also fit the objects you've blended to a path.

An extrude is selected.

An extrude is a feature that allows you to give objects a three-dimensional look, creating the illusion of depth. You can extrude any object you've created using CorelDRAW, including lines, shapes, and text.

You can access the extrude features using either the Interactive Extrude tool on the Toolbox or the Extrude Roll-Up accessed by clicking Effects, Extrude. The Extrude Roll-Up offers several controls organized on five pages. Click a tab to see a specific page and change the values. The controls allow you to change the extrude's direction, position the vanishing point, change the depth and placement of the extrude, apply a color to the extrusion, apply up to three light sources to the extrude group, adjust its placement in 3D space, and more. For quick results, a collection of preset extrusion attributes is also available in the Roll-Up.

No help is available

A contour is selected.

A contour is a special effect created through the addition of evenly spaced concentric shapes inside or outside the borders of an object. These lines use the same shape as the original object, but are smaller or larger depending on where they are created.

The spaces between contour lines are filled with colors that follow a progression from the original object to the last shape created. If there is a difference in color between the contour lines and the original object's outline, a progression also occurs. You can modify both color progressions to get the look you want.

You can apply contours to any object you create using CorelDRAW, including shapes, lines, and curves. Apply contours to Artistic text to make characters appear thinner or bolder. Or, apply multiple offset steps to Artistic text to create eye-catching effects.

Controls available in the Contour Roll-Up (accessed by clicking Effects, Contour), enable you to set an offset for the new shapes, select the color or range of color to apply to them, and precisely set the number of shapes you want created.

An envelope is selected.

Envelopes provide a powerful and simple way to reshape objects you create using CorelDRAW. The Envelope feature lets you change the shape of objects by using the mouse to move nodes and control points. You start by adding an envelope to the object you want to reshape. This envelope is superimposed on the object and appears as a dotted blue line with a series of squares at points along its path. These squares represent the envelope's nodes. By dragging these nodes in any direction, you reshape the envelope. Once the envelope has the shape you want, you can apply it to the object. CorelDRAW reshapes the object, based on the order and position of the envelope's nodes.

You can access the Envelope tool using the Interactive Envelope tool on the Toolbox, or the Envelope Roll-Up accessed by clicking Effects, Envelope. The Envelope Roll-Up has all the tools you need to create and apply envelopes of any shape. The most important controls are the buttons that activate each of four editing modes that you can use to reshape envelopes and the objects inside them. Three of these modes — Straight Line, Single Arc, and Double Arc let you drag a node or control point horizontally or vertically to change the shape of one side of the object. The fourth mode Unconstrained lets you drag a node in any direction to make more dramatic changes like fitting text inside an irregular shape. In addition, the Unconstrained mode shows control points for each node, allowing you to make precise adjustments to get the exact envelope shape you want.

You can apply envelopes to any object except bitmaps. Applying envelopes to Paragraph text lets you reshape the frame to flow text around or inside objects. Text reshaped with an envelope remains as text. This means you can edit it and change its attributes.

Once you have applied an envelope to a curve, you cannot select its nodes without clearing the envelope or converting the object to curves again.

A perspective is selected.

A perspective lets you add another dimension to your drawings by creating the illusion of distance and depth. Although objects in a drawing appear on a two-dimensional page, you can use the Add Perspective command (from the Effects menu), to simulate one-point and two-point perspective. By creating one-point perspective, you can make an object look as if it's receding from view in one direction. By creating two-point perspective, on the other hand, you can make the object look like it's receding from view in two directions. The Add Perspective command lets you apply these effects to any object (or group of objects) you create using CorelDRAW, including graphics and text. You can't apply perspective to Paragraph text or imported objects.

To create the illusion of perspective, you just need to be able to drag the mouse. The Add Perspective command adds a nonprinting grid box over top of the selected object. Movable nodes occupy each of the box's four corners. You create the effect of perspective by dragging these nodes.

As you drag a node, you'll notice an X—or two, if you're working with two-point perspective—that moves as the handle moves. This symbol indicates the vanishing point—the point at which a side of the grid box (and, therefore, the object below it) will disappear. If you drag the node so that it meets another node or the vanishing point marker, the grid box reverts back to its original shape. You can also make adjustments to the perspective by dragging the vanishing point marker.

The Clear Perspective command (from the Effects menu), lets you eliminate changes you've made to an object's perspective without having to delete the object and start over again.

A clone is selected.

A clone is a duplicate of an object or area of an image. Most changes made to the original object (the master) are automatically applied to its clones. You can clone an object using the Clone command in the Edit menu.

You can also clone a special effect that has been applied to an object and apply it to other objects. These objects take on all settings relating to the cloned effect and automatically reflect any changes you make to these settings.

A lens is selected.

A lens lets you simulate the effects created by certain types of camera lenses. Like their real-life counterparts, CorelDRAW's lenses change the appearance of objects viewed through them. The type of change produced depends on which type of lens you create. Lens effects can be applied to any closed shape that has been created using CorelDRAW's drawing tools.

The Lens Roll-Up provides all the controls you need to create interesting lens effects. When you apply a lens to an object, you change its appearance and — more significantly — the way you perceive objects located behind it. To this end, you can choose any of twelve types of lenses, each producing distinctive results. These results range from color alteration (as produced by heat map, inverting, and brightening lenses, for example) to distortion (as produced by magnifying and fish eye lenses). In each case, the lens changes the way we perceive the objects behind it, not the objects' actual properties and attributes.

You can't apply lenses to open-ended lines and curves, Paragraph text, or objects imported from other applications (for example, bitmaps). If you apply a lens to a group, the lens applies separately to each of the group's component objects.

A PowerClip is selected.

PowerClips let you put one object inside another object. One object becomes the PowerClip's contents, while the other becomes its container. You can create a container from any closed-path object you create using CorelDRAW, including shapes, lines, curves, and Artistic text. A contents object, on the other hand, can be any object you create using CorelDRAW or any object you import from another program.

The container object can be compared to a window. Just as a window's frame represents the limits of what you can see behind it, a container object lets you see only the portion of a contents object (or group of objects) that fits inside its boundaries. If the size of the contents object exceeds that of its container, CorelDRAW automatically crops it. You see only the portion of the contents object that fits inside the container.

You can create more complex PowerClip effects by placing a PowerClip container in another container to produce a nested PowerClip object. Nested PowerClips can have up to five editable levels.

Any object with a closed path can be filled in with a solid color or one of several special fill types. If you leave an object without a fill or remove an object's existing fill, objects behind it will show through as if it were transparent.

The selected object contains no fill. Objects behind it will show through as if it were transparent. You can remove fills by clicking the No Fill button that appears in the Color Palette.

A uniform fill is selected.

Uniform fills are even-colored, or solid, fills that may be applied to any closed-path objects. When you apply a uniform fill, you give an object a solid, or uniform, color. In addition, you can choose between color models, Color Palettes, and color mixers for filling objects with solid colors. (The default display is the CMYK color model and the custom palette.)

You can quickly fill an object with a solid color by clicking the Color Palette with the left mouse button. If you want more control over the color, you should use the Uniform Fill dialog box or the Color Roll-Up (both accessed from the Fill flyout).

A fountain fill is selected.

A fountain fill — also known as a gradient fill or a ramp fill is a progression of colors following a linear, radial, conical, or square path.

There are two types of fountain fills — two-color and custom. Two-color fountain fills have a direct blend from one color to another. Custom fills, however, allow you to create a cascade of different colors. You can also create custom fountain fills by changing the direction of the fill, adding intermediate colors, or changing the angle of the fill.

There are a number of pregenerated fountain fills that can be used to create neon tubes, metal cylinders, and a variety of similar effects.

CorelDRAW 8 also includes the Interactive Fill tool, which allows you to create fountain fills using the mouse in combination with the new Property Bars.

A texture fill is selected.

A texture fill is a fractally generated picture — a random, two-color fill that you can use to give your objects a natural appearance. There are more than three hundred pregenerated textures, and each texture has a set of parameters that you can change to create millions of variations, or experiment with the parameters found in the Texture Fill dialog box (accessed by choosing the Texture Fill tool from the Fill flyout) to create millions of variations.

Texture fills add significantly to the size of your file and the time it takes to print. As such, you should avoid filling numerous or large objects with them.

A PostScript texture fill is selected.

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

When printing color separations, PostScript textures print as black and opaque; objects behind the texture will not show through even if you have made the texture transparent. If you print directly to a color printer, the background object will show through the transparent texture.

The PostScript Texture dialog box contains a pane where you can preview your texture. Now, you no longer have to print to see the results of your PostScript textures selection. You simply select your textures, adjust your parameters, and, if the preview option is enabled, the effects will be displayed in the Preview window. The Status Bar also contains the name of the texture used.

PostScript textures created in CorelDRAW may be exported in Encapsulated PostScript (EPS) format for use in other programs. The selected object contains a PostScript texture fill; a special type of pattern fill designed using the PostScript language. Using the adjustable parameters in the PostScript Texture Fill dialog box (accessed by choosing the PostScript Fill tool from the Fill flyout), you can alter the pattern's appearance by changing the frequency, line width, and the foreground and background gray values.

A two-color bitmap pattern fill is selected.

A two-color bitmap is a very simple picture composed of only "on" and "off" pixels. There are no colors in the bitmap except for the two you define. The pregenerated patterns are designed so that they will interlock to fill an object with seamless tiles. You can import an external bitmap to use as a two-color pattern, providing it is composed of just two colors. If you want to import a multicolored pattern, use the Pattern dialog box.

Transformations applied to objects with two-color bitmap pattern fills do not affect the pattern. For example, if you rotate the object, the orientation of the pattern remains constant. However, you can have the designs maintain their aspect when you scale or stretch the object.

A bitmap pattern fill is selected.

A bitmap is a regular color picture such as you might get with an electronic photograph. They can vary widely in complexity, and it is best to use simpler bitmaps for fill patterns, as complex ones will be very memory-intensive and slow to draw. The pregenerated patterns are designed so that they will interlock to fill an object with seamless tiles.

You can import external bitmaps to use as bitmap patterns. If you want to import a simple two-color or black-and-white bitmap, you might want to use the Two-Color Bitmap Pattern dialog box.

Transformations applied to objects with bitmap pattern fills do not affect the pattern. For example, if you rotate the object, the orientation of the pattern remains constant. However, you can have the designs maintain their aspect when you scale or stretch the object.

A bitmap is selected.

Bitmaps are graphics composed of pixels — dots on a computer screen that combine to form an image. Unlike vector graphics, where shapes are represented as a series of lines and curves which can be easily resized without loss of quality, bitmaps have a fixed resolution. In other words, a bitmap looks best when you display or print it at its original resolution. Enlarging the bitmap appears to enlarge each pixel because extra pixels are added, making 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.

Since a bitmap is created as a collection of arranged pixels, its parts cannot not be manipulated (e.g., moved) individually. The color and shape appear continuous when viewed from a greater distance.

Although CorelDRAW is a vector-based program, it does allow you to import bitmaps and incorporate them into your illustrations. You can also export drawings you create in CorelDRAW as bitmaps, for use in other programs.

A full-color pattern fill is selected.

A full-color pattern is a picture composed of lines and fills, instead of just dots of color like a bitmap. These pictures are smoother and more complex than bitmap images and are generally easier to manipulate.

You can import any CorelDRAW file to use as a full-color pattern.

Transformations applied to objects with full-color pattern fills do not affect the pattern. For example, if you rotate the object, the orientation of the pattern remains constant. However, you can have the designs maintain their aspect when you scale or stretch the object.

Every object you create has outlines that you can manipulate in a variety of ways. You can think of each object as being drawn with a pen that changes size, shape, and color. In addition, you can apply these formats to a particular object or to all objects you add to your diagram.

In addition to the shape and color of the nib, you can also change the ending shape of an outline. Lines, or objects with open paths, can have ends that are rounded, square, cropped, or tipped with arrowheads and other line-ending shapes. Objects with closed paths (squares, polygons, etc.) naturally have no endpoints, but you can still select from pointed, rounded, or truncated corners.

The selected object contains no outline. You can remove outlines by clicking the No Outline button that appears in the Color Palette.

A distortion lets you alter the appearance of objects

You can use the Interactive Distortion tool to create a wide variety of interesting effects. You can alter the appearance of an object by applying a single distortion effect, or you can apply multiple distortions to create a more interesting appearance. There are three types of distortion from which you can choose: Push And Pull, Zipper, and Twister.

You can define the center of the distortion effect by dragging the diamond-shaped reposition handle with the mouse. The reposition handle is part of the vector controls that let you alter the appearance of a distortion in the Drawing Window. If you're not satisfied with a particular distortion, you can select the distorted object with the Interactive Distortion tool and edit the distortion properties.

You can apply each type of distortion effect to any object you create, including shapes, lines, curves, and Artistic text.

Adding drop shadows to objects enhances the realism of your work by creating the illusion of depth in your two-dimensional drawings. After you add a drop shadow to an object, you can adjust its feathering properties and its opacity, and change its edge style and its color by using the controls on the Property Bar or the controls in the Drawing Window. You can also reposition the drop shadow.

You can add drop shadows to most objects (or groups of objects) you create. However, you cannot add drop shadows to linkgroups such as blended objects, contoured objects, beveled objects, extruded objects, or other drop shadows.

A locked object is selected.

Locking an object allows you to anchor an object to a specific location. This lets you preserve the object's properties to ensure that no changes are made to it. When an object is locked to the drawing page it can't be moved, sized, transformed, cloned, filled or modified in any way. The Lock Object feature is unavailable for control objects such as objects in a blend, text and objects fit to a path, objects with extrusions objects with contours, and objects with drop shadows.

A guideline is selected.

You can select, rotate, nudge, duplicate, and delete guidelines as you would any other object. Notice that when you select a guideline, it changes color. Unselected guidelines are blue, and selected guidelines are red.

A Java applet is selected.

Embedded Java applets are placed on a separate layer that resides above all other graphics layers in CorelDRAW. This layer is called the Internet layer. The Internet layer is generated automatically when you create an Internet object or import an object that must be placed on the layer. To function correctly in a Web browser, no object on the Internet layer can intersect or overlap another object on the layer. Graphical objects to which you assign URLs reside on the graphics layers and use image maps to store their Internet properties.

An embedded object is selected.

Embedded objects in your Web document are placed on a separate layer that resides above all other graphics layers in CorelDRAW. This layer is called the Internet layer. The Internet layer is generated automatically when you create an Internet object or import an object that must be placed on the layer. To function correctly in a Web browser, no object on the Internet layer can intersect or overlap another object on the layer. Graphical objects to which you assign URLs reside on the graphics layers and use image maps to store their Internet properties.

Moves the object to a new location.

Copies the object to a new location, leaving the original behind.

Copies the fill attributes from one object to another object.

Copies the outline attributes from one object to another object.

Copies the fill and outline attributes from one object to another object.

Copies the fill and outline attributes from one object to a group.

Places the selected object (the contents object) inside another object (the container object). The contents and container now become a single unit, known as a PowerClip.

Closes the pop-up menu without performing any actions.

Clone RMB Revert

Enable to revert the clone fill to the master fill.

Enable to revert the clone outline to the master outline.

Enable to revert the clone path shape to the master path shape.

Enable to revert the clone transformation to the master transformations.

Enable to revert the clone bitmap color mask to the master bitmap color mask.

Locks the selected object(s) which prevents it from being modified in any way.

Unlocks the selected object(s) allowing it to be modified.

Unlocks all the objects in your drawing.

Aligns the selected objects' bottom edges horizontally.

Aligns the selected objects' horizontal centers.

Aligns the selected objects' top edges.

Aligns the selected objects' left edges.

Aligns the selected objects' center points vertically.

Aligns the selected objects' right edges.

Aligns the selected objects at the center of the Drawing Page, based on the settings you make. For example, if you enable the Left check box, the object's left edges line up at the center of the page.

Aligns the selected objects at the edge of the Drawing Page, based on the settings you make. For example, if you enable the Left check box, the objects' left edges line up at the left edge of the page.

Moves the selected objects so that they line up with the grid, based on the settings you choose. For example, if you enable the Left check box, the objects move so that their left edges line up with the nearest grid point.

When enabled, distributes the selected objects vertically by spacing their top edges evenly.

Distributes the selected objects horizontally by spacing their center points evenly.

Distributes the selected objects vertically by spacing their center points evenly.

Distributes the selected objects vertically by placing equal spaces between them.

Distributes the selected objects vertically by spacing their bottom edges evenly.

Distributes the selected objects horizontally by spacing their left edges evenly.

Distributes the selected objects horizontally by spacing their right edges evenly.

Distributes the selected objects to the extent of the box that surrounds them when they are selected.

Distributes the selected objects to the extent of the Drawing Page.

Weld, Trim, and Intersection on the Property Bar

Welds the selected objects, based on the method you used to select them. If you marquee select the objects, the welded object takes on the fill and outline properties of the bottom-most selected object. If you use multiple selection, the welded object takes on the fill and outline properties of the object you select last.

Creates a trimmed object depending on how you select the objects. If you marquee select the objects, the bottom-most selected object is trimmed by the other selected objects. If you use multiple selection, the object you selected last is trimmed by the other selected objects.

Creates a new object out of the area where the selected objects overlap. If you marquee select the objects, the new object takes on the fill and outline properties of the bottom-most selected object. If you use multiple selection, the new object takes on the fill and outline properties of the object you select last.

Arrange commands - Property Bar

Combines the selected objects to create a single curve object. Overlapping areas of the objects are removed to create "clipping holes."

Divides the selected combined object into its original components.

Binds the selected objects to create a single unit. Use the Ungroup command to break this unit apart.

Divides the selected group into its original components.

Divides the selected group into its original components. Use this command if the selected group is composed of nested groups and you want to be left with all of the individual objects.

Adds a new layer to your drawing.

The Object Manager Docker, that displays the list of layers and master layers in your drawing. The object manager structure lists the objects in your drawing and their order. The active layer in your drawing appears in red. Use the right mouse button to access menus that let you organize your objects.

Displays the list of Internet objects on the Internet Layer of your document. Beside the Internet layer name, you'll find a series of icons. These icons control the layer's basic properties. The eye icon controls whether a layer is displayed; the printer icon controls whether the layer appears when you print the document; and the pencil icon controls whether you can edit the layer's contents. The icons with each object indicate what type of Internet appears on the Internet layer. Double-click the color swatch to edit the color.

Displays the names and basic attributes of the master layers in the current drawing. Clicking a layer makes it the active layer. Any new objects you add to a drawing are assigned to the active layer.

Beside each layer name, you'll find a series of icons. These icons control the layer's basic properties. The eye icon controls whether a layer is displayed; the printer icon controls whether the layer appears when you print the document; and the pencil icon controls whether you can edit the layer's contents.

The color swatches indicate what color is used for each layer if it has the Override Full Color View option enabled. Double-click the color swatch to edit the color.

The active layer in your document where you place objects. Clicking the layer makes it the active layer. Any new objects you add to a drawing are assigned to the active layer.

Beside each layer name, you'll find a series of icons. These icons control the layer's basic properties. The eye icon controls whether a layer is displayed; the printer icon controls whether the layer appears when you print the document; and the pencil icon controls whether you can edit the layer's contents.

The color swatches indicate what color is used for each layer if it has the Override Full Color View option enabled. Double-click the color swatch to edit the color.

Displays or hides the object's detailed information.

Displays the current layer name.

Click this button to display a menu that contains commands for editing layer properties and contents.

Shows the name of the active layer.

Allows or prevents editing across all the layers. When is enabled, allows you to group, combine and perform other operation across different layers.

Displays the name of the selected layer. If you want to rename the layer, type the new name in this box.

Displays or hides the selected layer. When this check box is enabled, the layer is visible.

Enables or disables printing of the selected layer. When this check box is enabled, the layer appears in printed copies of the active document.

Allows or prevents editing of the selected layer. When this check box is enabled, the layer and its contents can be edited.

Enables or disables the master layer property for the selected layer. When this check box is enabled, the layer is a master layer; its contents appear on every page in your document.

Provides controls that let you enable the Override Full Color view option and choose a layer color for use when the option is enabled.

Lets you select the color to be displayed when Color Override full color view is enabled.

Lets you change the color used to display a layer when it has the Override Full Color View option enabled.

When this check box is enabled, CorelDRAW displays the selected layer's objects as outlines of the color displayed in the Layer Color picker. When this check box is disabled, CorelDRAW displays these objects in full color. This option has no effect on printed copies of the document.

When this check box is enabled, changes you make to the selected layer's settings apply only to the page that is currently displayed in the Drawing Window.

If you're editing the Guides layer, this button opens the Guidelines Setup dialog box, which contains controls that allow you to create, edit, and delete guidelines. If you're editing the Grid layer, this button opens the Grid And Ruler Setup dialog box, which contains controls that allow you to set up the grid, rulers, and drawing scale.

Displays the Object Data Manager, where you can view and edit a summary of the data attached to the selected object or objects.

Use this text box to enter or edit data in a field. To enter or edit a field's contents, select the field from the Field list, type or edit the data, then press ENTER. The length of your entry is limited to the width of your screen; the text scrolls horizontally as you type. The data you enter appears with the appropriate format in the Value column. For example, numbers entered in the Cost field appear with a dollar sign. You can change the format of a field and create new ones through the Field Editor command in the Object Data menu.

Column headings that identify the data listed below them. To resize the columns, drag the black bar between them.

Displays data attached to the selected object. To edit the contents of a field, choose it from this list and use the text box above it to change the value. You can also double-click a field to open the Object Data Field Editor dialog box.

Name, Cost and Comments are built-in fields that are available for all objects. You can delete or rename these fields or add new fields using the commands in the Object Data menu.

Click this button to display the Object Data menu. This menu provides commands for manipulating the data associated with the selected object.

The Object Data Manager lets you create a database with information about the objects in your drawing. You can enter many types of data about individual objects or groups of objects — text, numbers, times, dates, and so on.

Displays the name of the field currently selected in the list box below. To rename a field, select it from the list, then type a new name in this box.

Displays the field names for the current object. Select a field by clicking its name, then use the other controls in this dialog box to manipulate it as required.

Drag the field names in the list up or down to rearrange their order. The new order will be reflected in the Object Data Roll-Up and the Object Data Manager.

Click this button to add a new field to the list box. CorelDRAW gives each new field a default name for example, Field0, Field1, Field2 and so on. You can rename a field by selecting it and editing its name in the text box located at the top of this dialog box.

Adds highlighted fields to the selected object. To select multiple fields, hold down SHIFT and click on the field names. To deselect a field, click its name while holding down CTRL.

Removes highlighted fields from the current object. If the field is assigned to more than one object in the current drawing, CorelDRAW will ask whether you want to delete the field from all objects.

To delete multiple fields hold down CTRL and click on the field names you want, then click Delete Field. To deselect a field, click its name while holding down CTRL.

Enable this check box if you want to add the highlighted fields to all objects (including those you add later) in the current drawing. To assign this option to several fields at once, hold down CTRL and click on the field names. To deselect a field, click its name while holding down CTRL.

Enable this check box if you want to add the highlighted fields to the list of default fields for new drawings.

To assign this option to several fields at once, hold down CTRL, click on the field names, then click Add Selected Fields.

Adds the values for a selected field. Totals for each selected group of objects will appear in the Object Data Manager. To summarize multiple fields hold down CTRL, click on the field names, then click Add Selected Fields. This option is not available for fields with General formatting.

Displays a dialog box you can use to change the format of the data that appears in the highlighted fields.

Assigns a General format to the selected fields. General formats display text just as you enter it. Numbers display without leading or trailing zeroes and with no thousands separators.

Assigns a Date/Time format to the selected fields. You can choose one of the CorelDRAW preset formats from the list box to the right or type your own in the Create box.

Assigns a Linear/Angular format to the selected fields. You can choose one of the CorelDRAW preset formats from the list box to the right or type your own in the Create box.

Assigns a Numeric format to the selected fields. You can choose on of the CorelDRAW preset formulas from the list box to the right or type your own in the Create box.

Provides a space for you to edit the selected preset format or type a new format.

Lists the formats available for the selected format type.

Shows a sample based on the current format.

Removes the selected format.

Enable this check box to print the grid lines displayed in the Object Data Manager.

Enable this check box to print the column headers displayed in the Object Data Manager.

Enable this check box to print the row headers displayed in the Object Data Manager.

Type the desired left margin size in the Width box and choose the units of measurement you want to use from the Units box.

Type the desired top margin size in the Top box and choose the units of measurement you want to use from the Units box.

Displays the directory tree. You can click in the directory tree to access drive or folder content.

Lets you move up one level at a time through the directory tree.

Click this button to display a menu that contains commands for adjusting and editing icons.

Lets you add a folder to the Scrapbook page on which you're working. You can name a new folder using the right-mouse-button context menu.

Lets you split the Scrapbook's window into two sections to increase your viewing and file management capabilities. You can resize the sections by dragging the divider frame with the mouse.

Lets you quickly search drives and folders for specific files. You can use the Find command on any page in the Scrapbook, except the FTP Sites page.

Lets you display the contents of the Scrapbook as thumbnails. Thumbnails provide a graphical representation of each file's contents.

Lets you display the contents of the Scrapbook as icons.

Lets you display the contents of the Scrapbook in a list.

Lets you display the contents of the Scrapbook in a list, along with additional information such as file size, file type, and modification date.

Opens the Thumbnail Size dialog box in which you can choose a preset thumbnail size or define a custom thumbnail size.

Lets you display the contents of the Scrapbook in alphabetical order according to file name.

Lets you display the contents of the Scrapbook in alphabetical order according to file type extension.

Lets you display the contents of the Scrapbook according to file size. The files are displayed from the smallest file size to the largest file size.

Lets you display the contents of the Scrapbook according to file modification date. The files are displayed from the most recent modification date to the earliest modification date.

Lets you determine thumbnail size interactively by dragging one of the corner handles. As you drag, the values in the Width and Height boxes update automatically.

Lets you choose a preset thumbnail size. You can choose Normal (32 X 32 pixels), Large (64 X 64 pixels), Extra Large (128 X 128 pixels), or Custom (100 X 100 pixels).

Lets you type a precise thumbnail width value between 32 and 128 pixels. As you type, the value in the Height box updates automatically to maintain the thumbnail's aspect ratio.

Lets you type a precise thumbnail height value between 32 and 128 pixels. As you type, the value in the Width box updates automatically to maintain the thumbnail's aspect ratio.

Lets you choose the application in which you want to open the file selected in the Scrapbook.

Lets you view the contents of the selected folder in the Scrapbook.

Opens the Enter Username And Password dialog box in which you can choose to connect to the File Transfer Protocol (FTP) site either anonymously or by supplying a valid user name and password.

Opens the selected folder.

Lets you apply your favorite fill or outline to the selected object in your drawing.

Lets you open the selected file in a specific application, or send the file to a printer. You must predefine the application or printer to list it in the submenu.

Lets you cut the selected file from the Scrapbook.

Lets you copy the selected file in the Scrapbook.

Lets you create a shortcut to the selected file in the Scrapbook. Creating shortcuts is the easiest way to access the files you use most often.

Lets you delete the selected file in the Scrapbook.

Lets you type a new name for the selected file in the Scrapbook.

Provides general file information, such as file type, creation date, modification date, and other attributes, for the selected file in the Scrapbook.

Lets you create a thumbnail image for the fill or outline you've dragged to the Scrapbook.

Opens the Enter FTP Site Name dialog box in which you can connect to a File Transfer Protocol (FTP) site by typing the site's address or by choosing an existing address from the list box.

Lets you create a shortcut to a favorite File Transfer Protocol (FTP) site. All shortcuts are saved as folders on the Scrapbook's FTP Sites page.

Type the address of the new File Transfer Protocol (FTP) site to which you want to connect. You can also connect to an FTP site by choosing an existing address from the list box.

Lets you connect anonymously to a File Transfer Protocol (FTP) site when enabled. To perform a login by supplying a user name and password, disable this check box.

Type a valid user name to access a restricted File Transfer Protocol (FTP) site.

Type a valid password to access a restricted File Transfer Protocol (FTP) site.

When disabled, lets you connect to a restricted File Transfer Protocol (FTP) site by supplying a valid user name and password. To perform an anonymous login, enable this check box.

C_session context sensitive help

Displays detailed information about the contents of your document and the objects it contains.

Enable to show the name and location of the file.

Displays information about the number of pages and layers, page size and orientation, and more in your document.

Displays the number of objects in your document.

Shows the number of text objects, words, lines, characters, and fonts used in the document.

Show the number of bitmaps in the document.

Shows the number of styles (Graphic, Artistic, and Paragraph) used in the document.

Shows the number of special effects (Extrude, Blend, Perspective, Envelope, Contours, PowerClip, Lens) have been applied to objects in the document.

Displays the type of fills in your document.

Displays the type of outlines in your document.

Saves the current document information as a text file.

Click this button to access the Print dialog box, which lets you print the current document information directly to your printer.

Opens the Serial/PIN dialog box where you can enter your Serial and personal identification number (PIN).

Opens the System Info dialog box where you can get information about your system, display, printing, Corel EXEs & DLLs and system DLLs.

Displays copyright information regarding this product.

Displays licensing information regarding this product.

Displays information about this version.

Displays copyright and licensing information regarding this product.

Displays the registration information about this product.

Displays the system information for the chosen category.

Provides a list of system information categories, including: System, Display, Printing, Corel EXEs and DLLs, and System DLLs.

Saves all system information as SYSINFO.TXT. Once it's saved, a message box appears informing you of the location of the saved file.

Displays the serial number located on your proof of purchase.

Displays the personal identification number (PIN). This number is not needed to run the software but is necessary to receive customer support.

Opens the Print dialog box, which allows you to print your work, modify print options, and change the printer and its properties.

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.

Choose the version with which you would like to save your file.

Identifies the ratio at which this file was compressed.

Identifies the last version with which this file was created.

Save As

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.

Click to open the Advanced Settings dialog box.

Enable this check box to save only selected objects.

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.

Provides a list of preset paper sizes that you can apply to the Drawing Page. Choose the Custom option if you want to set your own special page size.

Displays the width (top box) and height (bottom box) of the page type selected in the Paper list box. Change these values to set a custom page size.

Sets the Drawing Page so that its short end is horizontal.

Sets the Drawing Page so that its long end is horizontal.

Lets you choose the unit you want to use for your drawing. If you change this unit, the change is reflected for all controls in CorelDRAW that display units (including the rulers).

Enable this button to specify paper settings for the Drawing Page.

Enable this button to specify label settings for the Drawing Page.

Shows a representation of the page with the setting applied.

Displays the width of the page type selected in the Paper list box. Change the value displayed here to set a custom page size.

Displays the height of the page type selected in the Paper list box. Change the value displayed here to set a custom page size.

Lets you choose the unit you want to use to set the size of the Drawing Page. If you change this unit, the change is reflected for all controls in CorelDRAW that display units (including the rulers).

The Page Size group provides controls that let you set the horizontal and vertical dimensions of the Drawing Page. The settings you make using these controls are automatically reflected in the preview box to the right.

Available only when you select pixels from the Unit list box, this button opens the Edit Pixel Resolution dialog box. This dialog box has controls that let you set the exact horizontal and vertical resolution for your drawing.

Automatically matches the size and orientation of the Drawing Page to the current printer settings.

Adds a box to your drawing that covers the entire Drawing Page and lies behind all other objects in your drawing. By filling this box, you can add a printable background to your drawing.

Available when you create a custom page. This button opens the Custom Page Type dialog box which lets you save the page dimensions.

Removes the custom page.

Provides a space for you to type the name of the customized page you want to save.

Lets you set the horizontal resolution (in pixels) for the Drawing Page.

Lets you set the vertical resolution (in pixels) for the Drawing Page.

Enable this check box if you want the vertical resolution to equal the value you set in the Horizontal Resolution box.

Lets you choose a layout style for the current drawing. No matter what layout style you choose, CoreIDRAW displays the pages sequentially and prints them in the required order. Details about the selected style appear below the Layout box.

Shows the current page width setting.

Shows the current page height setting.

Shows how many pages of the document will be printed on each sheet of paper. The number shown here is dependent on the settings currently displayed on the Page Size and Layout controls.

Shows where the page is intended to be folded or cut. The fold or cut markings shown here are dependent on the settings currently displayed on the Page Size and Layout controls.

Enable this check box to show pages that will face each other in a multi-page document (e.g., a book, booklet, or side-fold card). This option is not available for top-fold and tent cards.

Available when the Facing Pages check box is enabled, this box lets you choose whether you want the document to start on the left or right side.

Shows a representation of the current page size and orientation and the current layout style.

Shows the name of the selected label style.

Shows a list of available label styles. Use the scroll bar at the right of the box to move through the list, then click the style you want. If you create custom label styles, they also appear in the list (in the User Defined folder).

Opens the Customize Label dialog box, which contains controls that let you adjust the selected label style or create and save your own custom label style.

Lists the label styles in the folder currently selected on the Label page in the Options dialog box. Settings you make in the Label Size, Margins, and Gutters sections apply to the label style displayed here. If you want to create a new style, you can click the Add button to the right of this list box.

Click this button to save the customizations you've made. You can save the customizations under a new style name or overwrite an existing label style.

Click this button to delete the label style currently displayed in the Label Style list box.

Shows a preview of how the labels will fit on the Drawing Page.

The Layout group provides controls for setting the number of labels you want on each printed page. The settings you make using these controls are reflected in the preview box above.

Lets you set the number of rows of labels you want on each page you print. The preview box automatically changes to display the settings you make here.

Lets you set the number of columns of labels you want on each page you print. The preview box automatically changes to display the settings you make here.

The Label Size group provides controls that let you set the horizontal and vertical dimensions of each label. The settings you make using these controls are reflected in the preview box to the left.

Displays the width of the label selected in the Label Style list box. Change the value displayed here to set a custom label size.

Displays the height of the label selected in the Label Style list box. Change the value displayed here to set a custom label size.

Lets you choose the unit you want to use to set the size of the label.

Enable this check box to create labels with rounded corners. Disable this check box to create labels with squared corners.

The Margins group provides controls that let you set the distance between each side of the page and the group of labels that will be printed on it. The settings you make using these controls are reflected in the preview box to the left.

Lets you set the distance between the left edge of the page and the left end of each label in the first column.

Lets you set the distance between the right edge of the page and the right edge of each label in the last column.

Lets you set the distance between the top of the page and the top of the first row of labels on the page.

Lets you set the distance between the bottom of the page and the bottom of the last row of labels on the page.

Lets you choose the unit you want to use to set the page margins.

Enable this check box if you want the top and bottom margins and left and right margins to be equal. The bottom margin will equal the value you set in the Top box, while the right margin will equal the value you set in the Left box.

Enable this check box to center the labels on the page horizontally and vertically.

The Gutters group provides controls that let you set the horizontal and vertical distance you want between labels on the page. The settings you make using these controls are reflected in the preview box to the left.

Lets you set the horizontal space you want between each column of labels.

Lets you set the vertical space you want between each row of labels.

Lets you choose the unit you want to use to specify the horizontal and vertical gutters.

Automatically equalizes the space between labels. If possible, auto spacing will keep the labels within the defined margins.

Provides a space for you to type the name of the label style you want to save.

Enable this button to have no background for the Drawing Page.

Enable this button to color the background of the Drawing Page with a solid fill. You can specify the color you want by using the color picker.

Available when the Solid button is enabled. Click the button to see a color palette, then click the color you want. If you don't see the color you want, click the Others button.

Enable this button to use a bitmap to create a tiled background for the Drawing Page.

Available when the Bitmap button is enabled. Opens the Import dialog box which allows you to choose the bitmap file you want to use for the page background.

Enable to link the bitmap to your document. Changes you make to the source graphic will be updated in your document.

Enable this button to add the bitmap to your document.

Displays the path of the bitmap file you are using to create a page background.

Enable this button to maintain the size of the bitmap.

Enable this button to customize the size of the bitmap.

Type a value to change the width of the bitmap.

Type a value to change the height of the bitmap.

Enable this check box to maintain the ratio of width to height as you size the bitmap.

Enable this button to make the background printable and exportable. Disable to use the background for display purposes.

Click this button if you want to choose from a set of CoreIDRAW templates.

Displays a list of template types. Click the type of template you want, then click Next.

Click this button to return to the previous topic.

Click this button to move to the next topic.

Closes the dialog box and creates a new document based on the template you've selected.

Displays a list of specific templates. Click the template you want, then click Finish.

Enable this check box to have CorelDRAW open the template with the contents displayed in the preview box. Leave the box disabled to have CorelDRAW open the template with the graphic and text styles only.

Displays a thumbnail sketch of the selected template.

Displays any keywords associated with the template selected above.

Allows you to assign keywords and notes to drawings.

Click this button if you want to choose from a selection of PaperDirect text and paper templates.

Click this button if you want to choose from a selection of PaperDirect text templates.

Allows you to assign keywords and notes to drawings.

Type the number of pages you want to add.

Click to add the number of pages specified before the page number displayed in the Page box.

Click to add the number of pages specified after the page number displayed in the Page box.

Type the page number before or after which you want to add pages.

Inserts a page before the current page.

Insert page before Inserts a page after the current page.

Deletes the current page.

Type the starting range of the pages you want to delete.

Enable to delete a range of pages.

Type the end range of the pages you want to delete.

Provides a space for you to type a page name.

Type the page number you want to go to.

Displays icons that represent the styles in the active template. To apply a style to an object, select the object in the Drawing Window, then double-click the style's icon.

Click this button to display a list of commands for viewing, applying, saving, and editing styles.

The Graphic And Text Docker gives you access to graphics and text styles in CorelDRAW. These styles control the appearance of graphic objects and text. A graphic style can include fill and outline attributes, transformations, and certain special effects. A text style can include these graphic style attributes as well as text-specific attributes such as font, spacing, alignment, and so on.

Enable to view a thumbnail sketch of the selected template.

Displays the version of the Corel application you are running.

Enable to save page settings, objects, and styles in the template. Disable the With Contents check box to save the styles only in the template.

Click this button if you want to use the template as the basis for a new document.

Click this button if you want to open the template and edit it.

Enable this check box if you want to open any objects contained in the template. If you disable this check box, only the template's styles are loaded.

Displays a list of existing horizontal guidelines. If you want to edit a guideline, you need to select it here first.

Displays the selected guideline. When a guideline appears in this box, you can use the controls to the right to edit it. A value displayed here represents the guideline's position relative to the 0 point on the Vertical ruler. If you want to add a guideline, type a value here and click Add.

Lets you choose the unit you want to use to set the position of the guideline displayed in the box to the left.

Adds a guideline at the position displayed in the box at the top left corner of the dialog box. If no value appears in the box, this button is grayed out.

Moves the selected guideline to the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Removes the selected guideline.

Removes all horizontal guidelines from the active drawing.

Removes all Horizontal, Vertical, and Slanted guidelines from the active drawing.

Enable this check box to have guidelines appear in the Drawing Window. Disable this check box to hide all guidelines.

Enable this check box to have objects automatically line up with guidelines when you move or draw the objects nearby.

Displays the selected guideline. When a guideline appears in this box, you can use the controls to the right to edit it. A value displayed here represents the guideline's position relative to the 0 point on the Horizontal ruler. If you want to add a guideline, type a value here and click Add.

Displays a list of existing vertical guidelines. If you want to edit a guideline, you need to select it here first.

Adds a guideline at the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Removes all vertical guidelines from the active drawing.

Displays a list of existing slanted guidelines. If you want to edit a guideline, you need to select it here first.

Displays the selected guideline. When a guideline appears in this box, you can use the controls to the right to edit it.

Lets you select the method you want to use to position the guideline. You can define a slanted guideline using two points (or coordinates), or a single point and an angle. A guideline defined by the points 1,1 and 5,5 would follow the same path as a guideline starting at 1,1 with a 45-degree angle. Points represent the horizontal and vertical distance from the location where the Horizontal and Vertical rulers' 0 measurements meet.

If you're using the Angle and 1 Point method to define the guideline, this box lets you set the horizontal position of the guideline's origin point. If you're using the 2 Points method, this box lets you set the horizontal position of the guideline's first origin point.

If you're using the Angle and 1 Point method to define the guideline, this box lets you set the guideline's angle. If you're using the 2 Points method, this box lets you set the horizontal position of the guideline's second origin point.

Lets you select the unit of measurement you want to use to position the selected guideline.

Displays the unit of measurement used to position the selected guideline.

If you're using the Angle and 1 Point method to define the guideline, this box lets you set the vertical position of the guideline's origin point. If you're using the 2 Points method, this box lets you set the vertical position of the guideline's first origin point.

Lets you set the vertical position of the guideline's second origin point.

Type a value to set the guideline's angle.

Adds a new guideline to the Drawing Window, based on the coordinates or angle and coordinate you have defined.

Moves the current guideline to the coordinates or angle and coordinate you have defined.

Removes all slanted guidelines from the active drawing.

Use the rulers to determine the size and spacing and position of objects in your drawing. To change the units displayed on the rulers, double-click the Horizontal or Vertical ruler.

To reposition the ruler origin, drag from the ruler intersection point onto the Drawing Window. As you drag, cross hairs appear. Release the mouse button when the cross hairs are where you want to place the origin.

To move a ruler, hold down **SHIFT** and drag it onto the Drawing Window. To move both rulers at the same time, hold down **SHIFT** and drag the ruler intersection point.

Shows the borders of the Drawing Page.

The area around the Drawing Page border represents the desktop. You can store objects in this area for later use, as the desktop will not appear when you print your document. Objects placed here are contained within the Desktop layer. You can change the properties of the Desktop layer using the Object Manager Docker.

The area that can be printed by your printer, known as the Drawing Page.

The View Manager Docker serves two functions. First, it provides a complete set of tools for adjusting your view so that you see your drawing exactly the way you want to. Second, it gives you the ability to save any view of a specific page so that you can revert to it whenever you want.

Shows the list of saved viewpoints for the active document. To switch to a view, double-click it in this list.

Click this button to display a menu that contains commands for using the View Manager.

Zooms in by a factor of two.

Zooms out by a factor of two or to the previous level of magnification.

Fits all selected objects inside the Drawing Window.

Fits all objects in the Drawing Window.

Adds the current level of magnification to the list.

Deletes the view selected in the list.

Displays items in drawing at their actual size.

Fits the entire Drawing Page inside the Drawing Window.

Fits the width of the Drawing Page inside the Drawing Window.

Fits the height of the Drawing Page inside the Drawing Window.

Lets you move the drawing within the Drawing Window. When you release the mouse button, the Zoom tool is reactivated.

Displays or hides the Toolbox. When the Toolbox is displayed, this command has a check mark beside it.

Eliminates any changes you've made to the properties controlled by the selected object's style.

Attaches the selected blend to the path beneath the cursor.

Magnifies the area you click by a factor of 2.

Shows the area you click at four times its actual size.

Shows the area you click at twice its actual size.

Shows the area you click at its actual size.

Shows the area you click at 75% of its actual size.

Shows the area you click at 50% of its actual size.

Shows the area you click at 25% of its actual size.

Shows the area you click at 10% of its actual size.

Displays the Toolbox page on the Object Properties dialog box, which provides controls for adjusting the performance of the tools in the Toolbox.

Provides a space for you to type the value you want to type in the current control.

Shows the minimum value you can enter in the Full Value box.

Shows the maximum value you can enter in the Full Value box.

Shows the smallest increment you can enter in the Full Value box.

This section allows you to modify the minimum and maximum values you can enter in the Full Value box, as well as the smallest increment you can enter.

Disables snapping to objects, guidelines, and the grid.

Enables snapping to objects, guidelines, and the grid.

Aligns text between the left and right margins of the text object.

Displays the style of the selected text. Options, including Normal, Italic, Bold, Bold-Italic, depend on the font. Choose another weight from the list box to change it.

Opens the Options dialog box and displays the Spell Assist page.

Flips to the previous page.

Flips to the next page.

Applies this style to the selected object.

Opens the Save Style As dialog box, which allows you to create a style based on the selected object's properties.

Type a name to set the name of the new style.

Provides a series of check boxes that allow you to choose which of the selected object's properties you want to save with the style.

Applies the highlighted style to the selected object and closes the dialog box.

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

Opens the Apply Styles dialog box, which allows you to apply a style to the selected object.

Shows all of the available styles.

Lets you choose from five view quality options in CorelDRAW. The view quality setting controls the display of fills, outlines, and images on the screen. It has no effect on printed copies of the document.

Connects two nodes at the beginning or end of curve segments that are part of the same object. Use to close an open path or make two subpaths into a single continuous curve.

You can join nodes of different objects by first combining the objects with the Combine command in the Arrange menu.

Splits the curve into two or more subpaths. Useful for separating curves in a traced bitmap.

Lets you draw a line between two unconnected nodes. Each node must be at the end of a path.

Lets you to separate a subpath from an object to create a separate path.

Deletes any nodes which can be deleted without significantly changing the shape of the curve. You can adjust the sensitivity of the Auto-Reduce feature in the Options dialog box.

Displays eight stretching/scaling handles that let you stretch and scale selected parts of a curve.

Displays eight rotating/skewing handles that let you rotate and skew selected parts of a curve.

Aligns selected nodes and their associated control points. Use to align the edges of objects that share a common boundary such as regions of a map.

To align nodes of different objects, you must first combine the objects with the Combine command in the Arrange menu.

Changes the way multiple-selected nodes move when dragged with the mouse. If left unchecked, all nodes move by the same amount. When checked, nodes move in proportion to their distance from the base node (i.e., the node you are dragging). The end result is that the curve appears to behave like an elastic, expanding and contracting in response to the movement of the mouse.

Enable to select a node using the Pick tool or any of the basic drawing tools.

Lets you simultaneously draw horizontal and vertical dimension lines.

Lets you draw vertical dimension lines.

Lets you draw horizontal dimension lines.

Lets you draw slanted dimension lines.

Lets you draw callouts.

Lets you draw angular dimension lines. These lines measure the angle between two points and an apex.

Lists available styles for the dimension text.

Lists available decimal places.

Lists available units for the decimal and fractional styles. This option is grayed out for U.S. Engineering and U.S. Architectural.

Click to show the units beside the dimension text. This option is grayed out for U.S. Engineering and U.S. Architectural.

Enter a prefix to be attached to the dimension text here. When you enter a prefix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Enter a suffix to be attached to the dimension text here. When you enter a suffix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Click to have the dimension updated each time the object it is snapped to is stretched or scaled.

Displays the dimension placement buttons. Click one of the placement buttons to specify where you want the dimension text placed relative to the dimension line.

Click to set the style and units of the dimension text. Samples of the selected style appear in the Sample field.

Lists available units for the dimension text.

Shows how the dimension text will look.

Click to specify dimension text placement, prefixes, and suffixes.

Enter a prefix to be attached to the dimension text here. When you enter a prefix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Positions the dimension text in the middle of the dimension line.

Positions the dimension text above the dimension line.

Position the dimension text below the dimension line.

Positions the dimension text horizontally in the middle of the dimension line.

Positions the dimension text in the center on the dimension line, provided you drag inside the extension lines when establishing the placement of the dimension text. If you drag outside the extension lines when establishing the dimension text placement, the text will not be centered, even if you choose this option. If you don't choose this option, the dimension text is placed where you last click when drawing the dimension line.

Lets you set connector lines so that they are always locked to the same nodes on the objects they connect. When this button is disabled, connector lines always connect two objects across the shortest possible distance.

Closes an open path.

Sets the Knife tool to create subpaths of a single object rather than separate objects.

Sets the Knife tool to automatically close open objects when it cuts them.

Lets you change the size of the area that the Eraser tool erases.

Specifies whether the Eraser tool automatically reduces the number of nodes in an object it is erasing or not.

Draws curves that are the same thickness along their entire length.

Draws curves that change thickness, based on feedback from a pressure sensitive pen or keyboard input.

Draws curves that change thickness, based on the direction of the curve. This creates an effect similar to using a calligraphic pen.

Draws curves that change thickness, based on preset line types that you can choose from a list box.

Specifies how wide you want the line to be at its widest point.

Type 0 degrees if you want the pen nib to be horizontal, and type 90 degrees if you want the nib to be vertical. If you want the pen nib to be slanted, type a value between 0 and 360 degrees.

Lets you choose the appearance of curves drawn with the Preset Natural Pen.

Lets you choose the appearance of curves drawn with the Preset Natural Pen.

Sets the number of rows and columns in the graph paper.

Sets the number of revolutions of the spiral. The spiral appears tighter when you use more revolutions.

Lets you create a symmetrical spiral. In a symmetrical spiral, the distance between each revolution of the spiral is constant.

Lets you create a logarithmic spiral. In a logarithmic spiral, the distance between each revolution of the spiral increases towards the outer edge of the spiral.

Sets the amount that the distance between each revolution of a logarithmic spiral increases.

Lets you change the number of sides a polygon has or the number of points a star has.

Sets the sharpness of stars and star-shaped polygons.

Specifies whether the shape is a polygon or a star.

Lets you change the number of sides a polygon has or the number of points a star has.

Changes the arc or pie wedge into an ellipse.

Changes the ellipse or arc into an pie wedge.

Changes the ellipse or pie wedge into an arc.

Sets the angle for an arc or pie shape. The angle determines the length of the arc or pie wedge.

Sets the direction of an arc or pie wedge. The direction determines how the arc or pie wedge is drawn along the path of the original ellipse.

Changes the roundness of the rectangle's corners.

Sets the selected object to overprint fill. This is a method of ensuring proper color registration when you print color separations. Overprinting the fill causes obscured portions of objects to print when they are under the overprinted object's fill.

Sets the selected object to overprint outline. This is a method of ensuring proper color registration when you print color separations.

Overprinting the outline causes obscured portions of objects to print when they are under the overprinted object's outline.

The Position section provides controls that let you set the horizontal and vertical position of the object(s) relative to the Horizontal ruler coordinate.

Changes horizontal position relative to the Horizontal ruler coordinate.

Changes vertical position relative to the Vertical ruler coordinate.

When enabled, moves the selected object relative to the object's position.

Displays/hides the anchor point options.

Uses the top-left corner of the selected object's bounding box as the anchor point.

Uses the top-center corner of the selected object's bounding box as the anchor point.

Uses the top-right corner of the selected object's bounding box as the anchor point.

Uses the middle-right corner of the selected object's bounding box as the anchor point.

Uses the bottom-right corner of the selected object's bounding box as the anchor point.

Uses the bottom-center corner of the selected object's bounding box as the anchor point.

Uses the bottom-left corner of the selected object's bounding box as the anchor point.

Uses the middle-left corner of the selected object's bounding box as the anchor point.

Uses the center of the selected object's bounding box as the anchor point.

Applies the changes to a copy of the selected object.

Specifies the number degrees the selected object rotates.

Moves the center of rotation by the horizontal distance specified.

Moves the center of rotation by the vertical distance specified.

The Center section provides controls that let you set the horizontal and vertical position of the object's center, relative to the Horizontal and Vertical ruler coordinate.

Changes the horizontal position of the object's center relative to the Horizontal ruler coordinate.

Changes the vertical position of the object's center relative to the Vertical ruler coordinate.

Rotates the object relative to the object's current position.

Displays/hides the rotation anchor points.

Rotates the object around the top-left corner of its bounding box.

Rotates the object around the top-center side of its bounding box.

Rotates the object around the top-right corner of its bounding box.

Enable to rotate the object around the middle-right side of its bounding box.

Enable to rotate the object around the bottom-right corner of its bounding box.

Enable to rotate the object around the bottom-center side of its bounding box.

Enable to rotate the object around the bottom-left corner of its bounding box.

Enable to rotate the object around the middle-left side of its bounding box.

Enable to rotate the object around the center of its bounding box.

Applies the rotation to a copy of the object.

Click to apply the options specified.

The Scale section provides controls that let you specify the percentage by which the selected object is sized horizontally and vertically. Type a value and click the Apply button to change the scale factor.

Specifies the percentage by which the selected object is sized horizontally. Type a value and click the Apply button to change the scale factor.

Specifies the percentage by which the selected object is sized vertically. Type a value and click the Apply button to change the scale factor.

The Mirror section provides controls that let you flip the selected object in a variety of directions.

Click to flip the selected object left to right and vice versa.

Click to flip the selected object top to bottom and vice versa.

Enable to maintain the ratio of height to width while scaling the object.

Click to show or hide options for choosing an anchor point (a point that will remain fixed when the transformation is applied.)

Enable to keep this point fixed when you transform the selected object.

Click to apply the transformation to a copy of the object.

Click to have the transformation take effect.

The Size section provides controls that let you change the size of the selected object width-wise or length-wise.

Type a value to change the size of the selected object width-wise.

Type a value to change the size of the selected object length-wise.

Enable to maintain the ratio of height to width while you size the selected object.

Enable to keep the bottom-left corner of the selected object's bounding box fixed while you size the object.

Enable to keep the top-center point of the selected object's bounding box fixed while you size the object.

Enable to keep the top-right corner of the selected object's bounding box fixed while you size the object.

Enable to keep the middle-right corner of the selected object's bounding box fixed while you size the object.

Enable to keep the bottom-right corner of the selected object's bounding box fixed while you size the object.

Enable to keep the bottom-center point of the selected object's bounding box fixed while you size the object.

Enable to keep the middle-left point of the selected object's bounding box fixed while you size the object.

Enable to keep the center point of the selected object's bounding box fixed while you size the object.

Click to have the settings take effect.

The Skew section provides controls that let you skew the object by a specific number of degrees either horizontally or vertically.

Type a value to skew the object by the number of degrees horizontally.

Type a value to skew the object by the number of degrees vertically.

By default, the center of the object's bounding box is the point that remains fixed when you skew an object. Enable the Use Anchor Point check box to choose a different anchor point.

Click the arrow button to display the options for choosing a different anchor point, if they aren't already displayed.

Click to show/hide options for choosing a different anchor point.

Enable to keep the top-left corner of the selected object's bounding box fixed while you skew the object.

Enable to keep the top-center point of the selected object's bounding box fixed while you skew the object.

Enable to keep the top-right corner of the selected object's bounding box fixed while you skew the object.

Enable to keep the middle-right corner of the selected object's bounding box fixed while you skew the object.

Enable to keep the bottom-right corner of the selected object's bounding box fixed while you skew the object.

Enable to keep the bottom-center point of the selected object's bounding box fixed while you skew the object.

Enable to keep the bottom-left point of the selected object's bounding box fixed while you skew the object.

Enable to keep the middle-left point of the selected object's bounding box fixed while you skew the object.

Enable to keep the middle-center point of the selected object's bounding box fixed while you skew the object.

Click to apply the transformation to a duplicate of the object.

Opens the Options dialog box, which allows you to set your preferences regarding how CorelDRAW performs certain operations and displays objects on the screen. Controls in the dialog box allow you to specify where duplicated objects are placed, how often (and if) backups are created, how many operations you can undo, and much more.

Type a value in the X box to move the selected object horizontally relative to the Horizontal ruler coordinate. Type a value in the Y box to move the selected object vertically relative to the Vertical ruler coordinate.

Type a value in the top box to size the selected object horizontally. Type a value in the bottom box to size the selected object vertically.

Type a value in the top box to scale the object by a percentage horizontally. Type a value in the bottom box to scale the object by a percentage vertically.

Enable to size or scale objects nonproportionally. Disable to maintain the ratio of width to length as you size or scale the selected object.

Lets you rotate an object around a fixed point, called the center of rotation. Set the center of rotation by clicking anywhere in the Drawing Window with the Free Rotation tool. Drag the line of rotation, the dashed blue line, to rotate the object.

Lets you mirror an object according to the angle you specify. Specify the angle of reflection by dragging the line of reflection.

Lets you scale the selected object along the horizontal and vertical axis relative to the object's anchor point. Set the anchor point by clicking anywhere in the Drawing Window with the Free Scale tool.

Lets you slant the horizontal and vertical lines of an object relative to the object's anchor point. Set the anchor point by clicking anywhere in the Drawing Window with the Free Skew tool.

Click the top button to mirror the selected object horizontally. Click the bottom button to mirror the object vertically.

Type a positive value to rotate the object counter-clockwise. Type a negative value to rotate the object clockwise.

Opens the Angle Of Rotation lists box. Type a positive value to rotate the object counter-clockwise. Type a negative value to rotate the object clockwise.

Type a value in the X box to position the object's center of rotation horizontally. Type a value in the Y box to position the object's center of rotation vertically.

Opens the Center Of Rotation Position boxes. Type a value in the X box to position the object's center of rotation horizontally.
Type a value in the Y box to position the object's center of rotation vertically.

Type a value in the top box to skew the object horizontally. Type a value in the bottom box to scale the object vertically.

Opens the Skew Angle boxes. Type a value in the top box to skew the object horizontally. Type a value in the bottom box to scale the object vertically.

Enable to move the selected object or its center of rotation a specified distance from its current position. Disable to position an object or its center of rotation according to specified Horizontal and Vertical ruler coordinates.

Click this button to have the outline of complex objects appear as dotted outlines as you move them in the Drawing Window. Otherwise, a rectangle representing the complex object appears during movement and the object reappears when you release the mouse button.

Treats unfilled objects as though they were filled; this allows you to select unfilled objects by clicking anywhere inside them.

Lets you set the distance the selected object moves when you press one of the arrow keys.

Specifies where duplicate objects are positioned, relative to the original object.

Opens the last selected Transform Roll-Up.

Move the slider or type a value in the box to adjust the brightness values of the pixels in your image. This control shifts all pixel values up or down the tonal range, lightening or darkening all colors equally.

Move the slider or type a value in the box to adjust the contrast in your image. Adjusting the contrast increases or decreases the distance between the lightest and darkest pixels in your image.

Move the slider or type a value in the box to adjust the intensity of your image. Increasing the intensity brightens the lighter areas of your image without washing out the dark areas. Contrast and intensity usually go hand-in-hand, because an increase in contrast sometimes washes out detail in shadows and highlights and an increase in intensity can bring it back.

Move the slider to shift the balance of cyan and red in your image.

Move the slider to shift the balance of magenta and green in your image.

Move the slider to shift the balance of yellow and blue in your image.

Enable if you want the changes applied to the darkest pixels in the tonal range.

Enable if you want the changes applied to the midtones in your image.

Enable if you want the changes applied to the lightest pixels in the tonal range.

Enable to maintain the brightness values of your image. If you leave this check box disabled, the overall lightness or darkness of your image may be affected by color correction.

Move the slider or type a new value in the text box to set the gamma curve value. Adjusting the gamma curve value allows you to pick up detail in a low-contrast image without significantly affecting the shadows or highlights. It does affect all the values in your image, but it is curve-based, so the changes are weighted toward the midtones.

Move the slider or type a value to shift the hues along the Color Wheel. Hue is the most basic of the color components in that it is what makes red red, blue blue, etc. Compare the Original Color and New Color spectrums to see how the changes will affect your image's colors.

Move the slider or type a value to shift the saturation of all colors in your image. Saturation refers to the purity of your colors. Fully saturated colors contain no black, while fully desaturated colors appear as their grayscale equivalents. Compare the Original Color and New Color spectrums to see how the changes will affect your image's colors.

Move the slider or type a value to shift the lightness of all the colors in your image. Lightness refers to the amount of black or white your colors contain. Compare the Original Color and New Color spectrums to see how the changes will affect your image's colors.

Enable the image channel to be affected by the lens. Each channel can be altered separately in the same lens application. Master refers to a general overall effect on all channels. Working on individual channels allows for finer adjustments.

Move the Level slider to set the intensity of the posterization effect. Posterization simplifies the gradations of color in your image.

Tools, Options, Customize dialog box

Displays the available commands. Double-click a command category to open it.

Shows the new keyboard combination that you want to assign to the command. If you need to make a correction, press the BACKSPACE key.

You can have up to four layers of keystrokes. For example, the key combination CTRL + ALT + 1, 2, 3, 4 is accomplished by holding down the CTRL and ALT keys, then pressing the 1, 2, 3, and 4 keys in succession.

Displays any commands assigned to the keyboard combination you typed. You cannot have the same combination for more than one command.

Enable to delete conflicting shortcut key.

Enable to navigate.

Displays any existing shortcut keys for the current command.

The name of the current keyboard assignment set.

Gives a short description of the selected shortcut.

Assigns the new keyboard combination to the current command.

Deletes the selected shortcut keys.

Resets the keyboard assignments to their original configuration.

Displays the commands, table assignment, key stroke combination and description associated with each shortcut key.

[View All](#)

Displays the list of available shortcut keys and their names. The current workspace is also displayed.

Opens the Save As dialog box which allows you to save your keyboard shortcuts as a text file.

Click this button to access the Keyboard Shortcuts dialog box, which lets you save your keyboard shortcuts as a text file or print them directly to your printer.

Closes this dialog without saving any attributes.

[Click this to display an overview of this dialog.](#)

Adds the selected command to the menu.

Removes the selected command from the menu.

Adds a separating line to a menu below the current selection.

Adds a new menu.

Moves the current menu or menu entry up.

Moves the current menu or menu entry down.

Displays the current menu structure. Double-click a menu or submenu to open it.

Gives a short description of the selected command.

Resets the menu assignments to their original configuration.

Displays the command buttons for the current command category. Click a button to see its description, or drag it to add it to any toolbar on the screen.

Choose a Property Bar from this list box. Changes made to the toolbar are then also made to that Property Bar.

Gives a short description of the selected toolbar command.

Toggles between wide and narrow color swatch borders.

Toggles between large and small color swatches.

Shows and hides the No Color swatch.

Specifies the number of rows of colors to be displayed while the Color Palette is docked.

Changes the effect of right-clicking a color swatch on the palette.

Holding down the right mouse button for one second on the Color Palette, display a pop-up menu.

Displays the Roll-Ups and Roll-Up groups that arrange to the left side of the screen.

Displays the Roll-Ups and Roll-Up groups that arrange to the right side of the screen.

Moves the current Roll-Up or Roll-Up group from the right list to the left list.

Moves the current Roll-Up or Roll-Up group from the left list to the right list.

Adds a new, empty Roll-Up group to the left list.

The Roll-Up configuration that will appear on start up.

Allows you to change toolbar buttons so that text appears instead of bitmaps.

The text that appears in this box will now appear in the toolbar instead of the bitmap. Or, you can change the text to anything you like.

Allows you to change the bitmaps that appear in toolbar buttons. Use the controls shown to change the appearance of the bitmap.

Allows you to change the bitmap as displayed in the Preview window. Click one of the color swatches shown in the Color Palette, then click inside the Preview Window with the left mouse button.

Displays the four colors that are used in the creation of a typical button: dark gray (for shadows), white (for highlights), light gray (for the face), and black (for the text).

Click one of the color swatches shown, then click inside the Preview window with the left mouse button.

Click a color in either of the color palettes, then click inside the Preview window with the left mouse button in the grid to fill squares, or click with the right mouse button in the grid to erase squares.

Shows a preview of what the button will look like in its three states. The first example is how the button will appear on the toolbar when it is available. The second option shows how the button will appear when it is not available. And, the third option shows how the button will appear when it is depressed.

Click the Restore Defaults button to reverse all changes that you have made to the button.

Options dialog box

Use the Options dialog box to control settings that affect how CorelDRAW displays objects on the screen, where duplicated objects are placed, and how often (and if) backups are created, how many operations you can undo, and much more. The dialog box is contains a list a categories displayed in a tree structure. Each item in the list provides a corresponding page that lets you adjust the default settings.

For more information

- For more information about a specific control in this dialog box, right-click the control and choose What's This?
- For more information on using the text controls, see [Working with text](#).

Displays the list of available workspaces and their names. The current workspace is also displayed.

Creates a new workspace. You can set the workspace defaults that you use most often and save them under a workspace name.

Deletes the current workspace name and all associated default workspace settings.

Sets the selected workspace from the list as the current workspace.

Type a new workspace name.

Select an existing workspace from the list to use as a basis for the new workspace name.

Type a description as a reference for the new workspace name.

When enabled, makes the new workspace name the current or default workspace.

Controls the amount of horizontal offset from the original when objects are duplicated with the Duplicate command or cloned with the Clone command.

Positive values shift the duplicate to the right along a horizontal axis, while negative values shift it to the left.

To use a unit of measure other than the one displayed, choose it from the Units list box in the Nudge section. You cannot change the unit of measure if you have set a drawing scale other than 1:1 using the Drawing Scale dialog box, which is accessible through the Rulers page in the Options dialog box. In this case, Place Duplicates And Clones uses the unit specified for World Distance in the Drawing Scale dialog box.

Controls the amount of vertical offset from the original when objects are duplicated with the Duplicate command or cloned with the Clone command.

Positive values shift the duplicate up along a vertical axis, while negative values shift it down.

To use a unit of measure other than the one displayed, choose it from the units list. You cannot change the unit of measure if you have set a drawing scale other than 1:1 using the Drawing Scale dialog box, which accessible through Rulers page in the Options dialog box. In this case, Place Duplicates And Clones uses the unit specified for World Distance in the Drawing Scale dialog box.

Associates the duplicate placement and nudge values with the current document.

Type a value to specify how far a selected object moves when you press the direction keys on the numeric keypad.

Type a value to specify how far a selected object moves when you hold down the SHIFT key, and press the direction keys on the numeric keypad. To use a unit of measure other than the one displayed choose it from the units list.

Displays the unit of measure for nudge and duplicate settings. Choose another unit of measure from the list box to change it. You cannot change the unit of measure if you have set a drawing scale other than 1:1 using the Drawing Scale dialog box, which is accessible through the Rulers page in the Options dialog box.

Type a value to specify the constrain angle for rotations, skews, and reflections. You can apply a constrain angle by holding down CTRL while applying a transformation.

Specifies the number of decimal places used when measurements and coordinates are displayed. This setting does not effect the drawing itself, it only effects how the numbers are displayed in the Status Bar.

When two lines meet at a sharp angle and form a spike that extends beyond the intersection of the lines, the miter limit controls when the program switches from a mitered (pointed) join to a beveled (squared-off) join.

Any corner that is less than the Miter Limit will have a beveled point. Corner joints above the limit will come to a sharp point. This limit prevents corners that extend far beyond the actual corner at small angles, like when a text character comes to a spike, as in the letter M.

Lets you choose the facet size CorelDRAW uses when it renders and prints illustrations containing extrusions. Facet size represents the distance between shades of color in extrusions. Set the Minimum Extrude Facet Size between 0.001 inches and 0.5 inches. A higher value (0.5 inches) reduces redrawing time. For high-quality output, decrease the facet size when you are ready to print your illustration.

To use a unit of measure other than the one displayed, choose it from the units list. You cannot change the unit of measure if you have set a drawing scale other than 1:1 using the Grid & Ruler Setup dialog box. In this case, Place Duplicates And Clones uses the unit specified for World Distance in the Grid & Ruler Setup dialog box.

Lets you save the facet size CorelDRAW uses when it renders and prints illustrations containing extrusions. Facet size represents the distance between shades of color in extrusions.

When enabled automatically centers the PowerClip contents objects inside their containers. Disable to place PowerClip contents offset from the center of the object.

Determines the number of bands used to represent fountain fills on the screen. It also affects the appearance of fountain fills exported to certain file formats.

Choosing a lower value (less than 20) speeds up screen redraws, but results in noticeable banding.

You can control the number of bands used to print fountains with the Fountain Steps setting on the Options page in the Print Options dialog box.

Enable this button to have CorelDRAW display color using its own dithering scheme. This option controls only how CorelDRAW displays colors on your screen, and has no effect on the printed output.

To use this setting, you must have a monitor or graphics adapter that can display 256 simultaneous colors and a Windows screen driver that uses this capability.

Whenever settings are changed, update the palette along the bottom of the CorelDRAW screen by clicking on either of the palette's scroll arrows with the right mouse button.

Enable this option to have CorelDRAW display color using the screen driver's default dithering scheme. If you have a 256-color adapter, your screen may redraw faster with this option selected. However, only 15 of these colors will be used in the dithering scheme.

This option controls only how CorelDRAW displays colors on your screen, and has no effect on the printed output.

To use this setting, you must have a monitor or graphics adapter that can display 256 simultaneous colors and a Windows screen driver that uses this capability.

Whenever settings are changed, update the palette along the bottom of the CorelDRAW screen by clicking on either of the palette's scroll arrows with the right mouse button.

Enable this check box to give you the ability to stop a screen redraw by clicking with the mouse or pressing a key. This lets you isolate an object in a complex drawing, or choose a menu command or tool without waiting for the screen to redraw completely. Redrawing resumes after you perform another action, or when you request a redraw with the Refresh Window command.

Enabling this check box lets you redraw the screen by clicking the slider on your horizontal or vertical scroll bar, or when you request a redraw with the Refresh Window command.

Disable this check box to redraw an image (one object at a time) when you minimize CorelDRAW, drag the object, place another object in front of or behind the object, etc. Enabled this check box to have CorelDRAW copy the image into memory, resulting in no redraw.

Enables and disables auto-panning. With auto-panning enabled, the Drawing Window automatically scrolls when you drag beyond its edges.

Enables and disables the display of pop-up Help labels which identify tools and button and appear when you rest the mouse pointer over one of them.

Enables and disables snapping feedback. With snapping feedback enabled, snapping location marks appear highlighted.

Enable this check box to view PostScript fills in Enhanced view, which uses 2X oversampling to show the best possible display quality.

The Full-Screen Preview command lets you see what your drawing will look like when you print it. Use Normal view mode to view objects with their outline and fill attributes.

Enable this check box to select a node using the Pick tool or any of the basic drawing tools.

Enable this check box to view bitmaps in Enhanced view, which uses 2X oversampling to show the best possible display quality during editing.

The Full-Screen Preview command lets you see what your drawing will look like when you print it. Use Enhanced view mode to view show rendered PostScript fills.

The Full-Screen Preview command lets you display a full-screen preview of your drawing. Enable this check box display the page border in the preview; disable this check box to hide it.

When applying a color from a specific color model, enable this check box to specify different elements of the color (cyan, magenta, yellow, and black) using a percentage scale (0 to 100), or disable this check box to use an absolute scale (0 to 255).

Determines the number of actions or operations that can be reversed using the Undo command in the Edit menu. As the setting increases, so does the amount of memory CorelDRAW requires to operate.

Determines the number of actions or operations that can be reversed when working with bitmaps, using the Undo command in the Edit menu. As the setting increases, so does the amount of memory CorelDRAW requires to operate.

Enable this check box to open all dialog boxes in the center of the Drawing Window.

Enable this check box to display a patterned fill to show which objects are overprinted.

If there is only one action associated with an RBM click, perform the action automatically without seeing the options.

Selects an action which is to occur automatically every time you launch CorelDRAW. You can for example, have the Open dialog box or a new Drawing Window appear.

When enabled displays a warning message that provides information about the results of your selection.

When enabled, a warning message appears when you apply an effect to a text object that contains an embedded graphic.

Lets you have CorelDRAW automatically create a backup file at set intervals while you work. When you enable this check box, the number box beside it becomes available. Use this box to specify the time between backups.

Lets you specify the time between backups if you have enabled the Auto-backup check box. You can specify a value between 1 and 120 minutes.

Stores a backup copy of your work in the same folder that you opened the .CDR file from.

Displays the current backup directory. To change it, click the Browse button, which lets you specify the directory where you want CorelDRAW to store backup copies of your work.

Lets you choose the drive to which you want to save your backup files.

Enable this check box to create a backup file each time you save a CorelDRAW file.

Enable to artificial increase the amount of memory available on your system.

Enable to artificial increase the amount of memory available on your system.

Type the percentage of the total memory you want to make available for images in CorelDRAW.

Enable to save space on your hard disk.

Shows the location of the folders that contain the bitmap plug-ins. Plug-ins are filters from third-party companies. These filters are called plug-ins because they "plug in" to the application platform. Once you have added the plug-in filters through the Options dialog box, they appear at the bottom of the Bitmaps menu, below the Color Transform effect.

Click the Add button to include the selected bitmap plug-in in the Bitmaps menu. Plug-ins are filters from third party companies. These filters are called plug-ins because they plug in to the application platform. Once you have added the plug-in filters through the Options dialog box, they appear at the bottom of the Bitmaps menu, below the Color Transform effect.

Click the Delete button to remove the selected bitmap plug-in in the Bitmaps menu. Plug-ins are filters from third party companies. These filters are called plug-ins because they plug in to the application platform. Once you have added the plug-in filters through the Options dialog box, they appear at the bottom of the Bitmaps menu, below the Color Transform effect.

Enables on-screen text editing. When disabled, the Edit Text dialog box opens whenever you select a text object with a text tool or click in the Drawing Window or pasteboard area with a text tool.

Enable this check box to display the Interactive Horizontal and Vertical Spacing arrows when you select Paragraph text frames with the Text tool. Disable this check box to hide the arrows.

Allows drag and drop editing, which involves the cutting and pasting of text directly on the screen.

Enables the anti-aliasing of text.

Sets the minimum number of characters permitted in lines of Paragraph Text shaped to fit into odd-shaped envelopes. When set to the default value of three, lines must have at least three characters to appear.

Simplifies the appearance of text below a certain size to increase screen redraw speed. This option does not affect the appearance of printed text. You can make greeked text readable again by choosing a higher greeking level or using Zoom.

Sets the threshold determining when CorelDRAW shows the outlines of characters kerned using the mouse. If the number of characters selected is less than or equal to the value specified here, CorelDRAW displays their outlines as they are being kerned. The default is 25 characters.

Type a value to specify the increment used to adjust the point size of text using the keypad. To adjust the size of text, hold down CTRL and press 8 or 2 on the keypad to increase or decrease the point size.

Specifies whether calligraphic pen outlines are transferred to the Clipboard or exported using any of the vector graphics export filters. If your file contains many calligraphic outlines, excluding them during cut and paste operations reduces the size of the exported file and time required to transfer the file through the Clipboard. Some export filters retain calligraphic outlines regardless of the setting chosen.

Specifies whether text cut or copied to the Clipboard should be pasted as text or curves. When enabled, text is pasted as text; when disabled, text is pasted as curve objects. When text is pasted as text, font, point size and other text attributes are copied along with the text string.

Choose a unit of measurement for the text included in your drawing.

Toggles display of nonprinting characters you want to appear in your document while in text editing mode.
To display, the Text menu's Show Non-Printing Characters command must be enabled.

Creates a Paragraph text frame first — either a frame of a fixed size or one that automatically increases or decreases vertically to accommodate the amount of text. The frame increases in height as you type.

Enables you to choose whether or not you want to display the direction of text flow between linked frames.

Enable to show the Paragraph text frame outlines. Disable to hide Paragraph text frame outlines.

Applies the same text formatting to all connected Paragraph text frames.

Applies the same text formatting only to selected Paragraph text frames.

Applies the same text formatting only to selected and succeeding linked Paragraph text frames.

Enable this check box to display TrueType fonts in Font list boxes..

Enable this check box to display Type 1 fonts in the Font list boxes.

Enable this check box to display TrueType symbols in the Font list boxes.

Enable this check box to display Type 1 symbols in the Font list boxes.

Displays only the fonts used in the current document.

Displays fonts samples in a list box when enabled.

Specifies the number of recently used fonts to be displayed in the Fonts list box.

Enable this button to display the installed fonts only in the Font list boxes.

Enable this button to display the Font Matching Results dialog box when you open documents that have been formatted with a font that you don't have installed.

Enables PANOSE font matching. Font matching occurs when (a) you open a Corel file from another user or computer system, or (b) import text or graphics files that supports text and your current system does not have the same fonts.

Enable this check box to display TrueType fonts in the Symbols list boxes.

Enable this check box to display Type 1 fonts in the Symbols list boxes.

Enable this check box to display Type 1 symbols in the Symbols list boxes.

Enable this check box to display TrueType symbols in the Symbols list boxes.

Panose Font Matching Preferences button

Enable to allow Pantose font matching.

Enable to map fonts that are the same but spelled differently.

Move the slider to the left to increase the precision with which substitutions are made. Move the slider to the right to reduce the precision with which substitutions are made.

Click to change the default substitution font.

Lists all of the available default fonts.

Shows a list of all of the available/active PC fonts.

Shows a list of all of the available/active Macintosh fonts.

Shows a list of all of the available/active fonts.

Click this button to add a font to the font list.

Click this button to edit a font in the font list.

Click this button to remove a font from the font list.

Add, Edit, Remove Alternate Spelling

Enables you to make changes to the Windows font list.

Exceptions

Lists fonts not installed on your system.

Suggests substitutions for font not installed on your system.

Enables automatic spell checking. When you right-click a word that the Automatic Spell Checker doesn't find, a pop window opens, displaying a list of alternatives from which you can choose.

Shows spelling errors for all text by underlining the word with a red squiggly line in the Drawing Window.

Shows spelling errors for the text in the selected text frame only by underlining the word with a red squiggly line in the Drawing Window.

Shows suggestions for all spelling errors.

Adds your corrections to Type Assist automatically.

Displays the errors that you ignored during the spell check.

Capitalizes the first letter following a sentence end. A sentence end is defined by a period (.), an exclamation mark (!), or a question mark (?). In Spanish, the marks ¿ and ¡ are also supported.

Changes the standard quotation marks (") included in most font sets to curly, typographical quotes typically used in newspapers and books.

Changes the second capital to lowercase if by mistake you hold down the SHIFT key too long and start a word with two capitals. No change is made if the capitals are followed by a space or period or the word contains other capital letters.

Automatically capitalizes the names of days.

Enables the Replacement Text option, shown below. Text replacement occurs when you press the SPACEBAR or press ENTER.

Type the code you want Type Assist to use to replace longer text strings automatically.

Type the full word, phrase, or text string you want to replace the abbreviation.

Lists the preset strings included with your software and any new ones you've created.

Click to add Replacement text to the list.

Deletes replacement options, including the defaults provided in Type Assist if you choose.

Click to work with a cross hair cursor instead of the pointer.

Treats unfilled objects as though they were filled; this allows you to select unfilled objects by clicking anywhere inside them.

Draws a dotted outline of objects as you move them.

Specifies a time delay to draw the dotted outline of objects when you move them.

Uses the functionality associated with CorelDRAW for the SHIFT and CTRL keys. SHIFT ensures that transformations are made from the center, and CTRL is used to constrain the movement of the mouse.

Uses the functionality associated with Windows 95 for the SHIFT and CTRL keys. SHIFT constrains the movement of the mouse, and CTRL is used to duplicate objects, leaving the original behind.

Controls the extent to which a curve's shape is changed when you use the AutoReduce option in the Node Edit Roll-Up. A high setting, removes more nodes and can change the curve's shape. A smaller setting removes fewer nodes. The setting represents the limit of the distance the curve moves when you use AutoReduce relative to its original position.

Sets the knife tool to create subpaths of a single object rather than separate objects.

Sets the Knife tool to automatically close open objects when it cuts them.

Sets the thickness for the Eraser tool.

Enables or disables the automatic reduction of nodes for the objects edited with the Eraser tool. The auto-reduce setting is found in the Toolbox Properties page for the Shape tool.

Lets you zoom in so that you can get a more detailed or general view.

Click to use the right mouse button to automatically zoom out from the page. This is functional only when you are in a zoom state i.e., when you have zoomed in. When you are not in a zoom state, clicking the right mouse button brings up the popup menu.

Uses the alternate zoom flyout (included in CorelDRAW 5) in the Toolbox which includes icons for zooming in and out, zoom to page, zoom to selected, fit all objects in window and 1:1 zoom. Added to the version flyout is a one shot Pan tool.

Makes the Zoom tool operate relative to the real-world distance; the value set by clicking the Calibrate Rulers button.

Ensures that one inch on your screen equals one inch of "real" distance.

Sets the number of pixels displayed for each unit on the Horizontal ruler when you enable the Zoom Relative To 1:1 option.

Sets the number of pixels displayed for each unit on the Vertical ruler when you enable the Zoom Relative To 1:1 option.

Controls how closely CoreIDRAW tracks the motion of the mouse when drawing in Freehand mode. The lower the number, the rougher the curves tend to appear.

Controls how closely the Bezier curve follows the edges of a bitmap traced using CorelDRAW's autotracing feature. Low numbers (1 to 3 pixels) tend to produce more accurate results.

Controls when CorelDRAW draws a smooth corner or a cusp when drawing in Freehand mode, and when autotracing a bitmap. The lower the number, the greater the tendency toward cusps.

Controls when CorelDRAW draws a straight or curve segment when drawing in Freehand mode, and autotracing a bitmap. The lower the number, the greater the tendency toward drawing curves.

Controls the AutoJoin radius when drawing in Freehand or Bezier mode. The lower the number, the closer the cursor must be to the end node of an existing segment in order for the next segment to automatically join with it.

Draws curves that are the same thickness along their entire length.

Draws curves that change thickness, based on feedback from a pressure sensitive pen or keyboard input.

Draws curves that change thickness, based on the direction of the curve. This creates an effect similar to using a calligraphic pen.

Draws curves that change thickness, based on preset line types that you can choose from a list box.

Displays a list a preset settings for the Natural Pen tool.

Displays a thumbnail representation of the selected Natural Pen tool preset setting.

Use this box to specify how wide you want the line to be at its widest point.

Use this box to specify the angle at which the nib meets the drawing page.

Lists available units for the decimal and fractional styles. This option is grayed out for U.S. Engineering and U.S. Architectural.

Lists available styles for the dimension text: decimal, fractional, U.S. Engineering, and U.S. Architectural. U.S. Engineering and U.S. Architectural units refer to the standard U.S. Engineering and U.S. Architectural units.

Adds a prefix to the text that is associated with the dimension line.

Adds a suffix to the text that is associated with the dimension line.

Lets you create angular dimension lines.

Lists available decimal places.

Enter a prefix to be attached to the dimension text here. When you enter a prefix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Enter a suffix to be attached to the dimension text here. When you enter a suffix, you must press Enter or click Apply for it to appear in the Sample box, or for it to be applied to selected dimension text.

Enable this button to have the ends of connector lines snap to the closest object node when you move the object on the page. Enabling Snap To Objects (Layout menu) allows you to see the nodes when you move the mouse pointer near them.

Enable this button to lock the ends of connector lines to the current object node i.e., the node the connector originally snapped to when it was created. This ensures the connection is locked to the same node when you move one or several objects on the page. Enabling Snap to Objects (Layout menu) allows you to see the nodes when you move the mouse pointer near them.

Round all the corners of a rectangle (or square) at the same time. A rectangle has a node at each corner. When you round the corners of a rectangle CorelDRAW splits each corner node in two and draws an arc between each of these two new nodes. You can control the size of this arc by moving any of the corner nodes. Whenever you change one corner, the other three corners also change.

Sets the Ellipse tool to draw full ellipses and circles.

Sets the Ellipse tool to draw pie shapes.

Sets the Ellipse tool to draw arcs.

Type the angle at which you want the arc or pie objects to begin. Not valid when drawing ellipses.

Type the angle at which you want the arc or pie objects to end. Not valid when drawing ellipses.

Draws the pies and arcs in the clockwise direction. The beginning and ending points of pies and arcs are determined by the angles specified in the Starting and Ending angles boxes.

Draws the pies and arcs in the counterclockwise direction. The beginning and ending points of pies and arcs are determined by the angles specified in the Starting and Ending angles boxes.

Sets the Polygon tool to draw polygons.

Sets the Polygon tool to draw stars.

Sets the Polygon tool to draw polygons as stars.

Type the number of points to use to draw polygons, stars, and polygons as stars.

Specifies the sharpness level of stars and polygons as stars.

Displays a thumbnail image of the selected polygon, star or polygon as a star.

Lets you draw spiral shapes in a symmetrical spiral, where the distance between each revolution of the spiral is constant.

Lets you draw spiral shapes in a logarithmic spiral where the distance increases towards the outer edge of the spiral.

Displays a thumbnail image of the selected spiral.

Type the number of revolutions to use when drawing spirals.

Type the number of revolutions to use when drawing spirals.

Adjusts the distance between each revolution in the spiral. Slide the slider to the left to decrease this amount.

Type the number of cells you want horizontally when drawing graph paper.

Type the number of cells you want vertically when drawing graph paper.

Click this button to open the Styles page in the Options dialog box.

Displays the available toolbars.

Drag the slider to the right to increase the size of the button.

Click to create a new toolbar. The new toolbar is added at the bottom of the list and a blinking cursor appears next to its check box so that you can type a name for it. Click Customize to add buttons to the new toolbar.

Use this button to reset the toolbar you have selected to its default configuration. When you select a custom toolbar that you have created yourself, use this button to delete it.

Enable to show titles on floating toolbars.

Enable to show button text below images.

Adjust the slider to change the size of toolbar buttons; the options are small, medium, and large.

Adjust the slider to change the width of the border that surrounds the buttons in toolbars.

Enable this check box if you want to save the current setting on the General (Document) page in the Options dialog box as the defaults for all new documents you create.

Enable this check box if you want to save the current settings on the Page, Size, Layout, Label, and Background pages in the Options dialog box as the defaults for all new documents you create.

Enable this check box if you want to save the current settings on the Grids and Rulers pages in the Options dialog box as the defaults for all new documents you create.

Enable this check box if you want to save the current settings on the Styles page in the Options dialog box as the defaults for all new documents you create.

Enable this check box if you want to save the current settings on the Save page in the Options dialog box as the defaults for all new documents you create.

Enable this check box if you want to save the current settings on the Publish to Internet page in the Options dialog box as the defaults for all new documents you create.

Changes the default settings for new CorelDRAW documents based on the check boxes you've enabled.

Lets you choose one of the five view quality options. The view quality setting controls the display of fills, outlines, and images on the screen. It has no effect on printed copies of the document.

Enable to automatically fill open curves with the default fill.

Enable to automatically inflate imported images to create a border to be used for bitmap effects.

Enable this check box to display the outline of the Drawing Page in the Drawing Window. Disable this check box to hide the outline.

Enable this check box to display a dotted line which indicates the portion of the Drawing Window that will appear when the drawing is printed. Although you can draw anywhere in the Drawing Window, only objects in this area will be printed.

Click this button if you want to set the distance between grid dots according to how many grid dots you want per unit of horizontal and vertical distance. For example, if you want grid dots 0.1 inches apart, you would specify a frequency value of 10 dots per inch.

Use this box to specify how many grid dots you want for each unit of horizontal distance.

Use this box to specify how many grid dots you want for each unit of vertical distance.

Click this button if you want to set the distance between grid dots by typing the exact distance you want between each dot. For example, if you want grid dots 0.1 inches apart, you would specify a value of 0.1.

Use this box to specify how much horizontal distance you want between grid dots.

Use this box to specify how much vertical distance you want between grid dots.

Enable this check box if you want to show the grid in the Drawing Window. Disable this check box to hide the grid.

Enable this check box if you want to have objects automatically line up with the grid as you move or draw them.

Enable this button to display the grid as lines.

Enable this button to display the grid as dots.

Enable this check box to have guidelines appear in the Drawing Window. Disable this check box to hide all guidelines.

Enable this check box to have objects automatically line up with guidelines when you move or draw the objects nearby.

When this check box is enabled, objects automatically line up with the edges or centers of other objects as you move or draw nearby

Lets you choose which unit of measurement you want to use for the Horizontal ruler.

Lets you choose which unit of measurement you want to use for the Vertical ruler.

Enable this check box if you want to use the same units for the horizontal and vertical units.

Lets you move the ruler origin — the place where the Horizontal and Vertical rulers' 0 points meet horizontally. For example, enter 1 inch if you want to move the origin 1 inch to the right. Negative numbers move the origin to the left.

Lets you move the ruler origin — the place where the Horizontal and Vertical rulers' 0 points meet vertically. For example, enter 1 inch if you want to move the origin 1 inch upward. Negative numbers move the origin downward.

Enable this check box to display the on-screen rulers, which help you size and position objects in your drawing. Disable this check box to hide the rulers.

Opens the Edit Scale dialog box, which provides controls that let you change the relationship between distances in your drawing and distances in the real world. If you've selected pixels as your horizontal or vertical drawing unit, this button opens the Edit Pixel Resolution dialog box. This dialog box has controls that let you set the exact horizontal and vertical resolution for your drawing.

If you're using inches as a ruler unit, use this list box to choose how many division marks ("ticks") you want between each inch mark on the ruler.

Enable this check box to display fractions on the rulers. If you leave this box disabled, the rulers display decimals.

Lets you choose from a list of preset drawing scales. These scales represent the relationship between distances on the page and distances in the real world.

Displays the component of the drawing scale that refers to distances in the drawing. You can create a custom drawing scale by changing the value displayed in this box.

Lets you choose the unit of measurement you want to use to set the drawing scale.

Displays the component of the drawing scale that refers to distances in the real world. You can create a custom drawing scale by changing the value displayed in this box.

Lets you choose which properties (for example, fill and outline) you want to save with the selected style. To include a specific property, enable the check box beside it.

Identifies specific attributes of a typeface or font.

Opens the Format Text dialog box where you can specify text formatting properties.

Lets you edit the fill attributes.

Identifies outline attributes.

Tools, Options, Document - Save page

Enable to save the image in .CMX format, a file format native to Corel DRAW.

Enable to use the file's current thumbnail.

Enable to use bitmap compression.

Enable to use graphic object compression.

Enable to save texture attributes with the file.

Enable to rebuildtextures when opening the file.

Enable to save blends and extrude attributes with the file.

Enable to rebuild blends and extrudes when opening the file.

Choose an option from the list box to determine how your drawing is displayed when you use the Print Preview command. High Quality displays the drawing as if you were viewing it in Normal view. No Image substitutes a gray box for any objects, illustrating the position of objects on the screen but not the appearance. Fast substitutes a grayscale version of all objects, giving you a general idea of the appearance of objects on the screen.

Choose the print style that you want to set as the default.

Changes your default print settings so that only the current page of your drawing is printed.

Opens the Grids And Guidelines page in the Options dialog box, which allow you to specify grid and guideline settings.

Opens the Edit page in the Options dialog box, which allows you to set your preferences regarding how CorelDRAW performs certain operations and displays objects on the screen. Controls on this page allow you to specify nudge and constraint settings, where duplicated objects are placed and much more.

Opens the Display page in the Options dialog box, which allows you to specify display settings in CorelDRAW.

Opens the General page in the Options dialog box, which allows you to specify general display settings in CorelDRAW.

Opens the Text page in the Options dialog box, which allows you to set formatting and display preferences for text.

Opens the Font page in the Options dialog box, which allows you to specify the fonts and symbols you want to display in CorelDRAW.

Opens the Memory page in the Options dialog box, which allows you to adjust memory settings.

No related topics were found.

No topics were found.

Lets you select, move, and resize objects using the mouse. After you select an object, you can use commands in the menus or the toolbar to change its appearance. You can also do basic node editing with the Pick tool.

Lets you manipulate nodes and paths to change the shape of lines, text, bitmaps, rectangles, and ellipses. The function of the Shape tool varies depending on the type of object selected.

Holding down the mouse button on either of the two tools shown opens the Zoom flyout. The flyout gives you access to the Zoom In and Panning tools — used for changing the vantage point on your drawing.

Holding down the mouse button on either of the five tools shown opens the Curve flyout. The flyout gives you access to the Freehand, Bezier, Natural Pen, Dimension, and Connector Line tools.

Holding down the mouse button on either of the five tools shown opens the Interactive Tools flyout. The flyout gives you access to the Blend, Distortion, Envelope, Extrude, and Drop Shadow interactive tools.

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

Lets you create curves using a connect-the-dots style of drawing, where you specify the start and end points of the line or curve you want to draw. CoreIDRAW then connects these points.

Lets you create closed objects that are shaped like curves with variable thickness. There are four types of Natural Pen tool that you can select from the Property Bar.

Lets you draw curves that are the same thickness along their entire length.

Lets you draw curves that change thickness, based on feedback from a pressure-sensitive pen or keyboard input.

Lets you draw curves that change thickness, based on the direction of the curve. This creates an effect similar to using a calligraphic pen.

Lets you draw curves that change thickness, based on preset line types that you can choose from a list box.

Lets you draw vertical, horizontal, slanted, and angular dimension lines.

Lets you create a label showing the lengths of objects or the distances between them.

Lets you create a label showing the lengths of objects or the distances between them.

Lets you create a label showing the lengths of objects or the distances between them.

Lets you create an angle and measure the distance between the two points and an apex.

Lets you create labels that are attached to objects. A callout line can consist of one or two segments.

Lets you join two objects together with a line — creating a connection that is maintained when you move either one of the "linked" objects.

Lets you draw rectangles and squares by dragging the mouse. The Status Bar displays the dimensions of the rectangle as you draw it. Objects drawn with the Rectangle tool use the current default fill, outline pen, and outline color attributes.

Lets you draw ellipses and circles by dragging the mouse. The Status Bar displays the dimensions of the ellipse as you draw it. Objects drawn with the Ellipse tool use the current default fill, outline pen, and outline color attributes.

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

Lets you draw polygons and stars by dragging the mouse.

Lets you create spirals by clicking and dragging.

Lets you create a symmetrical spiral. In a symmetrical spiral, the distance between each revolution of the spiral is constant.

Lets you create a logarithmic spiral. In a logarithmic spiral, the distance between each revolution of the spiral increases towards the outer edge of the spiral.

Lets you create a lined grid, similar to graph paper, by clicking and dragging.

A context-sensitive toolbar that displays different information and controls depending upon the currently selected tool or object.

You can use the Property Bar to do almost everything from changing the size of an object, to formatting text and positioning objects on the screen.

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

The Interactive Fill tool allows you to apply fills using the mouse. The direction and position of the fills are controlled using fill arrows, which can be dragged across the surface of the selected object.

The Lock To Connector Node button lets you set connector lines so that they are always locked to the same nodes on the objects they connect. When this button is disabled, connector lines always connect two objects across the shortest possible distance.

In a symmetrical spiral, the distance between each revolution of the spiral is constant. In a logarithmic spiral, this distance increases as the spiral progresses outward.

The Auto Dimension tool can draw both horizontal and vertical dimension lines. It is useful for experimenting to see which type of line suits a particular object.

The drawing tools include the Rectangle tool, the Ellipse tool, the Polygon tool, the Spiral tool, and the Graph Paper tool.

Gives you access to the four Free Transform tools on the Property Bar.

Lets you erase portions of an object without breaking any closed paths. For example, if you drag the Eraser tool across a filled square, you create an object with two closed subpaths.

Lets you convert a polygon to a star and back. When depressed the button changes to a star.

Sets the sharpness of stars and star-shaped polygons.

Lets you change the number of sides a polygon has or the number of points a star has.

Lets you specify how wide you want the line to be at its widest point.

Lets you set the angle for the Calligraphic Natural Pen. Type 0 degrees if you want the pen Nib to be horizontal, and type 90 degrees if you want the nib to be vertical. If you want the pen nib to be slanted, type a value between 0 and 360 degrees.

Shows the units beside the dimension text. This option is grayed out for U.S. Engineering and U.S. Architectural.

Displays the dimension placement buttons. Click one of the placement buttons to specify where you want the dimension text placed relative to the dimension line.

Lets you to separate a subpath from an object to create a separate path.

Changes the way multiple-selected nodes move when dragged with the mouse. If left unchecked, all nodes move by the same amount leaving the object's shape unchanged. When checked, nodes move in proportion to their distance from the base node (i.e., the node you are dragging). The end result is that the curve appears to behave like an elastic, expanding and contracting in response to the movement of the mouse.

Lets you set the direction of an arc or pie-wedge. The direction determines how the arc or pie wedge is drawn along the path of the original ellipse.

Lets you change the ellipse or arc into an pie wedge.

Lets you change the ellipse or pie wedge into an arc.

Lets you change the roundness of the rectangle's corners.

Converts objects to curve objects.

Lets you change the size of the area that the Eraser tool erases.

Lets you set the Knife tool to create subpaths of a single object rather than separate objects.

Lets you set the Knife tool to automatically close open objects when it cuts them.

Snap points on objects act as points of attachment for connector lines, dimension lines, and, when Snap To Objects is enabled, other objects. All objects have snap points associated with them. The exact location of these snap points depends on the object. When Snap To Objects is enabled, every snap point on every object takes on a gravitational effect, attracting other objects you draw or move nearby.

Text indicating the distance or angle measured by a dimension line. You can customize the style and position of dimension text.

Sets the number of revolutions of the spiral. The spiral appears tighter when you use more revolutions.

Sets the amount that the distance between each revolution of a logarithmic spiral increases.

Sets the number of rows and columns in the graph paper.

Enable to select a node using the Pick tool or any of the basic drawing tools.

Simplifies objects by deleting excess nodes, i.e., nodes that can be deleted without changing the basic shape of the object. You can control how many nodes are deleted by changing the Auto-reduce setting in the properties for the Shape Tool. The higher the setting, the more nodes are deleted.

The printer icon is in the second column from the left. When it is not grayed out (as in the fourth row), the layer will print.

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

Adds a node at the spot along the segment that you click. Add nodes if you cannot shape a curve the way you want by moving the existing nodes and control points.

Deletes the selected node or segment. Use to remove surplus nodes from an excessively complex drawing and to smooth unwanted bumps along a curve.

Lets you align selected nodes and their associated control points. Use to align the edges of objects that share a common boundary such as regions of a map.

To align nodes of different objects, you must first combine the objects with the Combine command in the Arrange menu.

Splits the curve into two or more subpaths. Two unconnected nodes will appear at the break. Useful for separating curves in a traced bitmap.

Connects two nodes at the beginning or end of curve segments that are part of the same object. Use to close an open path or make two subpaths into a single continuous curve.

You can join nodes of different objects by first combining the objects with the Combine command in the Arrange menu.

Displays eight stretching/scaling handles that let you stretch and scale selected parts of a curve.



Displays eight rotating/skewing handles that let you rotate and skew selected parts of a curve.



Lets you draw a line between two unconnected nodes. Each node must be at the end of a subpath.

The Shape tool lets you manipulate nodes and paths.

Lets you break an object into separate objects. For example, when you cut a circle in two places, you create two separate pie-shaped objects. You can also set the Knife tool to break an object into subpaths rather than into separate objects.

The Shape Edit flyout can be opened by clicking on any of the four tool buttons it contains. One of these is visible in the Toolbox.

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

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

Gives you quick access to the most commonly used outline styles, such as outline thickness, line pattern, calligraphic pen effects, and arrowheads.

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

Opens the Outline Color dialog box, which allows you to create and apply a custom outline color. You can also create and select colors from a custom palette.

Opens the Pen Roll-Up, which allows you to define and apply pen attributes such as thickness, arrowheads, and color.

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

Removes the outline from the current object.

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

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

Opens the Color Roll-Up, a quick way to create and apply fills and outline colors.

Opens the Special Fill Roll-Up, a quick way to apply custom fountain, texture, vector, and bitmap fills.

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

Used for specifying fountain fills. You can choose from a linear, radial, conical, or square path.

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

Opens the Pattern Fill dialog box, used to apply two-color bitmap pattern fills, full-color bitmap fills, or vector pattern fills to your objects.

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

Used to apply bitmap pattern fills to your objects.

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

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

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

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

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

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

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

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

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

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

Click the Color Models button to display a preview window that represents the color model that is selected.

Click the Palettes button to display a Color Palette.

Click the Color Blender button to display a preview box that allows you to blend colors.

Click the Mixing Area button to display an area that allows you to create your own colors by mixing colors together.

Click the Paintbrush tool to apply color to the mixing area (the cursor changes to a paintbrush).

Click the Eyedropper tool to pick up color from the mixing area (the cursor changes to an eye dropper).

Saves the current custom label setting under a name you specify.

Opens the Save Texture As dialog box, where you can add a new texture to one of your libraries, or overwrite an existing texture with the current one.

Removes the current texture from the list.

Add the new label style to the Label Style list.

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

Removes the current label style from the Label Style list.

Locks and unlocks the Steps box. The Steps box is unlocked when the button is depressed.

Determines the intermediate fill colors according to hue and saturation changes along a straight line, beginning at the From color and continuing across the color wheel to the To color.

Intermediate colors change in the fountain fill using a counterclockwise path around the color wheel.

Intermediate colors change in the fountain fill using a clockwise path around the color wheel.

Displays a Color Palette. Click the color you want or click the More button to select or create a custom color.

Displays a Color Palette. Click the color you want or click the Others button to create a custom color.

A tool that lets you apply fill and outline colors by clicking the left or right mouse button. You can display the Color Palette anywhere in the CorelDRAW window, but by default it appears along the right-hand side of the screen. You can also create your own Color Palettes with the colors you need to give your drawings the look you want.

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

Shows the color path that determines your intermediate fill colors.

Displays controls that let you change outline and fill colors.

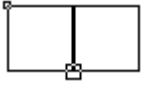
Removes the fill or outline color from the current object, leaving it transparent.



Use the mid-point slider of the fill vector to adjust the transition of one color to another.



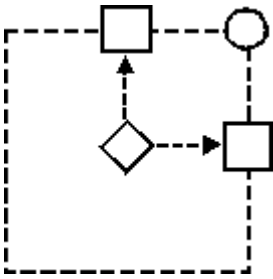
Allows you to set the start and end position of a fill, as well as set the angle, mid-point and distribution of color.



Lets you adjust the tiling in the current object.

Specifies a custom pattern tile width (top box) and height (bottom box) from .10 of an inch to 15 inches.

Enables or disables the transformation of a pattern fill with the transformation of an object.



Allows you to size, rotate, skew, and position a pattern or texture fill.

Changes the appearance of fountain fills, both on screen and when printed. Increasing the number of bands used to display the fountain fill will provide a smoother blend but results in increased printing times. Decreasing this value will result in faster printing, but the transition between shades may be coarse, which causes an effect known as banding.

When the Steps box is locked, the fill prints with the number of steps specified in the Print Options dialog box and displays with the number of steps specified in the Options dialog box.

Move the slider to adjust the fountain fill's mid-point, an imaginary line between two colors in a fountain fill. The value of the mid-point represents the position of the mid-point in relation to two fountain fill colors. By adjusting this value, you can set the point at which two colors in a fountain fill converge.

You can also adjust the mid-point by typing a specific value in the Mid-point box. You can specify a value from 1 to 99.

The Angle (top box) changes the slant of linear, conical, and square fountain fills. Changing the angle of gradation affects the appearance of the fountain fill. Positive values rotate the fill counterclockwise; negative values rotate it clockwise. Radial fountain fills, however, progress in a series of concentric circles, so you cannot change their angle.

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

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

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

Mitered Corners produces mitered (pointed) corners.

Rounded Corners produces round corners.

Beveled Corners produces blunted corners.

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

Square Line Caps cuts the line off exactly at the end points.

Rounds off the ends of each line segment so that it appears to be dotted.

Extended Square Line Caps squares off the ends of the line.

Displays a thumbnail image of the selected fountain fill. You can change the fill's orientation by dragging the pointer in the preview box. Hold down the CTRL key while dragging to constrain the angle of the arrow to 15-degree intervals.

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

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

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

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

Displays a thumbnail image of the currently selected outline. Click the scroll arrows to adjust the thickness of your line by 0.01 inches.

Displays the colors available for the CMYK and CMYK255 color models. Modify the level of cyan, magenta, and yellow using the three-dimensional visual selector; the vertical slider defines the level of black.



Displays the colors available based on the color model selected. Select a color by adjusting the vertical slider that appears. You can modify the color by clicking and dragging the small square that appears inside the preview box.

Displays the colors available based on the color blend select. Select a color by clicking one of the small squares that appears.

Depending on the color model selected, different boxes are displayed. For example, if you select RGB, there will be three boxes representing the Red, Green, and Blue component of the color.

Depending on the color model selected, different boxes are displayed. For example, if you select CMYK, there will be four boxes representing the Cyan, Magenta, Yellow and Black component of the color.

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

The nodes marked in red stretch the arrowhead in one direction.

The nodes marked in red scale the arrowhead evenly.

The nodes marked in red move the arrowhead without changing its size or shape.

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

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

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

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

The Path button allows you start a new path, show a path, and detach objects from a path.

The Start button allows you to specify a new start object or show the start of a blend.

The End button allows you to specify a new end object or show the end of a blend.

Launches another CorelDRAW 8 Graphics Suite application.

Starts CoreITutor.

Starts online Hints.

Opens the Open Drawing dialog box, which allows you to load a drawing or style template into CorelDRAW. If you already have a drawing open, the new drawing opens over top of the current drawing. Before you open a file, you might find it useful to enable the Preview check box to display a thumbnail of the file to make sure that it's the file you want.

Saves the current file.

Restores changes reversed by the Undo command. Redo becomes available immediately after you select the Undo command. The name of the Undo command changes depending on the last action. For example, Undo Fill if your last action was a fill operation, or Undo Rotate if your last action was a rotation. Clicking the arrow to the left of the list button will undo the last action performed.

Repeats your last command or action, if possible. The name of the command depends on the action you performed most recently. For example, Repeat Fill, if your last action was a fill operation, or Repeat Rotate, if your last action was a rotation. Clicking the arrow to the left of the list button will redo the next action performed. If you can't repeat an action, or if there are no actions to be repeated, the Repeat command appears grayed out.

Creates a new drawing, represented by a blank Drawing Page. If you already have a drawing open, the new drawing opens over top of the current drawing. The new drawing uses the same program settings that were in effect for the previous drawing.

Go forward one page.

Reveals all the colors in the Color Palette.

Go back one page.

Displays the current page. Click to display a dialog box where you can specify the page you want to go to.

Rotates the object by the specified number of degrees.

Reflects an object left to right and vice versa.

Reflects an object top to bottom and vice versa.

Type a value in the X box to move the selected object horizontally relative to the horizontal ruler coordinate. Type a value in the Y box to move the selected object vertically relative to the vertical ruler coordinate.

Type a value in the top box to size the selected object horizontally. Type a value in the bottom box to size the selected object vertically.

Type a value in the top box to scale the object by a percentage horizontally. Type a value in the bottom box to scale the object by a percentage vertically.

Lets you rotate an object around a fixed point, called the center of rotation. You set the center of rotation by clicking anywhere in the Drawing Window with the Free Rotation tool.

Lets you mirror an object according to the angle you specify. You specify an angle by dragging the line of reflection.

Lets you scale an object along the horizontal and vertical axis simultaneously relative to the object's anchor point. You set the anchor point by clicking anywhere in the Drawing Window with the Free Scale tool.

Lets you slant the horizontal and vertical lines of an object simultaneously relative to the object's anchor point. You set the anchor point by clicking anywhere in the Drawing Window with the Free Skew tool.

Lets you move an object a specified distance from its current position. You can use this button in combination with the Object(s) Position boxes and the Position Of Center Of Rotation boxes also located on the Transform toolbar.

Lets you apply transformations to a copy of the object when you are using the transformation controls on the Transform toolbar.

Lets you set the horizontal and vertical position of the center of rotation.

Lets you specify values to skew the object by the number of degrees vertically and horizontally.

Lets you size and scale objects nonproportionally. Disable this button to maintain the ratio of height to width while using the Object(s) Size boxes and Scale Factor boxes on the Transform toolbar.

Lets you treat unfilled objects as though they were filled. This allows you to select unfilled objects by clicking anywhere inside them.

Lets you set the distance the selected object moves when you press one of the Arrow keys.

Lets you enter words directly on the screen as Artistic Text or in frames as Paragraph Text.

Entering text as Artistic text allows you to fit the text to a path and apply all special effects. Entering text as Paragraph Text allows you to create text-intensive projects such as ads and brochures. Formatting features for Paragraph Text allow you to flow text in columns, create bulleted lists, and set tabs and indents. Options include linking blocks of Paragraph text and wrapping text around and inside other objects.

Character formatting option. Decreases font size and raises selected text from the baseline.

Character formatting option. Decreases font size and lowers selected text from the baseline.

Artistic text fit to path options. Determines the orientation of the letters on the path.



Rotated letters. Rotates individual characters to follow the contours of the path.

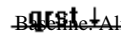


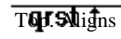
Vertical skew. Vertically skews each character, creating the impression that the text is standing upright on the path. The amount of skewing varies with the slope of the path.





Horizontal skew. Horizontally skews each character, creating the impression that the text is turning in toward the screen. The amount of skewing varies with the slope of the path.


Artistic text fit to path options. Determines the vertical position of Artistic text on a path.

 **Baseline**. Aligns the baseline of the text with the path.

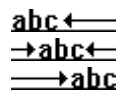
 **Top**. Aligns the ascender line of the text with the path.

 **Bottom**. Aligns the descender line of the text with the path.

 **Center**. Centers the text vertically on the path.

 **Vertical Offset**. Allows you to move the text off the path by dragging with the mouse.

Artistic text fit to an open path options. Determines the horizontal position of the text relative to the path.



Aligns the text with the start node of the line or curve.

Centers the text on the path.

Aligns the text with the end point of the line or curve.

Artistic text fit to a closed path options. Specifies the quadrant of the object to which you want to fit Artistic Text.

Artistic text fit to path Property Bar button. Changes orientation of text fit to a path.

Artistic text fit to path Property Bar button. Changes vertical position of text fit to a path.

Artistic text fit to path Property Bar button. Changes horizontal position of text fit to an open path.

Artistic text fit to path Property Bar button. Changes horizontal position of text fit to a closed path.

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

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

Applies the bold character formatting to text.

Applies italic character formatting to selected text.

Applies underline character formatting to selected text.

Applies no justification to text objects.

Left justifies text objects.

Aligns text between the left and right margins of the text object.

Right justifies text objects.

Full justification. Creates even margins along the left and the right sides.

Force justification. Creates even margins along the left and right sides and stretches the last line to the end of the line.

Decreases the indent (space between the frame and the text) in an indented paragraph of Paragraph Text.

Increases the indent (space between the frame and the text) in an indented paragraph of Paragraph Text.

Adds and removes bullets in selected Paragraph Text.

If the button is not pressed down, click to add a drop cap to the selected Paragraph Text. When the button is pressed down, click to remove the existing drop cap.

Displays nonprinting characters such as spaces, paragraph markers, and tabs in the Drawing Window or the Text Edit window.

Opens the Edit Text window where you can edit Artistic text with special effects.

Opens the Format Text Dialog Box where you can specify text formatting properties.

Adjusts the horizontal space between text characters. Type a value as a percentage of point size.

Adjusts the vertical space between text characters. Type a value as a percentage of point size.

Converts selected Artistic text into Paragraph text. Converts selected Paragraph text into Artistic text.

Character formatting option. Makes all characters uppercase.

Character formatting option. Makes all characters small capital letters.

Sets the angle of rotation for text characters. Positive values rotate counterclockwise; negative values rotate clockwise.

Allows you to create an envelope based on the shape of any object and apply it to the selected object. When you click this button, a special mouse pointer appears. Use this pointer to click the object from which you want to create the envelope. The envelope you create is automatically applied to the object that is currently selected.

Type the distance you want to move the text away from the path vertically.

Type the distance you want to move the text along the path horizontally.



Adjusts the space between characters or words you select with the Shape tool.



Adjusts the space above and below characters or words you select with the Shape tool.

Displays the outlines of Paragraph text frames in the Drawing Window.

The top button changes the default formatting properties for Artistic text when no text object is selected. The bottom button changes the default formatting properties for Paragraph text when no text object is selected.

Displays controls that let you accelerate the intermediate colors and objects in a blend.

Allows you to blend two objects by dragging the mouse from one object to the other.

Rotates the intermediate objects in a blend around a point midway between the blend's start and end objects. The result is an arc-shaped blend. The amount of rotation depends on the setting in the Blend Direction box.

Applies a color progression that passes directly through the spectrum between the blend's start and end objects.

Applies a color progression that passes clockwise through the spectrum between the blend's start and end objects.

Applies a color progression that passes counterclockwise through the spectrum between the blend's start and end objects.

The top box, Number Of Steps, sets the number of intermediate shapes in the blend. The bottom box, Offset Between Shapes, sets the distance between intermediate shapes when a blend is attached to a path.

Applies a color progression that passes directly through the spectrum between the blend's start and end objects.

Applies a color progression that passes clockwise through the spectrum between the blend's start and end objects.

Applies a color progression that passes counterclockwise through the spectrum between the blend's start and end objects.

Sets the rate of object acceleration in the blend. Drag right to have objects get closer together as they approach the end object. Drag left to have objects get closer together as they approach the start object.

Sets the rate of color acceleration in the selected blend. Drag right to have colors move quicker through the spectrum as they approach the end object. Drag left to have colors move quicker through the spectrum as they approach the start object.

Enables and disables linking of color and object accelerations in the selected blend. When you enable this option, color acceleration automatically matches the rate you set for objects using the Blend Object Acceleration slider.

Enables and disables acceleration of object size in the selected blend. When you enable this option, acceleration is reflected in terms of size, as well as object spacing and shape.

Displays controls that let you map the start and end nodes in a blend, split a blend, or fuse a split blend.

Opens a drop-down page of miscellaneous controls for blends. These controls let you map the start and end nodes in a blend, split a blend, or fuse a split blend.

Changes the number of contour steps or lines associated with the selected object. This box is grayed out for To Center contours.

Changes the distance between contour lines associated with the selected object.

Adds contour lines to the center of the selected object.

Adds contour lines inside the outline of the selected object.

Adds contour lines outside the outline of the selected object.

Applies a color progression that passes clockwise through the spectrum between the original object and the last contour line.

Applies a color progression that passes counterclockwise thorough the spectrum between the original object and the last contour line.

Applies a color progression that passes directly through the spectrum between the original object and the last contour line.

Applies a color progression that passes clockwise through the spectrum between the original object and the last contour line.

Applies a color progression that passes counterclockwise through the spectrum between the original object and the last contour line.

Applies a color progression that passes directly through the spectrum between the original object and the last contour line.

Sets the color of the last contour line on the selected object.

Sets the fill color of the area between the last two contour lines on the selected object. If the object has a fountain fill, this color picker sets the start color of the fill in the area between these contour lines.

Selects the Unconstrained envelope editing mode, which lets you drag envelope nodes freely. You can shape an envelope almost any way you want using this mode.

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

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

Selects the Straight Line envelope editing mode. Using this editing mode, you can drag an envelope node horizontally or vertically to apply a "V" shape to one side of the envelope.

Allows you to create an envelope based on the shape of any object and apply it to the selected object. When you click this button, a special mouse pointer appears. Use this pointer to click the object from which you want to create the envelope. The envelope you create is automatically applied to the object that is currently selected.

Displays controls that let you set the vanishing point of an extrusion by specifying exact horizontal and vertical coordinates.

Displays controls that let you add beveled edges to an object or extrusion.

Displays the Bevels page on the Extrude Roll-Up. This page displays controls that let you add beveled edges to an object or extrusion.

Shows a visual representation of the angle and depth of the beveled edge. To set the angle and depth using the mouse, drag the white square inside this box.

Applies the control object's fill to its extruded surfaces.

Applies a solid fill color to extruded surfaces.

Applies a gradient fill to extruded surfaces.

Displays controls that let you simulate light sources to create a shading effect on the extrusion.

Displays controls that let you rotate an extrusion in 3D.

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

Switches the From and To colors in a Custom Color Map lens.

Move the slider to adjust the opacity of the transparency. Lower values (less than 20) produce a more opaque transparency. Higher values (over 80) produce a more transparent transparency.

Displays the Vanishing Point page on the Extrude Roll-Up. This page displays controls for selecting the type, depth, and vanishing point of an extrusion.

Displays controls for selecting the type, depth, and vanishing point of an extrusion.

Lets you specify new horizontal and vertical coordinates for an extrusion's vanishing point.

Lets you set the depth of an extrusion. The depth represents how far the extrusion recedes towards its vanishing point. You can only set the depth for a perspective extrusion.

Sets the rotation of intermediate objects in a blend. You can set values between -360 and 360. Negative values rotate the shapes clockwise.

Controls how small or large a drawing appears on the screen. You can choose one of the preset magnification levels or type one of your own.

Displays the width (top box) and height (bottom box) of the page type selected in the Paper list box. Change these values to set a custom page size.

Lets you set precise horizontal and vertical dimensions for the Drawing Page. If you change these values, the Custom option automatically becomes selected in the Paper Type / Size box.

Sets the Drawing Page so that its short end is horizontal.

Sets the Drawing Page so that its long end is horizontal.

Lets you set the ruler origin by clicking and dragging the ruler onto the Drawing Window.

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

Zooms in by a factor of two.

Zooms in by a factor of two.

Zooms out by a factor of two or to the previous level of magnification.

Zooms out by a factor of two or to the previous level of magnification.

Displays items in the drawing at their actual size.

Displays items in the drawing at their actual size.

Zooms to the entire Drawing Page.

Fits all selected objects inside the Drawing Window.

Zooms in or out to display all selected objects.

Fits all objects in the Drawing Window.

Fits all objects in the Drawing Window.

Fits the entire Drawing Page inside the Drawing Window.

Fits the height of the Drawing Page inside the Drawing Window.

{bml popgraphic_zoom_height.bmp Fits the height of the Drawing Page inside the Drawing Window.

Fits the width of the Drawing Page inside the Drawing Window.

Fits the width of the Drawing Page inside the Drawing Window.

Lets you move the display in the Drawing Window, allowing you to change your view by moving your drawing within the Drawing Window.

Lets you choose the view quality you want to use to display the active drawing.

Saves the current view and adds it to the list box in the View Manager.

Deletes the view selected in the list box in the View Manager.



Enables and disables the page information stored with a saved view.



Enables and disables the magnification level stored with a saved view.

Enables and disables the Snap To Grid command, which automatically aligns objects with the grid as you drag them.

Enables and disables the Snap To Guidelines command, which automatically aligns objects with any guidelines you pass as you drag them.

Enables and disables the Snap To Objects command, which automatically aligns an object with other objects as you drag it.

Locks and unlocks a layer to prevent or allow editing.

Shows and hides a layer.

Enables and disables printing of a layer.

Welds the selected objects,

Trims the target object using the selected objects.

Intersects the selected objects.

Separates combined objects, leaving the objects with their original shapes.

Locks and unlocks a guideline to prevent or allow movement.

Creates a new layer in your drawing.

Allows you to edit objects on any unlocked layer.

Enables and disables display of object properties in the Object Manager.

Opens the Object Data Manager, which allows you to view, format, and edit object data summaries.

Lets you set the horizontal and vertical offset distances for objects created using the Duplicate and Clone commands.

The Preview Eye button, when enabled, allows you to view any effect changes to a bitmap automatically on the Drawing Window.



The import placement start cursor lets you size and position the top left corner of an image at an exact location on your drawing.



The import placement end cursor lets you size and position the bottom right corner of an image at an exact location on your drawing.

Opens the Bitmap Color Mask Roll-up that allows you to mask colors as well as save and retrieve other masks.

Opens the Resample dialog box that allows you to resample the image size and resolution.

Launches Corel PHOTO-PAINT that allows you to edit the bitmap.

Opens the Brightness-Contrast-Intensity dialog box that allows you to adjust and preview the settings.

Opens the Color Balance dialog box that allows you to adjust and preview the color settings.

Opens the Gamma dialog box that allows you to adjust and preview the gamma settings.

Opens the Hue, Saturation & Lightness dialog box that allows you to adjust and preview the settings.

Use the Direction dial to specify the location of the light source relative to the bitmap (theoretically, in the center of the circle).
Click on a point along the edge of the Direction dial to choose an angle, or type the angle directly in the Direction box.

Enabling Perspective allows you to move two nodes toward or away from each other simultaneously. Enabling Shear maintains the distance between two nodes at a time, while allowing you to skew the bitmap.

The 3D model shows how adjustments using the Vertical and Horizontal sliders affect the rotation and position of the bitmap.

The Color Selector lets you select a color from a bitmap. You can then use the other controls on the Bitmap Color Mask Roll-Up to mask or show the color you select.

Click to determine the center of a radial effect.

The Preview window in the Perspective dialog box shows how dragging nodes affects the perspective of the bitmap.

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

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

Accesses the Select a Plug-In folder dialog box to select a folder.

Click a button to determine the position of the page curl. The options are top left, bottom left, top right, and bottom right.

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

(On the left or right side of the Navigator.) Adds a page to your document.

Jumps to the specified page of your document.

(On the right side of the Navigator.) Displays the last page of your document.

(On the left side of the Navigator.) Displays the first page of your document.

Page tabs appear on the Navigator (displayed in the bottom left corner of the Application Window) when you create multiple-page documents. Click a Page tab to move to that page. Right-click a Page tab to insert pages or delete that page.

Click to use the object as the hotspot.

Click to use the object's bounding box as the hotspot.

Click to show all objects with URLs assigned to them.

Choose a color from the palette to choose a cross-hatch color for Internet objects when the Show Internet Objects button is pressed down.

Choose a color from the palette to choose a fill color for Internet objects when the Show Internet Objects button is pressed down.

Scrolls to and selects the conflicting object you choose from the HTML object conflict list.

Scrolls down through the HTML object conflict list to select the warning or error message associated with the conflicting object you want to fix.

Scrolls up through the HTML object conflict list to select the warning or error message associated with the conflicting object you want to fix.

Opens the Options dialog box to the HTML Conflicts page. You can enable check boxes on the HTML Conflicts page to have CorelDRAW verify specific properties of Internet objects before you publish your document to the Internet.

Rescans the current page of your Web document to check for HTML object conflicts. If you rescan the page after you fix conflicts, the associated error or warning messages are deleted from the HTML object conflict list.

Rescans your entire Web document to check for HTML object conflicts. If you rescan the document after you fix conflicts, the associated error or warning messages are deleted from the HTML object conflict list.

Automatically repairs HTML object conflicts that don't need to be manually repaired. For example, you can have CorelDRAW automatically convert standard text to HTML-compatible text by clicking this button. The standard text must be selected first in your Web document. CorelDRAW cannot automatically repair conflicts such as objects that are positioned partly off your page. You'll need to manually reposition the conflicting object.

Lets you select and move 3D models and light objects in the 3D Viewport, as well as move and resize the 3D Viewport.

Lets you rotate 3D models and light objects in the 3D Viewport.

Changes the lens magnification of the default camera in the 3D Viewport.

Moves the default camera along the xy plane in the 3D Viewport.

Moves the camera toward or away from the 3D model, along the z-axis in the 3D Viewport.

Holding down the mouse button on any Camera tool opens the Camera Tools flyout. The Camera Tools flyout allows you to manipulate the camera to customize the viewpoint of a 3D object in the 3D Viewport.

Points the camera in a different direction.

Rotates the camera.

Holding down the mouse button on the Director View button opens the Director View flyout (shown below). The Director View flyout allows you to choose a preset view of the 3D model in the 3D Viewport.

Changes to the default camera view in the 3D Viewport.

Adds a Spot light to the 3D model in the 3D Viewport.

Adds a Point light to the 3D model in the 3D Viewport.

The Grid button hides and displays the grid design aid, which provides a point of reference when rotating and translating objects and cameras in the 3D Viewport.

The Coordinate Widget button hides and displays the coordinate widget design aid, which provides a point of reference when moving and rotating objects and cameras along the x, y and z axes in the 3D Viewport.

Hides and displays light objects in the 3D Viewport.

Lets you apply a Push And Pull distortion, a Zipper distortion, or a Twister distortion to the selected object. After you apply the basic distortion effect you want, you can refine the effect using the controls on the Property Bar or the controls in the Drawing Window.

Lets you distort an object by dragging the nodes of the envelope that is placed on top of the object.

Lets you give objects a three-dimensional look by creating the illusion of depth. The direction and depth of the extrusion, the position of the vanishing point, and the color of the extrusion allow you to vary the extrusion's attributes.

Lets you create the illusion of depth in two-dimensional drawings. A drop shadow's properties, such as feathering, opacity, edge style, and color, can be adjusted using the controls on the Property Bar or the controls in the Drawing Window.

Lets you distort the selected object either by pushing the object's nodes away from the center of the distortion or by pulling the object's nodes toward the center of the distortion. You can distort the object using the Push And Pull distortion controls in the Drawing Window or on the Property Bar.

Lets you apply a Zipper distortion to the selected object. You can apply a basic Zipper distortion using the controls in the Drawing Window or a more advanced Zipper distortion using the controls on the Property Bar.

Lets you apply a Twister distortion to the selected object. You can apply a Twister distortion using the controls in the Drawing Window or the controls on the Property Bar.

Lets you randomize the existing Zipper distortion for the selected object. Random Zipper distortion is applied when this button appears pressed.

Lets you smooth the points of the existing Zipper distortion for the selected object. Smooth Zipper distortion is applied when this button appears pressed.

Lets you emphasize the existing Zipper distortion in a specific area of the selected object. Local Distortion mode is enabled when this button appears pressed. After you enable Local Distortion mode, drag the diamond-shaped reposition handle in the Drawing Window to localize the distortion effect.

Lets you position a selected object's distortion effect at the exact center of the object.

2D (two-dimensional)

3D (three-dimensional)

3D Model

3DMF

A

Accelerator table

Active window

Additive color model

AI

Album

Ambient lighting

Anchor point

Animation

Anti-aliasing

ANSI

Arrowhead

Artistic text

Ascender

Aspect ratio

ASCII

Attributes

Auto-panning

AutoBackup

Autotrace

AVI

Axis

B

Backup

Baseline

Baseline shift

Bezier curve

Bit depth

Bitmap

Bitmap texture

Black and white

Black point

Bleed

Blend

BMP

Brighten

Brightness

Browser

Bullet

C

Calibration

Calibration bar

Calligraphic

Callout

Camera

Cap height

CDR

Cell

Center of rotation

CERN

CGI

CGM

Channel

Character Code

Character properties
Character set
Characterization
Check box
Child
Child color
Choke
Chromaticity
Cicero
CIE (Commission internationale de l'eclairage)
Click
Client-side
Client application
Clipart
Clipboard
Clipping hole
Clone
Closed path
CMY
CMYK
CMYK255
Coaches
Color correction
Color depth
Color gamut
Color management
Color measurement device
Color mode
Color model
Color Manager
Color Matching System
Color proof
Color Palette
Color space
Color Separation
Color temperature
Color value
Colorimeter
Colorimetric
Combine
Command
Command button
Composite
Compound blend
Conical fill
Constrain
Continuous tone
Contour
Contrast
Control object
Control point
Corel OCR-TRACE
Corel PHOTO-PAINT
Corel RGB
CPT
Crop
Crop marks
Crosshairs
Cursor
Curve object
Cusp Node

Custom color palette

D

Default printer

Default settings

Densitometer

Densitometer scale

Descender

Deselect

Destination file

Device dependent color model

Device driver

Device independent color model

Device profile

Dialog box

Didot

Digital image

Direction keys

Dither

Dithered color

DIC

Dot gain

Double-click

Downloadable fonts

DPI

Draft view

Drag

Drawing Page

Drawing Window

Drive

Drop caps

Duotone

Dupont palette

E

Edge pad

Em

Embedded object

Emboss

Emulsion

En

End node

Enhanced view

Envelope

EPS

Extension

Extrude

F

FH3

File compression

File preview

Fill

Film

Filter

Flyout

Folder

Font

Force justification

Force Line Breaks

Fountain fill

Four-color process

FOCOLTONE

[Frame](#)
[Full-color pattern](#)
[Full-color pattern](#)
[Full-screen preview](#)

G

[Gamma](#)
[Gamut](#)
[Gamut alarm](#)
[Gamut Mapping](#)
[Gaussian](#)
[Gaussian blur](#)
[Gaussian drop-off](#)
[GDF](#)
[GEM](#)
[GIF](#)
[Gradient fill](#)
[Gray component](#)
[Gray component replacement \(GCR\)](#)
[Grayscale](#)
[Grayscale image](#)
[Greeking](#)
[Grid](#)
[Group](#)
[Guidelines](#)
[Gutter](#)

H

[Halftone](#)
[Halftone screen](#)
[Handles](#)
[Hanging Indent](#)
[Header](#)
[Hexachrome color](#)
[Hints](#)
[Histogram](#)
[HLS](#)
[HPGL](#)
[HSB](#)
[HTML](#)
[Hue](#)

I

[Icon](#)
[ICC](#)
[Illustration gamut mapping](#)
[Image colors palette](#)
[Image header](#)
[Image map](#)
[Image setter](#)
[Indent](#)
[Insertion point](#)
[Intensity](#)
[Inter-character spacing](#)
[Inter-line spacing](#)
[Inter-paragraph spacing](#)
[Inter-word spacing](#)
[Interlacing](#)
[Interruptible Display](#)
[Intersection](#)
[IT8 target](#)

J

[Jaggies](#)

JPEG (Joint Photographic Experts Group)

Justify

K

Kerning

Keyboard shortcuts

L

Landscape

Layer

Layout style

LAB

Leader tabs

Lens

Lights

Limitcheck error

Line art

Line style

Linear fountain fill

Linked object

Lino

List box

Lossless

Lossy

LPI

Luminosity

M

Marquee box

Marquee select

Master

Master layer

Maximize

Measurement file

Menu

Menu bar

Merge Mode

Microsoft(r) Internet Explorer Palette

Minimize

Mirror

Mirror editing

Moire pattern

Monochrome

Multiple select

N

Navigator

NCSA

Negative

Nested group

Netscape Navigator Palette

Newspaper-style columns

Nib

Nodes

Noise

Noise_filters

Normal view

Nudge

O

Object

Object Linking and Embedding (OLE)

On-screen Color Palette

One-point perspective

Opacity
Open path
Open Prepress Interface (OPI)
Orientation
Out-of-gamut color
Outline
Overprint

P

Page border
Paint Color
Paint programs
Palette
Paletted color mode
Paper Color
Paragraph text
Parent
Parent color
Path
Path name
Pattern fill
PANTONE hexachrome palette
PANTONE MATCHING SYSTEM
PANTONE Process colors palette
PANTONE Process colors palette
PCD
PCT
PCX
Phosphors
Photo CD
Photographic Chroma Mapping
Pica
Pitch
Pixel
PIC
PICT
PLT
Point
Polygon
Portrait
Position
Positive
PostScript
PostScript textures
PowerClip
Preview Selected Only
Printable Page
Process color
Progressive
Proof
PSD
Pure color

R

Radial fountain fill
Rasterized image
Registration marks
Render
Resample
Resident fonts
Resolution
RGB
Roll-up

Rotate
Ruler crosshairs
Rulers
S
Sans serif
Saturation
Scale
Scanner
Scanning resolution
Scitext
Screen angles
Screen frequency
Scroll
SCODL
Segments
Select
Selection box
Serif
Server application
Server side
Service bureau
Simple Wireframe
Size
Skew
Smooth node
Snap
Snap points
Source file
Spectral power distribution
Spectral Signature
Spectrophotometer
Spot color
Spreads
Square fountain fill
Stacking order
Start node
Status Bar
Stretch
Style Template
Styles
Subpaths
Subscript
Subtractive color model
Superscript
Swap disk
Swatch
Swatch book
Symbol
Symmetrical
T
Tab
TAC
Template
Text styles
Texture fill
TGA
Thumbnail
Tick divisions
Tile
Tiling
Tints

[Title bar](#)
[TIFF \(Tagged Image File Format\)](#)
[Toggle](#)
[Tone curve](#)
[Toolbar](#)
[Toolbox](#)
[ToolTips](#)
[Toyo COLOR FINDER palette](#)
[Tracing](#)
[Transformation](#)
[Transparency](#)
[Transparency in Internet images](#)
[Trap](#)
[Trim](#)
[True color](#)
[TrueDoc \(TM\)](#)
[TrueType fonts](#)
[TRUMATCH](#)
[Two-color pattern](#)
[Two-point perspective](#)
[Type Assist](#)
[Typeface](#)

U

[Undercolor removal \(UCR\)](#)
[Ungroup](#)
[Uniform Colors \(palette\)](#)
[Uniform fill](#)
[URL](#)

V

[Vanishing point](#)
[Vector graphics](#)
[Vector pattern](#)
[Visual selector](#)
[VRML](#)

W

[Weight](#)
[Weld](#)
[White point](#)
[Wireframe view](#)
[Wizard](#)
[WMF](#)
[Word spacing](#)
[Working page](#)
[WPG](#)
[WYSIWYG \(What-you-see-is-what-you-get\)](#)

X

[X-height](#)

Y

[YIQ](#)

Z

[Zoom](#)

2D (Two-dimensional)

An object with two dimensions: width and height.

3D (Three-dimensional)

An object that exists in the dimensions of width, height, and depth.

3DMF (Three-dimensional Metafile)

The QuickDRAW Metafile file format for importing and exporting 3D models.

3D model

An object that exists in the dimensions of height, width, and depth and can be viewed from all angles.

Accelerator table

Files containing lists of shortcut keys. Shortcut keys are used to speed up, or "accelerate", editing tasks. Different tables are active depending on what you're doing. For example, when you highlight text the Text Editing accelerator table becomes active. If no text is selected the Main accelerator table is active.

Active window

The window that contains the document on which you are working. Clicking another window makes that window the active window.

Additive Color Model

A color model that creates color by adding wavelengths of light together. The most common color model, the RGB model, uses red, green, and blue wavelengths to produce a range of colors.

AI

The filename extension of vector graphics files created with Adobe Illustrator.

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](#)

Ambient lighting

The lighting in a room, including natural and artificial light sources. The quality and intensity of ambient light in your workspace affects the colors you see in color printouts, in scanning originals, and on your monitor. Generally speaking, the brighter the ambient light, the fewer colors you will see on your monitor. For accurate color reproduction, keep ambient light levels low and at a constant level.

Anchor point

The point that remains stationary when you stretch, scale, mirror, or skew an object. The nine anchor points correspond to the eight handles on the object's Selection box and the center of the Selection box, which is represented by an X.

Animation

Animation files support moving images. CorelDRAW supports four animation file types: GIF animation (GIF), MPEG Animation (MPG), Quick Time Movie (MOV), and Video for Windows (AVI).

ANSI

The American National Standards Institute character set. It consists of 256 characters; the first 128 are the same as the ASCII character set.

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.

Arrowhead

The shapes at the end of lines. They may be traditional arrow shapes or a variety of other shapes.

Artistic text

Text type created using the Text tool. Use Artistic text when you want to add single lines of text, such as titles, or to apply graphic effects such as fitting text to a path, creating extrusions and blends, and creating all other special effects. An Artistic text object can contain up to 32,000 characters. CorelDRAW automatically applies the default Artistic text style, which you can change using the Styles Manager.

Ascender

The parts of lowercase letters that extend above the x-height. In the following graphic, (1) indicates the ascender, and (2) indicates the x-height.

ASCII

The character set of the American Standard Code for Information Interchange. This set comprises the characters available on a standard 128-character keyboard, including non-printable control codes such as hard returns and page breaks.

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.

Attributes

Characteristics of an object that define its appearance. Shapes like ellipses, for example, have attributes such as a specific fill, outline, and size that can be edited. A text object has attributes such as typeface, weight, and character spacing. Also called properties.

AutoBackup

A feature in Corel applications that automatically creates a second or backup copy of a file while you work. You can enable or disable the AutoBackup option, set the time interval at which the file is saved, and set the directory in which backup files are stored. The backup file is named `Autobackup_of_filename`, where `filename` represents the name of the file you're working on. This file is deleted when you close the file and replaced with a backup file called `Backup_of_filename`.

Auto-panning

A feature that automatically scrolls the Drawing Window when you drag beyond its borders. You can enable or disable Auto-panning.

Autotrace

A feature in CorelDRAW that automatically generates a line drawing from an imported bitmap image.

AVI

The filename extension of Windows video files.

Axis

A hypothetical linear path. The x, y, and z axes (width, height, and depth, respectively) define the coordinates of the axis in three-dimensional space. The axis about which an object rotates is its axis of rotation. In CorelDRAW, an object's axes are parallel to its Selection box, a hypothetical box that appears around an object or group when it is selected.

Backup

Each time you save a file in a Corel application, an additional backup file is created. These files can be saved in any directory you want. The backup file will be named Backup_of_filename.

Baseline

The invisible, horizontal line on which all the letters of a line sit. In the following, (1) indicates the baseline.

Baseline shift

A setting that raises or lowers the baseline of text. By shifting the baseline, you can create subscript or superscript effects.

Bezier curve

A path defined by the position of the four control points that are located at the ends of the tangents of the vertices. The length and angle of the tangents describe how a path deviates from linear between its vertices.

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.

Bitmap texture

Adjustable preset fills that are available from the Texture Fills dialog box. They include variable fills that look like clouds, water, gravel, minerals, and dozens of other substances. Bitmap textures display on your screen and print to virtually any type of printer.

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.

Black point

A color printing term that describes the blackness level relative to either a 4-color or a 3-color black. A 4-color black is produced by printing 100% cyan, 100% magenta, 100% yellow, and 100% black. A 3-color black is produced by using 100% of only the CMY inks, and is therefore not as dark.

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.

Blend

A special effect that is created by merging one object with another through a progression of intermediate shapes and colors. The following examples show a basic blend and a blend on a path. In both cases, the blended objects are the start and finish (i.e., bottom and top) objects in the progression.

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.

Brighten

A type of lens you can create using the Lens Roll-Up. A Brighten lens adds a specific level of brightness to objects. Place Brighten lenses over bitmaps to create interesting effects.

Brightness

The amount of light that is transmitted, or reflected from a given pixel. In the HSB color model, brightness is a measure of how much white a color contains. In this case, a brightness value of 0 produces black and a brightness value of 255 produces white.

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).

Bullet

A dot or other character used to differentiate between, or to add emphasis to, items in a list.

Calibration

In color management, calibration is the process of tuning a color hardware device or color production system so that its output is always consistent and accurate. This process involves matching output from the device to manufacturers' standards or to a standard set by another device.

See also [Characterization](#).

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.

Calligraphic

An effect created with the Outline tool. Objects are given an outline that varies in thickness and gives curved objects a hand-drawn appearance.

Callout

Lines used to point to components in a drawing. A callout line can consist of one or two segments.

Camera

A device that provides viewpoints for viewing 3D models and for renderings.

Cap height

The distance from the baseline to the top of an uppercase character. In the following graphic, (1) indicates the cap height.

CDR

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

Cell

In the Object Data Manager, the basic unit in which data is stored.

Center of rotation

The point around which an object rotates. In the following graphic, (1) indicates the center of rotation.

CERN

CERN (Conseil Europeen pour la Recherche Nucleaire) is the scientific laboratory in which the World Wide Web was developed. There are two World Wide Web server systems: CERN and NCSA (National Center for Supercomputing Applications). Contact your server administrator to find out which system your server uses.

CGI

The standard for the methods that Web servers and external programs and scripts use to communicate. CGI (Common Gateway Interface) is the command protocol between the server and a program. Imagemaps, forms, and index handling programs use CGI conventions.

If you are creating server-side image maps, you must have the image map CGI program on the server. Confirm with your server administrator that you can create server-side image maps.

CGM

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

Channel (Color)

A channel is an 8-bit grayscale version of your image that functions like a plate used in the commercial printing process: each channel represents one level of color in your image. When all of the channels are printed together, they produce the entire range of colors in the image.

For example, an RGB image comprises three channels (red, green, and blue). When all three channels are printed or displayed together, they create the entire range of colors in the image.

Character code

The number that corresponds to a character in a character set, such as the ASCII or ANSI character sets.

Character properties

Characteristics that determine the appearance of text — for example, typeface, style, and size.

Character set

The letters, punctuation marks, and special characters in a font. Accents and mathematical symbols are examples of special characters.

Characterization

In color management, characterization is the process of defining a device's color characteristics in the form of an electronic device profile.

See also [Device Profile](#).

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.

Child

An object that is linked to another object (its parent) in a hierarchy. When the parent is moved, the child and all other objects also move.

Child color

The Color Styles Manager allows you to link colors. You can create a parent color to which you can link a number of child colors. Any change made to the parent color in a style is also reflected in the child color(s). After you define a color style, you can use the Color Styles Manager to apply it to any object.

Choke

In commercial printing, a form of trapping created by extending the background object into the foreground object.

Chromaticity

In monitor calibration, chromaticity refers to the chroma (hue adjustment) of your monitor.

Cicero

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

CIE

Commission Internationale de l'Éclairage. An independent organization that sets standards for color and light measurement. CIE has developed a number of device-independent color models (e.g., Lab) to describe the range of visible color.

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.

Clipping hole

A transparent hole in a curve object through which underlying objects are visible. You can create clipping holes by combining overlapping objects using the Combine command.

Clone

A copy of an object or an area of an image that is linked to the original object. Most changes made to the original object (the master) are automatically applied to its clones.

You can also clone a special effect that is applied to an object and apply it to other objects. Objects with a cloned effect take on all changes that are made to that effect in the master.

Closed path

A path that completely encloses an area because the path's start and end points are connected.

CMY

A color mode made up of cyan (C), magenta (M), and yellow (Y). This mode is used in the three-color printing process. In Corel applications, the CMY mode is the inverse of the RGB mode, with values ranging from 0 to 255. The CMY color mode is based on the CMY color model.

CMYK

A color mode made up of cyan (C), magenta (M), yellow (Y), and black (K). In the CMYK color mode, color values are expressed as percentages, so a value of 100 for any ink means that it is being applied at full saturation. Used in most full-color commercial printing, CMYK is like CMY, but the addition of black (K) allows for true blacks and a wider tonal range. The CMYK color mode is based on the CMYK color model.

CMYK255

A subtractive color model created by assembling different densities of cyan, magenta, yellow, and black pigments on a surface. C, M, Y, and K values range from 0 to 255.

Color correction

In color management, on-screen color correction is the process of making the RGB colors you see on your monitor match the colors that your CMYK printer will produce.

Printing color correction is the process of shifting printed colors so that the print output more closely resembles the original or intended design.

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 gamut

The range of colors that a device, such as a monitor or color printer, can produce or detect.

Colorimeter

An instrument used to measure color values for device calibration. It is designed to "perceive" colors as the human eye perceives them.

Colorimetric (gamut mapping)
See Illustration [Gamut Mapping](#).

Color management

The process of ensuring that color is reproduced as accurately as possible by all of the devices in your computer system. The major functions of electronic color management are gamut mapping, device characterization, and onscreen color correction.

Color Manager

Corel COLOR MANAGER is an application that works with your Corel software to ensure that color is being plotted as consistently as possible by the devices in your system.

Once it is familiar with your color-producing devices, Corel COLOR MANAGER is able to perform the following within your Corel applications:

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

Color matching system

A color chart, printed in a swatchbook and stored as part of a computer program, that is used to specify colors for print publishing. Choosing colors from the swatchbook of a proprietary color matching system, such as the PANTONE MATCHING SYSTEM, ensures predictable and consistent color reproduction.

Color measurement device

An instrument that captures colors and defines them numerically, used in device calibration. These devices can also be used to capture colors for use in your Corel applications. Color measurement devices include spectrophotometers, colorimeters, and densitometers.

Color mode

A system that defines the number and kind of colors that make up a bitmap image. Black-and-White, Grayscale, RGB, CMYK, and Paletted are examples of some popular color modes.

Color model

A simple color chart that defines the range of colors displayed in a color mode. RGB (red, green, blue), CMY (cyan, magenta, yellow), CMYK (cyan, magenta, yellow, black), HSB (Hue, Saturation, Brightness) , HLS (Hue, Lightness, Saturation), and CIE L*a*b (Lab) are examples of some popular color models.

Color palette

A color palette is a collection of solid colors. In CorelDRAW and Corel PHOTO-PAINT, you can use the on-screen Color Palette, the Select Color dialog box, or the Color Roll-Up to choose colors for fills, outlines, paper, and more. You can use standard color collections like the Uniform Color Palette, fully customizable color palettes that you create and arrange, or color matching systems like the PANTONE MATCHING SYSTEM. See also On-screen color palette.

Color proof
See Composite

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.

Color space

A virtual representation of a device or color model's color gamut in electronic color management. The boundaries and contours of a device's color space are mapped by color management software. See also Color gamut.

Color temperature

In monitor calibration, color temperature is the color of light expressed as an absolute temperature (on the Kelvin scale). The white point of your monitor is defined in terms of color temperature. 6500° K is bluish white, like daylight, while 5000° K is a yellowish white, like an incandescent bulb.

Color values (color components)

A set of numbers that define a color within a color model. For example, in the RGB color model, color values of 255 for red (R) and zero for both green (G) and blue (B) will result in the color red.

Combine

A tool that joins multiple objects to create a single object. This object becomes a curve object, even if its components aren't curve objects. If the combined objects overlap, the overlapping areas are removed to create clipping holes. Clipping holes allow you to see objects that are behind.

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.

Composite

In commercial printing, a preliminary output of a design that includes all image, line art, and text elements. Color composites are often printed on color PostScript printers to check the artwork before color separations are produced for four-color process printing. Also called a comprehensive, proof, or comp.

Compound blend

A blend created by blending the start or end object from one blend into a blend with another object. This term also refers to a blend that's been divided into two or more components using the Split command in the Blend Roll-Up.

Conical fountain fill

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

Constrain

To restrict object movement to a particular plane, axis, or angle. The primary way of constraining is to hold down CTRL while transforming or creating an object.

Continuous tone

An image represented by smooth graduated tones from one color to another — as in a photographic print. Continuous tone images must be converted into raster files before they can be reproduced on digital devices such as computer monitors.

Contour

A special effect created through the addition of evenly spaced concentric lines inside or outside the borders of an object. These lines use the same shape as the outline of the original object, but they are smaller or larger depending on where they are created. The spaces between contour lines are filled with colors that follow a progression from the original object to the last shape created. If there is a difference in color between the contour lines and the original object's outline, a second progression occurs. You can modify both color progressions to get the look you want.

Contrast

The difference in tone between the dark and light areas of an image. Higher contrast values indicate greater differences between dark and light with fewer gradations between them.

Control object

A term used in CorelDRAW to refer to the original object in an extrusion. Changes made to this object control the appearance of the extruded surfaces.

Control point

Points that extend from nodes along curves that are being edited with the Shape tool. Control points determine the angle at which the curve passes through the node. Control points appear when you select a node or segment with the Shape tool.

Corel OCR-TRACE

An application included in the CorelDRAW suite that traces bitmap images. The result is a vector graphic that you can import into CorelDRAW for editing.

Corel PHOTO-PAINT

Corel PHOTO-PAINT is a powerful bitmap-based image editing and painting program that is ideal for retouching photographs, editing images and video files, and creating original artwork. Corel PHOTO-PAINT combines a vast array of special effects filters with impressive painting, masking, and object handling tools to allow you to produce effects ranging from the simple to the sublime.

Corel RGB

In Corel Color Manager, Corel RGB is a large RGB color space used as a standard by Corel graphics software.

While Corel RGB is technically a device-dependent color space, it is based on a theoretical monitor, and is therefore large enough to accommodate almost any color that desktop devices are capable of producing.

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.

Crop

To reduce the visible area of an imported bitmap. When you crop a bitmap prior to importing it into DRAW, the imported bitmap consists only of the area within the cropping frame. If you are not certain how much you want to crop, you can crop the bitmap more precisely within CorelDRAW using the Shape tool. This feature is very powerful. You can add nodes, remove nodes, and convert lines to curves to create many interesting effects.

Crop marks

Alignment marks that appear at the four corners of a printed page. Crop marks make it easier to trim the paper to the proper size and appear only when the page size is smaller than the paper used by the printer.

Crosshairs

The pair of intersecting lines that can be dragged from the spot where the rulers meet to set the ruler origin.

Cursor

Indicates the position of the mouse or equivalent pointing device on the computer screen. Use the cursor to point to the place you want to draw or the object you want to select. The shape of the cursor changes depending on the tool or command you select.

Curve object

An object that can be any shape. Curve objects have nodes (the points on a path that determine its shape) and control points (points that extend from nodes to further define a path's shape) that you manipulate to change the object's shape. Curve objects can be drawn with the Freehand tool, Bezier tool, Spiral tool, and Natural Pen tool. You can also convert text and objects drawn with the Rectangle tool, Ellipse tool, and Polygon tool into curve objects by using the Convert To Curves command in the Arrange menu.

Cusp node

A node that allows you to move the two control points independently. Moving one control point does not affect the other one in any way. Use a cusp node when you want to add a sharp bend to a curve.

Custom color palette

A fully customizable color palette composed of up to 256 solid colors. You can choose, edit, and arrange the colors in your custom palette, then save the collection as a file with a .CPL extension. Custom palettes are useful for setting aside and organizing the colors that you use most often in your work.

See also [Color palette](#).

Default printer

The printing device that is used automatically when you choose the Print command. You can have only one default printer selected at a time.

Default settings

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

Densitometer

An instrument used to measure the density of tones in printed and photographic output for printer calibration.

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.

Descender

The parts of lowercase letters that extend below the baseline. In the following graphic, (1) indicates the baseline, and (2) indicates the descender.

Deselect

The action of clicking on white space or selecting another object to move the focus of the next command or action away from the currently selected object.

Destination file

The file into which an embedded or linked object is being inserted.

Device-dependent color model

A color model that bases color values on the color characteristics of a specific device. For example, since CMYK is a device-dependent color model, CMYK color values used to produce an image on one device may produce different colors on another device.

Device-independent color model

A color model that bases color values on fixed standards rather than on the color characteristics of a specific device. For example, since Lab is a device-independent color model, Lab values remain constant, even if a file moves between devices.

Device driver

A program through which a computer and a device such as a mouse, printer, or scanner communicate. A mouse driver, for example, displays a pointer on the screen and translates clicks into actions.

Device profile

A file that describes the color-producing characteristics of a device in color management. Most color management software, including the Corel Color Manager, use profiles that are in the ICC (International Color Consortium) format.

See also [Characterization](#).

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.

DIC

Offers 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. Reproduction through Corel applications is achieved through the CMYK color space.

Didot

A unit of measurement equivalent to 1.07 U.S. points. One inch equals 67.567 didots.

Digital image

An image comprised of discrete units or pixels (picture elements) that a computer can interpret. Each pixel has a single bit depth and tonal value.

See Bit depth.

Direction keys

Include the arrow keys (up, down, left, and right), and the HOME, END, PAGE UP, and PAGE DOWN keys that appear on the numeric keypad.

The arrow keys move selected objects in small steps (called nudging). They also move the insertion point (a vertical bar that indicates where text will be inserted) when you type or edit text on-screen or in a dialog box.

The HOME and END keys select the start and end nodes (the points at the end of lines and curved segments) on a curve object when the Shape tool is selected. They also move the insertion point in a block of text to the beginning or end of a line.

Press the PAGE UP or PAGE DOWN keys (make sure the NUM LOCK key is off) to move either back or forward one page at a time.

Dithering

Randomization of pixels on devices or images that use a limited Color Palette to simulate continuous tone progressions. Screen dithering is a method of enhancing the display of monitors that are capable of 16-bit color or less. It works by averaging the depth of pixels in a given area to create additional colors or shades of gray. Image Dithering is a method of enhancing the appearance of photographic images which use a limited Color Palette.

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.

Downloadable fonts

Fonts stored on disk that, unlike printer-resident fonts, must be transmitted to the printer before you can print your document.

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.

Draft view

One of five view quality settings in CorelDRAW that control the way a drawing is displayed on your monitor. Draft view shows uniform fills and low-resolution bitmaps. This view displays lenses and fountain fills as colors. The fountain fill is a blend of the first and last color. Draft view also displays a unique pattern to represent each fill. The checker board pattern represents 2-color fills. The two-way arrow pattern represents full-color fills. The hatched line pattern represents the bitmap fill. The PS pattern represents the PostScript fill.

The view quality settings have no effect on the actual size of a drawing, only on how a drawing is displayed on your monitor.

Drag

To drag an object to a new location using the mouse. For example, you can drag an object from one document to another. You can also drag files from another application to import them.

Drawing Page

The portion of the Drawing Window that appears on the printed page. This area is enclosed by a rectangle with a shadow effect. Although you can draw anywhere in the Drawing Window, only objects on the Drawing Page appear in your print jobs. See Drawing Window.

Drawing Window

The Drawing Window contains a CorelDRAW drawing. You can draw anywhere in the Drawing Window, but only objects that appear on the Drawing Page (indicated by a rectangle with a drop shadow) will print.

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:.

Drop cap

A Paragraph Text formatting option. The initial letter of a paragraph that is displayed inset into the body of the text. Drop caps often appear at the beginning of each chapter in a book.

Duotone

An 8-bit color mode that displays images using 256 shades of up to four tones. An image in the Duotone color mode is simply a grayscale image that has been enhanced with one to four additional colors. Use the Duotone color mode to add a touch of color to grayscale images or to create interesting effects using tone curve settings. A duotone image can be monotone, duotone, tritone, or quadtone.

DuPont palette

A standard color matching system for selecting DuPont high performance automotive-quality paint colors. The 3,368 actual paint chips of the SpectraMaster Solid Color Library can be used for accurate specification and selection of ten types of paint worldwide. The colors are based on Lab and are converted to RGB for display and CMYK for printing.

Edge pad

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

Em

A unit of measurement used in typesetting that is exactly as wide as the point size being used. There are approximately 72 points (pts) to an inch and exactly 12 points to a pica.

Embedded object

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

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.

Emulsion

The light-sensitive coating material on a piece of film.

En

A typesetting unit of measure equal to half the width of an em (which is exactly as wide as the point size being used).

End node

The small square that appears at the end of an open path when you select the path with the Shape tool. The end node is smaller than the start node.

Enhanced view

One of the five view quality settings in CorelDRAW. These settings control the way a drawing is displayed on your monitor. Enhanced view uses 2X oversampling to ensure the best possible display quality.

The view quality settings have no effect on the actual size of a drawing, only on how the drawing is displayed on the monitor.

Envelope

A feature (accessible from the Effects menu) that allows you to distort the shape of an object. Distortion is created by dragging nodes on an imaginary box (the envelope) that is placed on top of the object.

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.

Extrude

A feature that allows you to give objects a three-dimensional (3D) look by creating the illusion of depth. Controls available in the Extrude Roll-Up (and on the Property Bar) allow you to change the direction and depth of the extrude, the position of the vanishing point, its placement in 3D space, and the color of the extrusion.

FH3

The filename extension for vector graphics files created using Aldus Freehand 3.

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.

File preview

In the Open and Import dialog boxes, a small bitmap representation that lets you preview the contents of a selected file. Also called a thumbnail.

Fill

Fills are colors, bitmaps, color gradients, or patterns that are applied to areas of your image.

In CorelDRAW, fills can be applied to any drawn object or curve.

In Corel PHOTO-PAINT, fills can be applied to the contents of rectangles, polygons, etc., but are more often applied to portions of your bitmap image using the Fill tool.

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.

Flyout

A tool or menu command that displays additional tools or commands when selected. Tools or commands that have a flyout have a small arrow located in the bottom right corner of the tool button, or to the right of the command name. The example shown below illustrates a tool flyout that can be accessed by clicking and holding down the Polygon tool.

FOCOLTONE

A color system that provides a range of spot colors that are built with the process colors — cyan, magenta, yellow, and black (CMYK). The FOCOLTONE colors are organized so that you can choose FOCOLTONE colors that have at least 10% of one process color in common with another FOCOLTONE color. This minimizes the need for trapping and makes it a good Color Palette for color separations.

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.

18 point

36 point

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

Force justification

Stretches the last line of a paragraph to the right margin. Force justification is distinct from full justification. Full justification (also called justification) modifies the spacing between characters and words so that edges on both the left and right margins of a block of text are even.

Force line breaks

You can force a line break in a paragraph by pressing **SHIFT + ENTER**. Force line breaks cause text to wrap to the following line without starting a new paragraph — unlike hard returns that are created when you press **ENTER**.

No spacing is added between lines that are separated by a force line break. In effects such as a bulleted paragraph, a bullet doesn't appear on the line that follows. The next bullet appears when you press **ENTER**.

Fountain fill

A complex fill that displays a progression between two colors that follow a linear, radial, conical, or square path. By using fountain fills — also known as gradient or graduated fills — you can create a direct blend from one color to another or a cascade of different colors. You can also use pre-generated fountain fills to create neon tubes, metal cylinders, and a variety of similar effects.

Four-color process

A printing process that uses four semi-transparent inks (cyan, magenta, yellow, and black) to produce the full range of colors in your artwork. The final colors, called process colors, are produced using four halftone screens — one for each CMYK color.

Frame or Paragraph text frame

The rectangle that contains a block of Paragraph text created with the Text tool.

Full-color pattern

A full-color pattern fill is a regular color picture — such as one you might get by scanning a photograph. They can vary widely in complexity. It is best to use simpler bitmaps for fill patterns, because complex bitmaps are very memory-intensive and slow to draw. The complexity of a bitmap is determined by its size, resolution, and color depth.

Full-color pattern
See Vector pattern.

Full-screen preview

A view option that displays a fully detailed version of your drawing without any of the user interface (e.g., the window elements such as the Title Bar, Menu Bar, and Status Bar) showing. You can switch to the preview screen by choosing Full-Screen Preview from the View menu or by pressing F9. Pressing any key returns you to the Drawing Window.

See Drawing Window.

Gamma

A measure of the overall contrast of an image. Gamma adjustments affect midtones, while maintaining overall contrast. Shadows and highlights are maintained.

Gamut
See Color Gamut.

Gamut alarm

A color management tool that alerts you to the presence of colors in your artwork that are outside the range of colors that your printer is capable of printing. It does so by changing the out-of-gamut colors into a single solid color—the gamut alarm color.

Gamut mapping

The electronic assessment of the gamut of devices in your system and the reassignment of out-of-gamut colors to others that can be reproduced. Gamut mapping is handled by Corel Color Manager for all Corel graphics applications. Colorimetric gamut mapping is used for spot colors and vector-based art, and photographic gamut mapping is used for bitmap art.

See also Color Space.

Gaussian

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

Gaussian blur

Blurs the image according to a bell-shaped distribution curve to spread pixel information outward.

Gaussian drop-off

A drop-off effect in either the Boss or Glass effect filters. The "S"-shaped curve begins and ends with a round and gradual slope and has a steep section in the middle. The Gaussian drop-off results in a smooth and less noticeable transition between the bevel and the rest of the image.

GDF

The filename extension for vector graphics files created by IBM mainframe computers. Corel applications can import .GDF files and export them as .PIF files, which can then be translated to .GDF format by the mainframe computer.

GEM

Graphics Environment Manager. GEM is a menu-driven interface used by some programs. Also a filename extension for files created by programs such as GEM Artline. Corel applications can import files in GEM format.

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.

Gradient fill
See Fountain fill.

Gray component

In commercial full-color printing, the gray component of a CMY color represents the amount of gray the color contains. Since all three CMY inks together produce black, any combination of all three inks can be treated as a shade of gray.

See also Gray Component Replacement (GCR).

Gray Component Replacement (GCR)

In commercial full-color printing, GCR substitutes black ink (K) for some or all of the gray component of each color. This process reduces total area coverage (TAC) in CMYK output, as well as replacing expensive colored inks with less expensive black ink.

See also [Gray component](#).

Grayscale

A color mode that displays images using 256 shades of gray. Each color is defined as a single value between 0 and 255, where 0 is darkest (black) and 255 is lightest (white). In the RGB color mode, 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. The Grayscale color mode is based on the Grayscale color model.

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.

Greeking

Represents text using either dummy type that has no meaning or a series of straight lines. Greeking increases screen drawing speed when text is too small to be legible on the screen. Greeking does not affect print quality.

Grid

A series of evenly spaced horizontal and vertical dots that are used to help draw and arrange objects. You can use the controls on the Grid and Ruler Setup dialog box to set the grid's parameters. For greater accuracy, you can also have objects in your illustration snap to the grid when they are moved or drawn.

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.

Guidelines

Lines that you can use to help you align objects. You can also make guidelines printable.

Gutter

The space between columns of Paragraph text.

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.

Hanging indent

A format applied to paragraph text in which the first line of text begins farther to the right than subsequent lines. Hanging indents are used for bibliographies, glossary terms, and bulleted and numbered lists.

Header

An optional bitmap image that is created when you save a CorelDRAW file or export it in .EPS format. Including an image header allows you to see a representation of the file contents when you open that file in a non-native application, such as Corel VENTURA. The header — also called "thumbnail" — provides the preview in the File, Open dialog box.

Hexachrome color

A method for producing process colors using two additional inks (orange and green) to extend the range of the four traditional process inks (cyan, magenta, yellow, black).

Hinting

A method of defining exactly which pixels are turned on to improve the appearance of fonts at small point sizes and low screen and/or printer resolutions. Hinting is automatically applied to the TrueType and Adobe Type 1 fonts supplied with CorelDRAW.

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.

HLS

The HLS model is a variation of the HSB model and contains three components: hue, lightness, and saturation. Hue determines color (yellow, orange, red, etc.), lightness determines perceived intensity (lighter or darker color), and saturation determines color depth (from dull to intense). The circular visual selector defines the H value (0 to 360) and the S value (0 to 100); the vertical visual selector defines the L value (0 to 100).

HPGL

A file format Hewlett Packard Graphics Language (HPGL) created by programs such as AutoCAD. This format is used to print drawings on plotters. CorelDRAW can import and export HPGL files that have the extension .PLT (PLoT).

HSB

A color model that approximates the way the human eye perceives color. In the HSB model, color is defined by three components: hue, saturation, and brightness. Hue determines color (yellow, orange, red, etc.), brightness determines perceived intensity (lighter or darker color), and saturation determines color depth (from dull to intense). In the HSB color model, Hue (H) is expressed as a degree of rotation on a circular color wheel. Saturation (S) and brightness (B) are expressed as percentages of full intensity.

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.

Hue

The property of a color that allows us to classify it by its name. For example, blue, green, and red are all hues.

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.

ICC

International Color Consortium (ICC) is an organization that sets standards for device characterization.

See also [Device profile](#).

Illustration gamut mapping

A technique in which only colors that fall outside the color gamut of the printing device you are using are re-mapped, ensuring that in-gamut colors maintain their original color characteristics. The illustration gamut mapping technique (also called colorimetric) is suited to vector graphics.

See also [Photographic gamut mapping](#).

Image colors (palette)

A palette composed of all the colors that appear in your image.

Image header
See Header.

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).

Imagesetter

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

Indent

A Paragraph text formatting option. An indent positions text a specific distance from the left and/or right frame borders. Indents are often used to indicate the beginning of a paragraph. You can either indent an entire paragraph or only the first line.

Insertion point

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

Intensity

Intensity is a measure of the brightness of the light pixels in a bitmap image compared with the darker mid-tones and dark pixels. An increase in intensity increases the vividness of whites while maintaining true darks.

Intercharacter spacing

The amount of spacing between characters of text. Intercharacter spacing is also called letter spacing and kerning.

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.

Interline spacing

The amount of white space between the baseline of one line of text and the baseline of the adjacent line of text. Interline spacing is also called leading.

Interparagraph spacing

The amount of spacing between paragraphs. (A paragraph is created each time you press ENTER in a Paragraph text frame.) If the interparagraph spacing between two adjacent paragraphs differs, the larger of the two values applies.

Interruptible refresh

A feature in CorelDRAW that stops the screen during a redraw whenever the mouse button or a key is pressed. If you are working on a complex drawing, interruptible refresh can save time by allowing you to select tools and commands without waiting for the screen to redraw completely. You can enable or disable Interruptible Refresh by using the control provided on the Display tab of the Options dialog box.

Intersection

A feature that lets you create a new object from the area where two or more objects overlap.

Interword spacing

The amount of spacing between words. Increasing and decreasing interword spacing affects the readability and appearance of text.

IT8 target

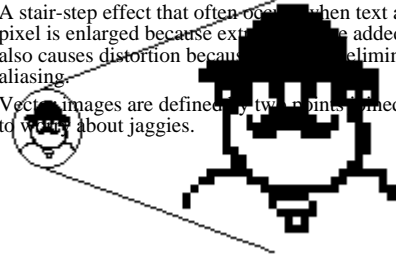
In scanner calibration, an IT8 target provides a standard against which to measure scanner output.

An IT8 target has two parts: a photographically reproduced image on paper, which contains a wide range of colors; and a reference file that contains the same image as it was scanned by the manufacturer using a precisely calibrated instrument.

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 or more 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.

Justify

An alignment option for Paragraph text. Full justification (also called "justification") modifies the spacing between characters and words so that the edges on both the left and right margins of a block of text are even.

Kerning

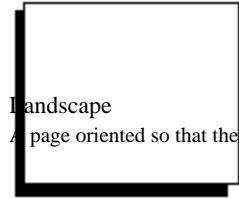
To adjust the spacing between two consecutive characters. With certain letter pairs, such as AV, moving the letters closer together improves their appearance on the printed page. You can either kern text interactively with the Shape tool or manually by typing specific values in the Format Text dialog box.

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.

Lab (CIE L*a*b)

A color mode created by the Commission Internationale de l'Eclairage (CIE). It contains a luminance (or lightness) component (L) and two chromatic components: "a" (green to red) and "b" (blue to yellow). The Lab color mode is based on the Lab color model.



Landscape

A page oriented so that the horizontal dimension of the page is greater than the vertical dimension.

Layer

One of a series of transparent planes on which you can place objects in a drawing. You can control how objects in your drawing overlay one another by moving the layer and the objects they contain. You can also choose to lock layers as well as make them invisible and nonprintable. Use layers to help you organize different components of complex drawing.

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.

Trailing Leader tabs

A row of characters placed between text objects to help the reader follow a line across white space. Trailing leaders are often used in tab stops especially before text that is flush right, such as in a list or table of contents. The leaders character can be changed to any character in the current font. Refer to the following example of a line in a table of contents:

Formatting Text 152

A trailing leader tab automatically creates the dots that precede the number.

Lens

Lenses let you change the appearance of objects and, more significantly, the way you perceive objects located behind it. Lens effects can be applied to almost any closed shape that has been created using the drawing tools in CorelDRAW.

Lights

Light sources that can be added to a three-dimensional model (3D) model for rendering purposes. They simulate lighting, providing photographic realism and the appearance of 3D depth.

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.

Line style

The collection of attributes that are assigned to an object's outline. You can assign custom line styles or choose from a number of presets that apply a solid, dashed, dotted, or dashed-and-dotted line style.

Linear fountain fill

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

Linked object

Objects are considered to be linked in Object Linking and Embedding (OLE) when information from one file (the source file) is inserted into another file (the destination file). The source file is then linked to the destination file. Changes made to the information in the source file can be automatically or manually updated in the destination file.

Lino

Linotronic (Lino) is a line of PostScript image setters that is used for high-resolution printing. Over the years, the term has come to mean any type of image setter used by service bureaus that output to film.

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.

Luminosity

A value corresponding to the brightness of a color.

Marquee box

A box with a dotted outline that appears when you click and drag diagonally to select either multiple objects or nodes on a curve. CorelDRAW selects the objects that are enclosed within the marquee box when you release the mouse button.

Marquee select

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

Master

An object that has been copied using the Clone command. Most changes you make to the Master object are automatically applied to the clone.

Master layer

A layer containing information that you want to appear on every page of a multipage document. For example, you can use master layers to place a header or footer on every page.

Maximize

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

Measurement file

In Corel COLOR MANAGER, a text file that contains a list of color values as they were measured from printed output using a color measurement device. The information is used to characterize the device that printed it.

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.

Merge mode

Determines how the color of a transparency is combined with the color of objects that appear behind the transparency. The effect is dependent upon the colors that are contained in the transparency and the object. CorelDRAW offers 19 different merge modes for you to experiment with.

Microsoft Internet Explorer palette

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

Minimize

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

Mirror

To flip an object horizontally, vertically, or diagonally.

Mirror editing

A type of node editing that allows you to maintain the symmetry of an object created with the Polygon tool. Each node of an object created with the Polygon tool is associated with other nodes. All the corner or point nodes are associated with each other, and all the side or interior nodes are associated with each other.

When you edit a node on an object created with the Polygon tool (e.g., move it or change it to a curve), all the associated nodes reflect this edit. For example, if you move a corner node toward the center of a pentagon, all the corner nodes also move toward the center.

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.

Multiple select

A method of selecting multiple objects with the Pick tool or multiple nodes with the Shape tool. Hold down SHIFT and click the objects or nodes you want to select.

Navigator

Lets you move through your document quickly. Displayed in the bottom, left corner of the Application Window, the Navigator shows the total number of pages in your drawing and the number of the page currently displayed. You can move to any page in your document with a single mouse click and quickly add blank pages without interrupting your work.

When your document contains one page, the Navigator looks like this:

When your document consists of multiple pages, the Navigator looks like this:

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).

Nested group

The grouping of two or more groups so that they behave as a single object.

Netscape Navigator palette

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

Newspaper-style columns

Columns in which text wrapping causes text to flow down from paragraph to paragraph in the first left column. The text flow continues to the top of the next right column. This pattern is repeated on subsequent pages.

Nib

The size, shape, and color of a line. By changing the attributes used to draw lines, you change the attributes of the pen, or nib.

Nodes

The square points at the end of lines and curve segments. You can alter the shape of a line or curve by dragging one or more of its nodes.

Noise

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

Noise filters

Filters in Corel PHOTO-PAINT and CorelDRAW used to add or remove unwanted information from an image.

Normal view

One of five view-quality settings of CorelDraw. These settings control how your drawing appears on your monitor. Normal view shows all fills, all objects, and high-resolution bitmaps.

The view-quality settings have no effect on the actual size of a drawing, only on how the drawing is displayed on the monitor.

Nudge

To move an object in increments.

Object

A generic term for any item you create or place in a drawing. Objects include lines, shapes, graphics, and text.

Object Linking and Embedding (OLE)

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

On-screen Color Palette

The Color Palette is a toolbar that displays a series of color swatches. It is used to select colors for use in CorelDRAW and Corel PHOTO-PAINT.

One-point perspective

An effect created by lengthening or shortening one side of an object to create the impression that the object is receding from view in a single direction. You can create one-point perspective by using the Add Perspective command in the Effects menu.

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 path

A line or curve of which the start point and the end point are not connected. If you apply a fill to an open path, it will not be visible unless the path becomes closed.

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.

Out-of-gamut color

A color that is beyond the capabilities (outside the gamut) of a given device.

See also [color gamut](#).

Outline

The line that defines the shape of an object. You can change outline attributes including color, width, size, and shape using the options in the Outline Tool flyout.

Overprinting

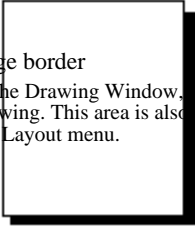
Overprinting is a method of color trapping. Color trapping is necessary when you print on a color commercial press to avoid white gaps between adjoining colors caused by printing plates that are not aligned properly.

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 will also print. This eliminates potential white gaps between different colors.

Overprinting is best used when the top color is much darker than the underlying color; otherwise, an undesirable third color might result (e.g., red over yellow might result in an orange object).

Page border

In the Drawing Window, the page border is the rectangle with the drop shadow that represents the printable portion of the current drawing. This area is also called the printable page. You can turn the page border on and off through the Page Setup command in the Layout menu.



Paint Color

The color used by the Paint tool to apply color and by the Shape Tools as an outline color.

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.

Palette

See Color Palette

Paletted

An 8-bit color mode that displays images using up to 256 colors. You can convert a complex image to the Paletted color mode to reduce file size and to allow more precise control over the colors used throughout the conversion process.

PANTONE HEXACHROME palette

Colors that are available through the PANTONE HEXACHROME system, which is based on the CMYK color model but adds two additional inks for a total of six inks and a broader range of colors.

PANTONE MATCHING SYSTEM Colors

A palette of spot colors that are available through the PANTONE Matching System (also known as PANTONE Spot Colors). Because 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.

In CorelDRAW, you can use spot colors freely. In Corel PHOTO-PAINT, you can use spot colors only in CMYK images to affect duotones. Colors can be displayed by name or swatch.

PANTONE process colors

Colors that are available through the PANTONE Process Color system, which is based on the CMYK color model. The first 2000 colors are two-color combinations; the remainder are three- and four-color combinations. Colors are based on CMYK and, therefore, do not add additional color separation plates. Colors can be displayed by name or swatch.

PANTONE Process Colors palette

A palette of colors that are available through the PANTONE Process Color system, which is based on the CMYK color model. The first 2000 colors are two-color combinations; the remainder are three- and four-color combinations. Colors are based on CMYK and, therefore, can be printed without additional color separation plates.

Paper color

A feature that allows you to display an approximation of the paper color you plan to use when you print your document. The color you choose is for viewing only; it doesn't appear in printed copies of the document.

Paragraph text

The text type you create when you use the Text tool. Use Paragraph text when you want to add large blocks of text for ads, brochures, and other text-intensive projects. Paragraph formatting features enable you to flow text between frames and columns, create bulleted lists, set tabs and indents, and add drop caps. CorelDRAW automatically applies the default Paragraph text style, which you can change using the Styles Manager.

Parent

An object that is linked to another object (its child) in a hierarchy. When the parent is moved, the child and all other objects also move.

Parent color

You can create styles based on colors and link colors together. Any changes that are made to the parent color in a style are also reflected in the child colors.

You can create parent colors quickly and easily by dragging colors from your image. You can also have CorelDRAW scan your image and create parent colors automatically.

Path

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

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.

Pattern fill

Pattern fills are pregenerated, symmetrical images that can be tiled easily. You can import bitmaps or vector graphics for use as pattern fills, or you can create simple two-color bitmap patterns. The effect you create is similar to that created by applying wallpaper to a wall. There are three types of pattern fills—two-color, full-color, and bitmap.

PCD

The filename extension for Eastman Kodak Photo-CD images.

PCT

The filename extension for vector graphics files (in PICT format) created by applications on Macintosh computers. Corel applications can import PICT 1 (black and white) and PICT 2 (color) files and export PICT 2 files. CorelDRAW also supports PICT bitmaps.

PCX

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

Phosphors

The light-producing elements in your monitor display.

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).

Photographic (gamut mapping)

A technique in which the entire range of image color is compressed to fit the color space of the destination device, maintaining smooth transitions between colors.

Photographic gamut mapping (also called photometric) is suited to photographs and continuous tone artwork.

See also **Illustration Gamut Mapping**.

PSD

The file extension of a file in Adobe Photoshop format.

PIC

A vector file format with the extension .PIC.

PIC files are created by some presentations programs and Lotus 123.

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.

Pitch

The aspect of an object's orientation that describes its angular deviation along its vertical (top-to-bottom) axis.

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](#).

PLT

The filename extension for vector graphics files conforming to the HPGL format. These are primarily files created by programs such as AutoCAD to print drawings on plotters. Corel applications can import and export .PLT files.

18 point

Point
36 point

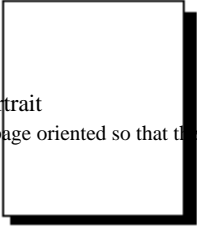
A point is a unit of measurement used in typography to set type sizes. There are approximately 72 points (pts) to an inch and exactly 12 points to a pic

Polygon

A shape with three or more sides. In CorelDRAW, you can create simple polygons (e.g., pentagons) or complex, multisided polygons (e.g., stars) using the Polygon tool. The examples shown below can all be created using the Polygon tool.

Portrait

A page oriented so that the vertical dimension of the page is greater than the horizontal dimension.



Position

Specifying the horizontal and vertical coordinates (using the rulers as a reference) to place an object.

Positive

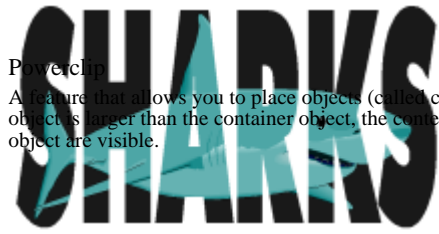
A reproduction of an image in which dark, light, and color values are the same as in the original image.

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

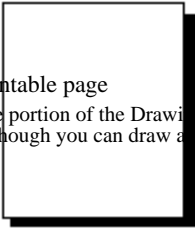
A feature that allows you to place objects (called contents objects) inside other objects (called container objects). If the contents object is larger than the container object, the contents object is automatically cropped. Only the contents that fit inside the container object are visible.

Preview selected only

A view option that, when used with the Full-Screen Preview command, displays a fully detailed version of selected objects without any of the user interface showing. When Preview Selected Only is disabled, Full-Screen Preview displays all objects on the current page.

Printable page

The portion of the Drawing Window that will appear on the printed page. This area is enclosed by a rectangle with a drop shadow. Although you can draw anywhere in the Drawing Window, only objects on the printable page appear in your print jobs.



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.

Proof

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

Pure color

Any color that can be assumed by the individual pixels on a monitor. On a monochrome screen, for example, there are only two pure colors, black and white, whereas 24-bit cards display 16.7 million pure colors.

Radial fountain fill

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

Rasterized image

An image that has been rendered into pixels. When you convert vector graphics files to bitmap files, you create rasterized images.

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.

Resident fonts

Typefaces permanently stored in the printer's memory.

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.

RGB

A color mode that contains three components: red (R), green(G), and blue(B). The RGB color mode is based on the RGB color model. In the RGB color mode, a value between 0 and 255 is assigned to each channel of red, green, and blue. An RGB color with the component values 0:25:118, for example, contains no red, some green, and more blue, resulting in a slightly greenish blue color. Monitors, scanners, and the human eye use RGB to produce or detect color.

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.

Rotate

To reposition and reorient an object by turning it around its center of rotation.

Ruler cross hairs

The pair of intersecting lines that can be dragged from the spot where the rulers meet. Used to set the 0,0 points on the rulers.

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.

Sans serif

A font or typeface that lacks serifs (the short strokes at the ends of individual letters). Helvetica and Arial are examples of sans serif fonts.

Saturation

The purity or vividness of a color, expressed as the absence of white. A color that has 100% saturation contains no white whereas a color with 0% saturation is a shade of gray.

Scale

To change an object's horizontal and vertical dimensions or to maintain the aspect ratio. Scaling alters the object's dimensions by a specified percentage.

Scanner

A device that converts images on paper, transparency, or film into digital form. Scanners produce bitmap or raster images.

Scanning resolution

Describes the density of information that a scanner can capture per inch, measured in pixels per inch (ppi) or dots per inch (dpi). Also called input resolution.

Scitex

An export format that saves drawings in a 32-bit color format that can be processed or modified for output by high-end image setters and film recorders. SCITEX is ideal for color-separated images because it is a native, 32-bit CMYK format.

SCODL

Scan Conversion Object Description Language. A file format used by film recorders to make slides. CorelDRAW can export files in SCODL (.SCD) format.

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.

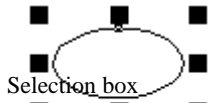
CorelDRAW also provides an Auto-panning feature that automatically scrolls the Drawing Window when you drag beyond its borders.

Segments

Lines or curves between nodes in a curve object.

Select

To choose either an object with the Pick tool or a node with the Shape tool. Selected objects display eight handles; selected nodes display control points. After an object is selected, you can choose a command or perform an action to edit the object.
See Control point.



Selection box

An invisible rectangle with eight visible handles that appears around any object you select with the Pick tool. By dragging individual handles on an object's Selection box (also called a Highlighting box), you can scale or stretch the object.

When you move or otherwise transform an object or mask, a dotted rectangle representing the Selection box appears in place of the object.

Serif

The short strokes at the ends of individual letters in fonts such as Times Roman and Bookman. Sans serif fonts such as Arial and Helvetica lack these strokes.

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).

Service bureau

In commercial printing, a commercial business that is separate from the printer and prepares documents and artwork for commercial printing. Generally, a service bureau will be able to prepare halftones, separations, and proofs using high-resolution PostScript devices.

Simple Wireframe view

One of CorelDRAW's five view quality settings. These settings control the way drawings are displayed on your monitor. Simple Wireframe view shows objects as outlines, and hides fills, extrusions, contours, and intermediate blend shapes. Simple Wireframe view also shows monochrome bitmaps. Editing a drawing in Simple Wireframe view is faster because only the object outlines need to be refreshed.

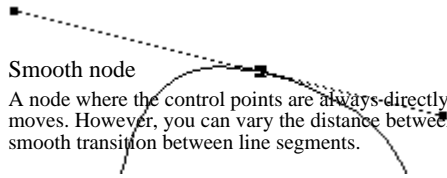
The view quality settings have no effect on the actual size of a drawing, only on how the drawing is displayed on the monitor.

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.



Smooth node

A node where the control points are always directly opposite each other. When you move one of these control points, the other also moves. However, you can vary the distance between the control points and the node independently. Smooth nodes produce a smooth transition between line segments.

Snap

To force an object that is being drawn or moved to align automatically to a point on the grid, a guideline, or to another object.

Snap points

Snap points on objects act as points of attachment for connector lines, dimension lines and when enabled to other objects. The exact location of these snap points depends on the object. When Snap to Objects is enabled, every point on every object takes on a gravitational effect, attracting other objects you draw or move nearby.

Source file

The file that contains information that is being embedded or linked using Object Linking and Embedding (OLE).

Spectral power distribution

The power of each wavelength in a source of white light. Because white light consists of all wavelengths, we can create a spectral signature based on a measurement of each wavelength.

Spectral signature

The power of each wavelength measured individually in a reflective or radiant object.

Spectrophotometer

An instrument that measures the spectral reflectance of an object. Used for both monitor and printer calibration. Also used to sample colors for use in graphics applications.

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.

Spread

A type of trap that is created by extending the foreground object into the background object. CorelDRAW provides both an Overprint feature that lets you create a spread manually, and an Autotrapping feature that can create a spread automatically.

Square fountain fill

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

Stacking order

The sequence in which objects are created in the Image Window. This order determines the relationship between objects and, therefore, the appearance of your image. The first object you create appears on the bottom; the last object appears on the top. You can use the Order commands to place the objects where you want them; however, the background object always appears on the bottom and cannot be reordered.

Start node

The large square that appears at the beginning of an open path when you select the path with the Shape tool. The start node is larger than the end node.

Status Bar

An on-screen display area that shows information about such things as objects, ongoing operations, and mouse position. You can specify the Status Bar's contents, appearance, and location within the Application Window.

Stretch

To size an object horizontally or vertically. Stretching changes the size of an object in one direction only, as opposed to sizing, where the aspect ratio (the ratio of height to width) is maintained.

Style template

A collection of styles that work together to govern the overall appearance of a drawing. Every CorelDRAW drawing is based on a template. You can choose a preset template or create your own custom template.

Styles

A set of attributes that controls the appearance of a specific type of object. There are three basic style types: Graphic styles, Artistic text styles, and Paragraph text styles. You can use the styles in any one of the templates provided with CorelDRAW or create and save your own custom styles.

Subpath

Paths that are part of a single object. You can create an object that has several subpaths by using the Combine command in the Arrange menu.

Subscript

Characters that are positioned below the baseline of the other characters in a line of text. In the following graphic, (1) indicates subscript text.

Subtractive color model

A color model, such as CMYK, that creates color by subtracting wavelengths of light reflected from an object. For example, a colored ink appears blue if it absorbs all colors except blue.

Superscript

Characters that are positioned above the baseline of the other characters in a line of text. In the following graphic, (1) indicates superscript text.

Swap disk

A swap disk is hard drive space used by software applications to store temporary files not currently in use. CorelDRAW provides an option for selecting two swap disks. This artificially increases the amount of memory available on your system. It also makes CorelDRAW use the space in bigger increments than Windows.

Swatch

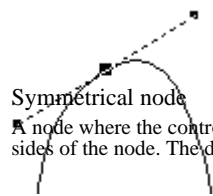
One of a series of solid-colored patches that is used as a sample when selecting color. A printed booklet of swatches is called a swatchbook. Swatch also refers to the colors contained in the Color Palette.

Swatchbook

A book containing printed patches of solid color that represent the collection of colors available from a color-matching system. It is used to compare and select colors.

Symbol

A predesigned curve object. Symbols are vector objects that can be edited like other objects.



Symmetrical node

A node where the control points are always directly opposite each other. Symmetrical nodes produce the same curvature on both sides of the node. The distance between the node and each control point is always the same.

Tab

A set amount of space that is inserted in a line of text when you press TAB.

TAC

Total Area Coverage. In commercial full-color printing, TAC is a measure of the amount of ink applied by a printing press. In the CMYK printing process, TAC can range from 400% (all inks at full intensity) to 0% (no inks/plain paper). However, commercial printers will rarely allow a TAC of higher than 300%.

Template
See Style template.

Text styles or variations

Variations within a typeface or font. Some common styles include Roman (regular or normal), bold, italic, and bold italic.

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.

Tick divisions

Evenly spaced division marks found between markers ("ticks") on the Horizontal and Vertical rulers. You can use the Rulers page in the Options dialog box to specify whether you want 6, 8, or 10 division marks between each tick.

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.

Tints

Lighter shades of a spot color that are created by adjusting the percentage tint value in either the Outline Color or the Uniform Fill dialog box.

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.

Tone curve

A color grid that displays the dynamic ink curves used in duotone conversion. The horizontal plane, or x-axis, displays the 256 possible shades of gray in a grayscale image (0 is black; 256 is white). The vertical plane, or y-axis, illustrates the intensity of an ink (from 1 to 100 percent) that is applied to the corresponding grayscale values.

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.

TOYO COLOR FINDER palette

Colors that are available through the TOYO 88 Color Finder system. The range of colors includes those created using TOYO process inks and those that are reproduced using TOYO standard inks. These colors are defined using the Lab color mode and are converted to RGB for display and to CMYK for printing.

Tracing

Following the outline of a bitmap to turn it into a vector-based graphic that can be edited without distortion.

Transformation

Changing an object's orientation or appearance without altering its basic shape. Types of transformations include positioning, rotating, scaling, mirroring, sizing, and skewing.

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.

Trim

To reshape an object by removing the area that is overlapped by another object. The object you trim retains its fill and outline attributes but has the overlapping area removed.

True color

A term referring to digital RGB color that is composed of 24-bits, or 16.7 million colors.

TrueDoc

A font technology that allows you to save a font used in a drawing with the file. TrueDoc allows those who don't have a particular font installed on their computer to open the drawing with editable text. Otherwise, CorelDRAW will convert the text to curves and the person opening the document will be unable to edit the text.

TrueType fonts

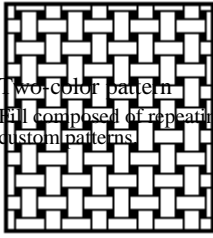
Fonts that print as vectors or bitmaps depending on the capabilities of your printer. TrueType fonts print as they appear on screen and can be resized to any height.

TRUMATCH Colors

A color-matching system for specifying process colors. The TRUMATCH color system is based on the CMYK color model and, therefore, extra 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).

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 Core!TUTOR button on the Toolbar or by clicking Help, Core!TUTOR.



Two-Color pattern

Fill composed of repeating bitmap images. CorelDRAW supplies a collection of two-color patterns to which you can add your own custom patterns.

Two-point perspective

An effect created by lengthening or shortening two adjacent sides of an object to create the impression that the object is receding from view in two directions. You can create two-point perspective by using the Add Perspective command in the Effects menu.

Type Assist

A feature that automatically displays the full form for abbreviations as you type. You can use Type Assist to capitalize words or to correct common spelling and typographic errors automatically. For example, Type Assist can replace "asap" with "as soon as possible" and "hte" with "the."

Typeface

A set of numbers, letters, and symbols of a single design, such as Avant Garde, Garamond, or Bookman. Most typefaces are available in different variations or type styles. Some common styles include Roman (regular or normal), bold, italic, and bold italic.

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.

Uniform fill

A type of fill that is used to apply a single, solid color to your image.

In CorelDRAW and Corel PHOTO-PAINT, Uniform Fill colors can be chosen from the on-screen Color Palette, Select Color dialog box, or the Color Roll-Up.

See also [Fill](#).

Undercolor removal (UCR)

In color printing, a technique that reduces the amount of cyan(C), magenta(M), and yellow(Y) ink in shadows and neutral areas of an image by replacing them with an appropriate amount of black. This reduces the total area coverage (TAC) of the ink. TAC is defined as the sum of the dot percentages of all four inks (CMYK) that contribute to a printed color.

Another technique, called Gray Component Replacement (GCR), also substitutes black for CMY inks, but does so over a greater color range.

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.

Vanishing point

A marker that appears when you select either an extrusion or an object to which perspective has been added. With an extrusion, the vanishing point marker indicates either the depth (parallel extrusion) or the point at which the extruded surfaces would meet if extended (perspective extrusion). With the Perspective effect, the marker indicates the point (or points) at which the nonparallel lines would meet.

In both cases, the vanishing point is indicated by an X.

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.

Vector pattern

Also called a full-color pattern. A picture composed of lines and fills instead of dots of color like a bitmap. These pictures are smoother and more complex than bitmap images and are generally easier to manipulate.

You can select a vector pattern from a variety of pregenerated patterns that are included with CorelDRAW, or import any CorelDRAW file to use as a vector pattern. Unlike two-color and four-color bitmap patterns, there is no limit to the number of colors that can be included in a vector pattern.

Visual selector

A graphic representation of a color model that includes an indicator for selecting colors.

VRML

Virtual Reality Modeling Language. A file format for importing and exporting three-dimensional models.

Weight

The thickness of outlines you assign to objects by using the Outline tool. Sometimes used to refer to different type styles (e.g., normal, light, or bold).

Weld

A feature that allows you to join several objects to create one object with a single outline.

White point

In monitor calibration white point is the color of "pure" white (RGB 255:255:255) on your monitor, expressed as an absolute temperature (in degrees Kelvin). Adjusting the white point of your monitor allows you to ensure that on-screen colors appear accurately given the lighting in your work environment.

See also [Color Temperature](#).

Wireframe view

A view setting that controls the way drawings are displayed on your computer screen. In Wireframe view, objects display in skeleton form without fills or outlines. Because the screen redraws faster in this view, you may want to use it when you for edit complex drawings.

The view-quality settings have no effect on the actual size of a drawing, only on how the drawing is displayed on the monitor.

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.

WMF

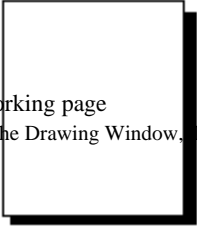
The filename extension for a Windows Metafile. Corel applications can import and export .WMF files.

Word spacing

The space between words. Word spacing can be varied to increase or decrease the space between words.

Working page

In the Drawing Window, the rectangle with the drop shadow that represents the printable area of your drawing.



WPG

The filename extension for Corel WordPerfect graphics files that are in vector-graphic format. CorelDRAW can import and export these files. When importing or exporting this format, note that .WPG files can contain bitmaps as well as vector graphics.

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.

X-height

The main body of a lowercase letter. The x-height is equal to the height of a lowercase x. In the following graphic, (1) indicates the x-height.

YIQ

A color model used in television broadcast systems (North American video standard - NTSC). Colors are split into a luminance value (Y) and two chromaticity values (I and Q). On a color monitor, all three components are visible; on a monochrome monitor, only the Y component is visible. The square, two-dimensional visual selector defines the I and Q values, and the vertical visual selector defines the Y value. All values are scaled from 0 to 255.

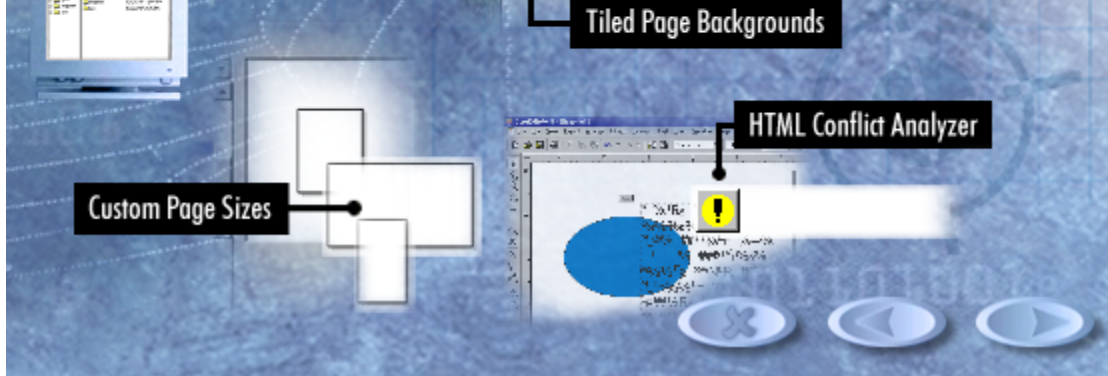
Zoom

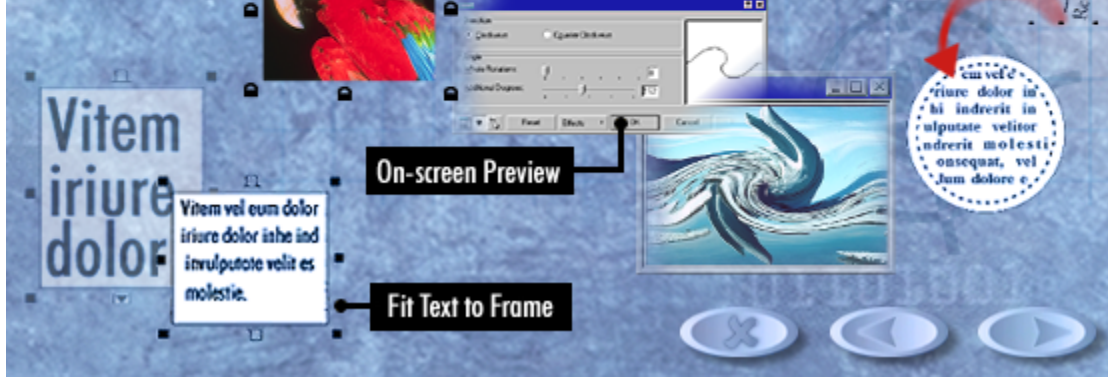
To enlarge or reduce the viewing size of a document onscreen. Zooming has no effect on the document; rather, zooming is much like moving toward or away from a picture to get a better look at it.

New features

- Productivity and Performance
- Interactive Tools
- Internet Features
- Text, Bitmap and Special Effects
- Color and Printing
- Object/Document/File Management







Working with three-dimensional models

Working with three-dimensional models

Three-dimensional (3D) models can add interesting design elements to your drawing. You can import existing 3D models saved as QuickDRAW Meta Files (.3DMF), QuickDRAW Binary 3D Files (.B3D) or Virtual Reality Modeling Language (.WRL) files directly into your drawing and manipulate them in the 3D Viewport. For example, you may want to position the model, change camera settings, or add a light source to create different effects before using it in your drawing.

Because you are working in three dimensions, you can view your model from any angle and at any degree of magnification. When you work with 3D models in CorelDRAW, you are viewing the models through a camera. You can change the position, lens magnification, and rotation properties of the camera to get a different view of your model.

3D models are rendered as two-dimensional (2D) bitmaps for use in your drawing. You can activate the 3D Viewport to edit the model at any time.

button ,AL(OVR Working with threedimensional models;',0,"Defaultoverview",.) [More Detailed Information](#)

Importing 3D models

Importing 3D models

Import filters are essentially translators that stand between applications, accommodating a two-way communication channel. If you want to read a file that has a non-native format, you must import that file or open it using a filter.

Since the 3D file format is not native to CorelDRAW, 3D models must be imported onto the Drawing Page. CorelDRAW supports .3DMF (Quick DRAW Meta File), .B3D (QuickDRAW Binary 3D File) and .WRL (Virtual Reality Modeling Language) file formats for importing 3D models.

button „AL(OVR Working with three-dimensional models;’,0,“Defaultoverview”,) [Related Topics](#)

Importing 3D models

You can import 3D models into a drawing using the Scrapbook or the Import dialog box.

To import a 3D model using the Scrapbook

1. Click the 3D Models tab in the Scrapbook.
2. Drag the file that you want to import to the Drawing Page.

To import a 3D model using the Import dialog box

1. Click File, Import.
2. Choose the 3D Model format from the Files Of Type list box.
3. Open the folder where the file is stored.
4. Do one of the following:
 - Click the file you want to import.
 - Type the name of the file you want to import in the File Name box.
5. If you want to preview the file, enable the Preview check box.
A thumbnail of the image appears in the Preview window.
6. Click the Import button.
7. Position the cursor where you want to place the model.
8. Click on the Drawing Page to place the model.

The 3D Viewport

The 3D Viewport

You can manipulate 3D models within CorelDRAW in the 3D Viewport. The 3D Viewport is opened by importing a new 3D model into a drawing or by double-clicking a rendered model on the Drawing Page. When you are working in the 3D Viewport, the Toolbox contains a number of tools to help you work with 3D models. The Property Bar also changes to reflect the tool that you are using.

The 3D Viewport lets you translate and rotate your model, add cameras and lights, and change settings for the rendered image. It includes the following design aids, accessible from the 3D Viewport Property Bar, to help you manipulate models:

- The [grid](#)
- The [coordinate widget](#)
- The [Display Light Objects button](#)

button ,AL(^OVR Working with threedimensional models;',0,"Defaultoverview",) [Related Topics](#)

Positioning the 3D Viewport

You can move the 3D Viewport to any location in the Drawing Window.

To position the 3D Viewport in the Drawing Window

- Click the diagonal lines that border the 3D Viewport, and drag the 3D Viewport to a new location.

button ,AL(^PRC The 3D Viewport;',0,"Defaultoverview",) [Related Topics](#)

Resizing the 3D Viewport

The 3D Viewport can be resized to accommodate different model sizes.

To resize the 3D Viewport

- Drag one of the corner selection handles inward to decrease the size of the 3D Viewport or outward to increase its size.

button ,AL(^PRC The 3D Viewport;', 0, "Defaultoverview",) [Related Topics](#)

Editing 3D models

You can activate the 3D Viewport to make changes to a rendered 3D model at any time.

To edit a rendered 3D model

- Double-click the model.

button ,AL(^PRC The 3D Viewport;',0,"Defaultoverview",) [Related Topics](#)

Manipulating 3D models

Manipulating 3D models

Working in three dimensions means that you can move and rotate models to situate them precisely within your image. You can combine model manipulation with camera navigation and light settings to create a unique view of a 3D model to use in your drawing.

button ,AL(`OVR Working with threedimensional models;',0,"Defaultoverview".) [Related Topics](#)

Positioning 3D models

You can move a 3D model to any position within the 3D Viewport workspace.

To position a 3D model

1. Select the model with the Object Select tool.
2. Drag the model to a position along the x- or y-axis.

Note

- Hold down CTRL while dragging the model to move it along the z axis.

button ,AL(PRC Manipulating 3D models;' 0,"Defaultoverview",) [Related Topics](#)

Rotating 3D models

You can rotate a 3D model to view a different side.

To rotate a 3D model

1. Select the model with the Object Rotate tool.
2. Drag the rotation widget handles to rotate the model.

Note

- You can also move the camera to view a different side of the model.

button „AL(PRC Manipulating 3D models;' 0,"Defaultoverview",) Related Topics

Using cameras

Using cameras

Cameras provide viewpoints for the 3D Viewport and for renderings. You can position the cameras to give you the best view for working. Because you are working in three dimensions, you can view your scene from any angle and at any degree of magnification. The camera position and settings help determine the scale and framing of the model.

There are two defined cameras in the 3D Viewport. The default camera view can be manipulated using the camera navigation tools. The final rendering of the model to bitmap is taken through this camera.

The Director camera offers several fixed views for fitting the entire model, including lights, into the 3D Viewport. You can choose from Front, Back, Top, Bottom, Right and Left fixed views as well as the Director view, which fits the model into the 3D Viewport workspace using the default camera view settings.

button „ALC(OVR Working with threedimensional models;', 0, "Defaultoverview",.) [Related Topics](#)

Changing the camera lens magnification

You can zoom a 3D model by changing the camera lens magnification. This does not physically move the camera towards or away from the model.

To change the camera lens magnification

1. Click the [Camera Zoom tool](#).
2. In the 3D Viewport, click and hold the mouse button and do one of the following:
 - Slide the mouse upwards vertically to zoom in.
 - Slide the mouse downwards vertically to zoom out.

Tip

- The Zoom Property Bar has a number of preset lens magnification settings for your use.

button ,AL(PRC Using cameras;', 0,"Defaultoverview",) [Related Topics](#)

Positioning the camera

You can view a 3D model from a different angle by changing the camera's position along the x and y axes. This is called sliding. You can also move the camera towards or away from the model along the z axis.

To position the camera along the x- and y-axes

1. Click the [Camera Slide tool](#).
2. In the 3D Viewport, click and drag to slide the camera along the xy plane.

To position the camera along the z-axis

1. Open the [Camera Tools flyout](#) and click the [Camera Walk tool](#).
2. In the 3D Viewport, click and hold the mouse button and do one of the following:
 - Move the mouse upwards vertically to walk towards the model.
 - Move the mouse downwards vertically to walk away from the model.

button ,AL(^PRC Using cameras;', 0,"Defaultoverview",) [Related Topics](#)

Changing the camera direction

You can view a 3D model from a different angle by pointing the camera in a different direction. This is called panning.

To change camera direction

1. Open the Camera Tools flyout and click the Camera Pan tool.
2. In the 3D Viewport, click and drag to change the direction of the camera.

button ,AL(\PRC Using cameras;',0,"Defaultoverview",) Related Topics

Rotating the camera

Rotating the camera allows you to view 3D models from any angle.

To rotate the camera

1. Open the Camera Tools flyout and click the Camera Rotate tool.
2. Drag to rotate the camera.

button ,AL(^PRC Using cameras;',0,"Defaultoverview",) Related Topics

Changing the camera view

You can work with the default Camera View or use a fixed Director View to fit the model into the 3D Viewport workspace.

To change to Director View

- Open the Director View flyout and click a preset view (Front, Back, Top, Bottom, Left, Right, or Director).

To change to Camera View

- Click the Camera View button on the 3D Viewport Property Bar.

button ,AL(^PRC Using cameras;', 0,"Defaultoverview",) Related Topics

Using lights

Using lights

To enhance realism and 3D effects, light sources can be created in your model. In fact, lighting is necessary for the same reasons it is required in photography — nothing can be seen without it! A good set of lighting conditions is an important factor in creating high-quality artwork. The same model rendered under different light can provide strikingly different results. For example, rendering with all lighting at zero brightness is like taking a photograph without a flash at the bottom of a coal mine. Conversely, too much lighting washes out subtle effects.

3D models are imported into CorelDRAW including any lights that existed when the file was created. You can add as many lights as you want, but as the number increases, so does the time it takes to render your final illustration. Most scenes can be lit with one, two, or at most three well-placed lights. You can choose from several different types of lights to create the desired effect.

Ambient

Ambient light is uniform. It has no specific origin and casts no shadows. It is the equivalent of daylight in a real-world scene. Ambient light radiates in every direction, has no position, and no source of origin.

Spot

A Spot light is a special object that casts light in a specific direction. The light rays of a spot light diverge based on parameters that you set.

Distant

A Distant light originates from a source that cannot be seen, far away from your model. The rays from a Distant light are parallel as they hit your model.

Point

A Point light is a special object that casts light in all directions.

button „AL(OVR Working with threedimensional models;', 0, "Defaultoverview",) [Related Topics](#)

Adding lights

You can choose from several different types of lights to create the effect you want. After you add a light, you can customize its settings using the Illumination dialog box.

To add a Point light

- Click the [Add Point Light button](#) on the 3D Viewport Property Bar.

To add a Spot light

- Click the [Add Spot Light button](#) on the 3D Viewport Property Bar.

Note

- Light setting changes are applied directly to the model for previewing.

button ,AL(^PRC Using lights;',0,"Defaultoverview",) [Related Topics](#)

Setting ambient light

Ambient light allows you to view 3D models that do not have any specific lights. It is the equivalent of environmental light, which is needed to be able to see.

To set ambient light

1. Click the Distant/Ambient button on the 3D Viewport Property Bar.
2. In the Illumination dialog box, click the Ambient tab.
3. Enable the On check box.
4. Click the Color button to set the color for the ambient light.
5. Move the Brightness slider to set the brightness.

For deeper shadows and high contrast with lit areas, use a lower Ambient light setting. As you increase the brightness of Ambient light, the intensity of shadows and other effects generated by your other lights decreases. This "flattens" the image. To rely exclusively on your other lights, set Ambient light to zero. For example, to create the dramatic effect of a spot light on a theater stage, you would use no Ambient light.

Note

- Light setting changes are applied directly to the model for previewing.

button ,AL(^PRC Using lights;', 0,"Defaultoverview",) [Related Topics](#)

Positioning lights

Light position is of great importance to the final rendering of your model.

To position a light

1. Select the light with the [Object Select tool](#).
2. Click one of the handles, and drag the light to its new position.

Note

- Light setting changes are applied directly to the model for previewing.

button „ALC PRC Using lights;’, 0, "Defaultoverview",) [Related Topics](#)

Rotating Spot lights

You can rotate Spot lights for different effects.

To rotate a Spot light

1. Select the light with the Object Rotate tool.
2. Click one of the rotation widget handles and drag to rotate the light.

Note

- Light setting changes are applied directly to the model for previewing.

button ,AL(\PRC Using lights;',0,"Defaultoverview",) Related Topics

Setting light properties

You can change light properties such as color, brightness, and shadows.

To set light properties

1. Select the light with the Object Select tool.
2. Click the Properties button on the Light Property Bar.
3. In the Illumination dialog box, change light settings as desired.

Note

- Light setting changes are applied directly to the model for previewing.

button „AL(PRC Using lights;', 0, "Defaultoverview",.) Related Topics

Rendering 3D models

Rendering 3D models

Rendering captures a view of your 3D model and saves it as a 2D image, much like taking a snapshot using the light and camera settings that you have specified. If the rendering does not turn out quite right, you can double-click the model to invoke the 3D Viewport for further editing.

After it has been rendered, the 3D model is displayed as a bitmap that you can manipulate like any other model on the Drawing Page. You can position, size, and scale the rendered bitmap, but you cannot rotate it. You can return to the 3D Viewport at any time to edit the 3D model. Bitmap effects are disabled unless you convert the image to a true bitmap using the Convert to Bitmap command, in which case the 3D model can no longer be edited.

button ,AL(OVR Working with three-dimensional models;', 0, "Defaultoverview".) [Related Topics](#)

Setting the render quality

The render quality determines the resolution of the final image as well as the amount of time it takes to render the image.

To set the render quality

1. Click the Render Settings button on the 3D Viewport property bar.
2. Choose a render quality setting from the Display box.

button ,AL(PRC Rendering 3D models;', 0,"Defaultoverview",) Related Topics

Rendering images

Rendering a 3D image converts it to a 2D bitmap for use in your drawing.

To render an image

- Click outside the 3D Viewport.

Note

- If you are not satisfied with the rendered image, double-click the bitmap to open the 3D Viewport and modify the 3D model.

button ,AL(^PRC Rendering 3D models;',0,"Defaultoverview",) [Related Topics](#)

Working with bitmaps

Working with bitmaps

Bitmaps are graphics composed of pixels — dots on a computer screen that combine to form an image. Unlike vector graphics, where shapes are represented as a series of lines and curves that can be easily resized without loss of quality, bitmaps have a fixed resolution. In other words, a bitmap looks best when you display or print it at its original size. Enlarging the bitmap appears to enlarge each pixel because extra pixels are added, making the graphic look jagged and distorted. Reducing the size of the bitmap results in the elimination of pixels to shrink the bitmap to its new size.

Vectors, on the other hand, are defined mathematically as a series of points joined by lines. Graphical elements in a vector file are called objects. Each object is a self-contained entity with properties such as color, shape, outline, and size included in its definition. For more information, see "[Understanding vector and bitmap images.](#)"

Although CorelDRAW is a vector-based program, it does allow you to import bitmaps and incorporate them into your illustrations. You can also convert and export drawings you create in CorelDRAW as bitmaps, for use in other programs.

Since a bitmap is created as a collection of arranged pixels, its parts cannot be manipulated (e.g., moved) individually. The color and shape appear continuous when viewed from a greater distance. Once imported, the Bitmap Color Mask Roll-Up lets you choose specific colors that you want to hide or show.

button „ALC^OVR1 Working with bitmaps;',0,"Defaultoverview",) [Related Topics](#)

Importing, selecting, and manipulating bitmaps

Although CorelDRAW is a vector-based program, it does allow you to import bitmaps and incorporate them into your illustrations. Importing allows you to use a file that was not created in CorelDRAW. CorelDRAW accepts many different bitmap file formats for import: .TIF, .BMP, and .GIF to name a few.

Before you can manipulate a bitmap in CorelDRAW, you must first select it. The method you use to select bitmaps depends on the view in which you are working.

Prior to importing a bitmap, you can crop it. By cropping bitmaps, you reduce the visible area of an imported bitmap. You can also rotate and skew bitmaps just as you would any other CorelDRAW object.

Note

- When CorelDRAW imports 16-color bitmaps, they are automatically converted to 256 colors.

button ,AL(OVR1 Working with bitmaps;',0,"Defaultoverview",) [Related Topics](#)

Importing and cropping a bitmap

To use a bitmap in a CorelDRAW graphic, you must import the bitmap. CorelDRAW accepts many bitmap file formats for import: .TIF, .BMP, and .GIF to name a few. You can import multiple files simultaneously and place them in your drawing one at a time.

Prior to importing a bitmap, you can crop it. Cropping involves cutting away unwanted areas without affecting the resolution of what remains. When you crop a bitmap using the Crop Bitmap dialog box, the imported bitmap consists only of the area in the cropping frame. This helps keep your file size more manageable.

If you are not certain how much you want to crop the bitmap, you can wait to crop it after it is imported. Once it's imported, you can crop the bitmap more precisely using the Shape tool.

To import a bitmap

1. Click File, Import.
2. Choose a file format from the Files of Type box.
3. Choose a drive and folder where the files is stored from the Look In list box.
4. Double-click the folder where the file is stored.
5. Double-click the file.
6. Position the import placement start cursor at the desired location and do one of the following:
 - Click to place the bitmap in its original size.
 - Drag to place the bitmap. Use the import placement end cursor to position the image.
 - Hold down ALT then drag to create a non-proportional bitmap. Remember to release the mouse button before ALT.

To import multiple bitmaps

1. Follow steps 1 to 4 from the previous procedure.
2. Hold down CTRL and select the files you want to import non-sequentially from the list. Use SHIFT to select a series of files.
3. Click Import.
4. Position the import placement start cursor at the desired location, and do one of the following:
 - Click to place the bitmap in its original size.
 - Drag to place the bitmap. Use the import placement end cursor to position the image.
 - Hold down ALT then drag to create a non-proportional bitmap. Remember to release the mouse button before ALT.
5. Repeat step 4 for each bitmap.

To crop a bitmap before importing

1. Click File, Import.
2. Choose Crop from the list box that appears to the left of the Options button.
3. Follow steps 2 to 5 from the "To import a bitmap" procedure.
4. When the Crop Image dialog box opens, do one of the following:
 - Drag a corner handle on the cropping frame to crop in two directions (i.e., horizontally and vertically).
 - Drag a side handle to crop in one direction (i.e., horizontally or vertically).
5. Select a unit type from the Units list.
6. Type values in the Top and Left or Width and Height boxes if you want your cropping to be more precise.
7. Click OK.
8. Position the import placement start cursor at the desired location and do one of the following:
 - Click to place a bitmap in its original size.
 - Drag to place the bitmap. Use the import placement end cursor to position the image.
 - Hold down ALT then drag to create a non-proportional bitmap. Remember to release the mouse button before ALT.

Tip

- To recrop the bitmap, click the Select All button in the Crop Image dialog box.

button ,AL(\ PRC Working with bitmaps;',0,"Defaultoverview",) [Related Topics](#)

Cropping bitmaps after importing

You can crop bitmaps after importing them into CorelDRAW. This feature is very powerful, as you can add nodes, remove nodes, convert lines to curves, and more, creating all kinds of interesting effects. For more information, see "[Drawing and shaping objects](#)."

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To crop a bitmap after you import it

1. Open the [Shape Edit flyout](#), and click the [Shape tool](#).
2. Select the bitmap with the Shape tool.
3. Drag the bitmap's nodes to change the shape of its outline.

Hold down CTRL while you drag a node to allow only horizontal or vertical movement from the node's original location.

To recrop the bitmap

- Delete all of the nodes on the outline path by selecting the nodes with the Shape tool and pressing DELETE. CorelDRAW automatically recreates the original bitmap outline.

Tip

- You can select all the nodes by holding down SHIFT and CTRL.

button ,ALC PRC Working with bitmaps;',0,"Defaultoverview",) [Related Topics](#)

Working with linked bitmaps

You can link bitmaps when importing them into CorelDRAW. This feature lets you add bitmaps to your drawing while reducing the size of your file. The bitmap that appears is a thumbnail representation of the image that resides in another location. CorelDRAW includes options on updating the bitmap and resolving the link to a bitmap.

To link a bitmap to your drawing

1. Click File, Import.
2. Choose a file format from the Files of Type box.
3. Choose a drive and folder where the files is stored from the Look In list box.
4. Double-click the folder where the file is stored.
5. Select the file name.
6. Enable the Link bitmap externally box.
7. Click the Import button.
8. Position the import placement start cursor at the desired location and do one of the following:
 - Click to place the bitmap in its original size.
 - Drag to place the bitmap. Use the import placement end cursor to position the image.
 - Hold down ALT then drag to create a non-proportional bitmap. Remember to release the mouse button before ALT.

To update a linked bitmap

1. Select a linked bitmap with the Pick tool.
2. Click Bitmaps, Update From Link.

To resolve a linked bitmap

1. Select a linked bitmap with the Pick tool.
2. Click Bitmaps, Resolve Link.

button ,AL(^ PRC Working with bitmaps;',0,"Defaultoverview",) Related Topics

Selecting bitmaps

You must select a bitmap before you can manipulate it. The method you use to select bitmaps depends on the view in which you are working. For example, Enhanced mode displays what the bitmap will look like when it's printed; Simple Wireframe, on the other hand, shows only an outline of the bitmap.

To select a bitmap...

Do this...

In Draft, Normal, or Enhanced mode

Using the Pick tool, click anywhere on the bitmap.

In Simple Wireframe or Wireframe view

Using the Pick tool, click the outline box that encloses the bitmap.

Note

- You can also marquee select a bitmap in any mode.

button ,AL(^PRC Working with bitmaps;',0,"Defaultoverview",) Related Topics

Rotating and skewing bitmaps

You can rotate and skew bitmaps just as you would any other object. To ensure fast screen redrawing times, CorelDRAW displays the bitmap as a gray rectangle in Wireframe view and Simple Wireframe view. In Draft mode the bitmap displays at a lower resolution (128 x 128 pixels per inch), which helps to increase the screen's redrawing speed. In Normal mode and Enhanced mode, the bitmap is displayed at a higher resolution, which may increase the time required to redraw the bitmap on screen.

To rotate and skew bitmaps

1. Select the bitmap with the Pick tool.
2. Click the bitmap again to display the rotating and skewing handles.

The Center Of Rotation marker appears in the middle of the box.

3. Do one or more of the following:

- To rotate, drag one of the corner arrows in a circular motion.
- To skew horizontally, drag one of the horizontal skew arrows (the straight vertical arrows that appear at the midpoints of the object) left or right.
- To skew vertically, drag one of the vertical skew arrows (the straight horizontal arrows that appear at the mid-points of the object) up or down.

Tip

- Hold down CTRL while dragging or skewing to constrain movement to 15-degree increments. Release the mouse button before releasing CTRL to maintain the increments.

button ,AL(^ PRC Working with bitmaps;',0,"Defaultoverview",) Related Topics

Tracing bitmaps

Tracing bitmaps

Bitmaps are images made up of a series of individual dots (pixels). The major drawback with bitmaps is their fixed resolution — a limitation that can result in the deterioration of image quality when bitmaps are scaled to different sizes. Vector graphics, on the other hand, can be modified with no loss of quality. For this reason, you can create vector copies of your bitmap images by tracing the bitmaps.

There are three ways to trace imported bitmaps in CorelDRAW: using a program called Corel OCR-TRACE (which is included with the CorelDRAW suite), by automatic tracing using the Autotrace feature, or by manual tracing using the Freehand or Bezier tools.

Corel OCR-TRACE lets you automatically trace bitmaps at high speeds and save them in a vector format that is suitable for CorelDRAW.

CorelDRAW provides an autotracing feature that creates vector shapes from portions of a bitmap. With autotracing, you can trace an imported bitmap by clicking an area of high contrast within the bitmap using the Freehand tool. You can set the autotrace feature to create an outline that matches the edge of contrasting colors in a bitmap tightly (producing many nodes along the path) or loosely (producing a less accurate path with fewer nodes).

You can also trace imported bitmaps manually using the Freehand or Bezier tools. Manual tracing is faster and easier than autotracing if the imported bitmap contains multiple subjects with no abrupt changes in brightness levels or colors from one pixel to the next. You don't have to be an experienced draftsman to trace a bitmap precisely; with CorelDRAW, you trace the bitmaps the way you trace objects using tracing paper. By magnifying the areas you trace and adjusting the Curve settings in the Options dialog box, you can trace quickly and still achieve accurate results.

button „ALC^OVR Working with bitmaps;', 0, "Defaultoverview".) [Related Topics](#)

Tracing bitmaps automatically

The autotracing feature in CorelDRAW lets you turn bitmaps into vector graphics that you can edit, scale, and print without distortion. In most cases, traced bitmaps do not look the same as the original bitmap. Many subtle details are lost in the process of converting them to vector objects. For more complex bitmap tracing use Corel OCR-TRACE.

Because of the way that bitmaps are constructed, many cannot be autotraced. If the cursor changes to cross hairs with a thin straight line on the right side of the horizontal cross hair, you can use the Autotrace feature. If a small wavy line accompanies the cross hairs, you cannot use the Autotrace feature. In such instances, you can trace all or portions of the image manually. For more information, see "[Tracing bitmaps manually.](#)"

You can change the way the tracing tools respond by changing the properties in the Options dialog box. For more information, see "[Controlling the behavior of the Freehand and Bezier tools.](#)"

To trace a bitmap automatically

1. Select the bitmap with the [Pick tool](#).
2. Open the [Curve flyout](#), and click the [Freehand tool](#) or [Bezier tool](#).
Notice that the pointer changes to a wand-like cursor. This is called the Autotrace pointer.
3. Position the wand of the Autotrace pointer on the bitmap and click.
A closed curve object appears, completely enclosing the contours of the bitmap.
4. Repeat step 3 until all the desired areas of the bitmap are selected.
5. With the Pick tool, click the bitmap outside one of the closed curves.
6. Press DELETE to remove the bitmap and view your work.
Autotrace produces a rough approximation of your bitmap.

button ,AL(\PRC Tracing bitmaps;', 0, "Defaultoverview",) [Related Topics](#)

Tracing bitmaps manually

You don't have to be an experienced draftsman to trace a bitmap with precision in CorelDRAW. Using the Zoom tool to magnify the areas you trace and adjusting the Curve settings in the Options dialog box (accessed by double-clicking the Freehand or Bezier tool), you can trace quickly and still achieve accurate results.

To see the paths more clearly, switch to Wireframe view or Simple Wireframe view.

To trace a bitmap manually

1. Click a blank spot in the Drawing Window to ensure that the bitmap is not selected.
This prevents the Freehand or Bezier tool from changing to the Autotrace pointer.
2. Open the Curve flyout, and click the Freehand tool or the Bezier tool.
3. Do one of the following:
 - With the Bezier tool, position the cursor anywhere along the outline of a closed area, then trace in a series of small joined segments, placing a node every time the angle of the curve changes. This "connect-the-dots" approach avoids the jaggedness that can occur when you try to trace large areas with a single sweep of the mouse.
 - With the Freehand tool, position the cursor anywhere along the outline of a closed area, then trace using a smooth motion the way you move a pencil on paper.
4. Do one of the following to optimize your tracing further:
 - Click each spot where the object being traced curves or changes direction.
 - Use the Shape tool to manipulate the nodes and line segments to customize the trace.

Tip

- If you make a mistake while tracing, you can erase portions of the curve before you release the mouse button by pressing SHIFT as you drag the mouse backward over the line you've just drawn. Once you release the mouse button, however, this will not work.

button ,AL(\PRC Tracing bitmaps;', 0,"Defaultoverview",) Related Topics

Coloring bitmaps

Coloring bitmaps

Some bitmaps are imported into CorelDRAW as monochrome bitmaps. "Monochrome" means that the pixels have only two colors: black and white. Changing the color of the pixels in a monochrome bitmap is a quick and easy way to change the appearance of bitmaps. You can also change the appearance of bitmaps by applying halftone screens to them.

Using bitmap color masks

The Bitmap Color Mask Roll-Up lets you specify which colors in a bitmap you want to hide and which colors you want to show. When you hide colors, you let objects or backgrounds show through from behind the bitmap, thereby changing the bitmap's appearance. Hiding a color can also appear to alter the bitmap's shape. For example, if you have a bitmap with the image of a person on a black background, you can use the Bitmap Color Mask Roll-Up to hide the background. As a result, the bitmap appears to take on just the shape of the person.

You can select the colors using the Color Palette or by selecting them directly from the bitmap using the Color Selector in the Bitmap Color Mask Roll-Up. You can also adjust the tolerance for each color selected. If you increase the tolerance, CorelDRAW shows or hides a broader range of colors. For example, if you hide baby blue and increase the tolerance, CorelDRAW may also hide powder blue and navy blue.

button ,AL(OVR Working with bitmaps;', 0,"Defaultoverview".) Related Topics

Coloring monochrome bitmaps

You can change the color of the pixels in a monochrome bitmap.

To color a monochrome bitmap

1. Select the bitmap with the Pick tool.
2. Click a color on the Color Palette with the right mouse button to change the color of the foreground (black) pixels.
3. Click a color on the Color Palette with the left mouse button to change the color of the background (white) pixels.

button ,AL('PRC Coloring bitmaps;', 0, "Defaultoverview",) Related Topics

Applying a PostScript halftone screen to a bitmap

You can apply screens to bitmaps in your drawing if you're printing to a PostScript printer. The screens can create interesting special effects or ensure clearer printing. The screen's effect on the bitmap is only apparent when you print the bitmap.

While you can set PostScript screens to color bitmaps, if you are printing color separations you will want to set your screen and screen angles in the Print dialog box. For more information, see "[Setting the halftone screen frequency.](#)"

To apply a screen to a bitmap

1. Select the bitmap with the [Pick tool](#).
2. Open the [Fill Tool flyout](#), and click [Fill Color Dialog](#).
3. Click the [Fixed Palettes button](#).
4. Choose PANTONE MATCHING SYSTEM from the Type list box.
5. Click the More button
6. Choose PostScript Options from the Options list box.
7. Choose one of the options from the Type list box to set the shape of the screen.
8. Type a value in the Frequency box to set the number of lines (or other shape selected above) that appear in every inch of the screen.
9. Type a value in the Angle box to set the angle of the lines (or other shapes) that appear on the screen.

button ,AL("PRC Coloring bitmaps";,0,"Defaultoverview",) [Related Topics](#)

Hiding bitmap colors

Bitmaps, especially color bitmaps, can slow down the redraw speed of your screen—that is, the speed by which objects are rendered on the screen. Hiding the colors that are contained in a bitmap can increase the redraw speed.

To hide certain colors in a bitmap

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Bitmap Color Mask.
3. Choose Hide Colors from the list box to remove a color.
4. Enable the check box next to the color(s) that you want to hide in the bitmap.
5. Move the Tolerance slider to specify the color tolerance for each color.

As you increase the tolerance, CorelDRAW removes a broader range of colors around the color you select. For example, if you select baby blue and increase the tolerance, CorelDRAW removes pastel blue, electric blue, and so on.

6. Click the Color Selector.
7. Point to the bitmap and click the color that you want to hide. The color appears in the Bitmap Color Mask Roll-Up.
8. Click the Apply button.

button ,AL(^PRC Coloring bitmaps;',0,"Defaultoverview".) Related Topics

Displaying bitmap colors

When you display certain colors in a bitmap, you change the bitmap's appearance. Displaying a specific color lets you see where a given color has been applied.

To display certain colors in a bitmap

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Bitmap Color Mask.
3. Choose Show Colors from the list box to display a color.
4. Enable the check box next to the color(s) you want to display in the bitmap.
5. Move the Tolerance slider to specify the color tolerance for each color.

As you increase the tolerance, CorelDRAW shows a broader range of colors around the color you select. For example, if you select baby blue and increase the tolerance, CorelDRAW shows pastel blue, electric blue, and so on.

6. Click the Color Selector.
7. Point to the bitmap and click the color you want to display. The color appears in the Bitmap Color Mask Roll-Up.
8. Click the Apply button.

button ,AL(^PRC Coloring bitmaps;',0,"Defaultoverview",) Related Topics

Opening, saving, and editing bitmap color masks

The Bitmap Color Mask Roll-Up allows you to mask as many as 10 colors in a bitmap. Bitmap color masks can be saved for future use by using the Save commands listed in the Bitmap Color Mask Roll-Up's menu.

To open a bitmap color mask

1. Click **Bitmaps, Bitmap Color Mask**.
2. Click **Open Color Mask**.
3. In the Files of Type box, choose the file format of the bitmap you want to open.
Bitmap color mask files have the extension .INI.
4. Choose the drive and folder where the file is stored from the Look In list box.
5. Double-click the folder where the file is stored.
6. Double-click the file to open the bitmap.

To save a color mask

1. Click **Bitmaps, Bitmap Color Mask**.
2. Click **Save Color Mask**.
3. Choose the drive and folder where you want to save the current color mask from the Look In list box.
4. Type a name for the file in the File Name box.
5. Click **Save**.

To change the color of the color mask

1. Click **Bitmaps, Bitmap Color Mask**.
2. Choose a color from the list of colors displayed.
3. Click **Edit Color**.
4. Use the controls in the Select Color dialog box to edit the color.
5. Click **OK** to close the Select Color dialog box.
6. Click the **Apply** button.

Tip

- You can access the Bitmap Color Mask Roll-Up by selecting the bitmap with the Pick tool and clicking the Bitmap Color Mask Roll-Up button on the Property Bar.

button ,AL(\PRC Coloring bitmaps;', 0,"Defaultoverview",) Related Topics

Correcting or adjusting the tones in your image

Correcting or adjusting the tones in your image

The Color Adjustment tools, found in the Effects menu of CorelDRAW, can be used to control the relationship between the shadows, midtones, and highlights for objects in your drawing, as well as to adjust the brightness, intensity, lightness, and darkness of your colors. Use these tools to restore the detail lost in shadows or highlights, to correct underexposure or overexposure, and to generally improve the quality of your image.

Color adjustments are carried out using filters. Filters are software applications that work within CorelDRAW to carry out conversion tasks. However, these filters will not work with objects that contain colors from the PANTONE Matching System.

Color adjustment tool	What it does
Brightness-Contrast-Intensity	Adjusts the brightness, contrast, and intensity of the tones in your drawing using <u>HSB</u> values.
Color Balance	Shifts your drawing values between colors arranged in complementary pairs of the primary (RGB) and secondary (CMY) colors. This is useful for correcting color casts.
Gamma	Picks up details in low contrast drawings without significantly affecting the shadows or highlights. It does affect all the values in your image, but is curve-based so that the changes are weighted toward the midtones.
Hue-Saturation-Lightness	Adjusts the colors in your image using <u>HLS</u> values. This is useful for changing the intensity of your colors or for changing their hue entirely.
Invert	Makes a negative of your image by converting all color values to their opposites: blacks become white, blues become yellow, etc.
Posterize	Converts color ranges in your image to solid blocks of color.

For more information about the wide range of professional-quality effects that you can use to enhance or customize bitmaps, see "[Applying special effects to bitmaps.](#)"

button „AL(OVR Working with bitmaps;', 0,"Defaultoverview"), [Related Topics](#)

Adjusting the brightness, contrast, and intensity

The Brightness-Contrast-Intensity option adjusts the brightness, contrast, and intensity of the tones in your drawing using HSB values.

To adjust brightness, contrast, and intensity

1. Select the object with the Pick tool.
2. Click Effects, Color Adjustment, Brightness-Contrast-Intensity.
3. Move the sliders to adjust the levels of brightness, contrast, and intensity:
 - The Brightness slider shifts all pixel values up or down the tonal range. When you adjust the brightness, you are lightening or darkening all colors equally.
 - The Contrast slider adjusts the distance between your lightest and darkest pixels.
 - The Intensity slider brightens the lighter areas of your drawing without washing out the dark areas.
4. Click the Preview Eye button to enable automatic previewing of the effect on the vector or bitmap in the Drawing Window. Click the Reset button to restore the default settings.

Tips

- You can access the Brightness-Contrast-Intensity dialog box by selecting the vector or bitmap with the Pick tool and clicking the Adjusts Brightness, Contrast, and Intensity button on the Property Bar.
- Contrast and intensity usually go hand-in-hand, because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

button ,AL(PRC Correcting or adjusting the tones in your image;', 0,"Defaultoverview".) Related Topics

Adjusting the color balance

The Color Balance option allows you to shift the colors in your drawing between CMY and RGB color values. For example, in an RGB image, you can increase or decrease the amount of red, green, or blue tones. This filter lets you shift the colors in your image between CMY color values and RGB color values. This is useful for correcting color casts and changing the hue values for the entire drawing or a selected area. For example, if someone's face is too red in your photograph, you can shift values from red to cyan. You can also use the Color Balance filter to change the hue values for your entire image.

To shift the color balance of your drawing

1. Select the object with the Pick tool.
2. Click Effects, Color Adjustment, Color Balance.
3. Enable one or more of the following check boxes:
 - **Shadows**, adds color correction to the shadow areas of the drawing. When Shadow is disabled, the color correction does not affect these areas.
 - **Midtones**, adds color correction to the midtone areas of the drawing. When Midtones is disabled, the color correction does not affect these areas.
 - **Highlights**, adds color correction to the highlight areas of the drawing. When Highlights is disabled, the color correction does not affect these areas.
 - **Preserve Luminance**, maintains the luminance level of the drawing under the effects of color correction. This ensures that the drawing retains its original brightness level. When Preserve Luminance is disabled, the color correction affects the luminance level, i.e., the drawing is darkened.
4. Move the following Color Channel sliders to set color levels:
 - **Cyan-Red**, adds cyan or red to the drawing to correct for any color imbalance. Move the slider to the left to add cyan and to the right to add red.
 - **Magenta-Green**, adds magenta or green to the drawing to correct for any color imbalance. Move the slider to the left to add magenta and to the right to add green.
 - **Yellow-Blue**, adds yellow or blue to the drawing to correct for any color imbalance. Move the slider to the left to add yellow and to the right to add blue.
5. Click the Preview Eye button to enable automatic previewing of the effect on the vector or bitmap in the Drawing Window. Click the Reset button to restore the default settings.

Tip

- You can access the Color Balance dialog box by selecting the bitmap with the Pick tool and clicking the Balances Bitmap Colors button on the Property Bar.

button ,AL(^ PRC Correcting or adjusting the tones in your image;', 0,"Defaultoverview",) Related Topics

Adjusting gamma

Gamma is a method of tonal correction that takes the human eye's perception of neighboring values into account. For example, if you were to place a 10 percent gray circle on a black background and an identical gray circle on a white background, the circle surrounded by black appears lighter to the human eye than the circle surrounded by white, regardless of the fact that the brightness values are identical.

The Gamma effect lets you pick up detail in a low contrast drawing without significantly affecting the shadows or highlights. It affects all the values in your drawing but is curve-based so that the changes are weighted toward the midtones.

To adjust midtones using the Gamma effect

1. Select the object with the [Pick tool](#).
2. Click Effects, Color Adjustment, Gamma.
3. Move the Value slider to set a gamma curve value.
Higher values brighten midtones, while lower values darken them.
4. Click the [Preview Eye button](#) to enable automatic previewing of the effect on the vector or bitmap in the Drawing Window.
Click the [Reset button](#) to restore the default settings.

Tip

- You can access the Color Balance dialog box by selecting the bitmap with the [Pick tool](#) and clicking the [Adjusts Gamma button](#) on the Property Bar.

button ,AL("PRC Correcting or adjusting the tones in your image;', 0,"Defaultoverview",) [Related Topics](#)

Adjusting the hue, saturation, and lightness

The Hue-Saturation-Lightness option allows you to adjust the colors in your drawing using HLS values. This is useful for changing the intensity of your colors or even for changing their hue entirely.

To adjust hue, saturation and lightness

1. Select the object with the Pick tool.
2. Click Effects, Color Adjustment, Hue-Saturation-Lightness.
3. Enable a Channels button. You can choose from Master, Red, Yellow, Green, Cyan, Blue, Magenta, or Grayscale.
4. Move the Hue slider to redistribute the colors in your drawing.

The way the original colors relate to their new hues can be somewhat confusing when using the Hue slider for the first time.

Click the Preview button to see how the original drawing compares with the adjusted values.

5. Move the Saturation slider to set the strength of the colors in your drawing.
A setting of -100 results in a grayscale (black-and-white) drawing, while a setting of 100 produces vibrant, but unnatural colors.
6. Move the Lightness slider to determine the amount of white (positive values) or black (negative values) in the drawing.
7. Repeat steps 3 through 6 for each channel button.
8. Click the Preview Eye button to enable automatic previewing of the effect on the vector or bitmap in the Drawing Window.
Click the Reset button to restore the default settings.

Tip

- You can access the Hue, Saturation & Lightness dialog box by selecting the bitmap with the Pick tool and clicking the Adjusts Hue, Saturation and Lightness button on the Property Bar.

button ,AL(^ PRC Correcting or adjusting the tones in your image;', 0,"Defaultoverview",) Related Topics

Inverting colors in your drawing

The Invert option makes a negative of your drawing by converting all color values to their opposites: blacks become white, blues become yellow, etc.

To invert colors in your drawing

1. Select the object with the Pick tool.
2. Click Effects, Color Adjustment, Invert.

button ,AL(^PRC Correcting or adjusting the tones in your image;',0,"Defaultoverview".) [Related Topics](#)

Posterizing your image

The Posterize option converts color ranges in your image to solid blocks of color. This process simplifies the image by removing tonal gradations to create larger areas of flat color.

To posterize your image

1. Select the object with the Pick tool.
2. Click Effects, Color Adjustment, Posterize.
3. Move the Level slider to determine the level at which posterization begins.
The slider values range from 2 to 32. A level of 2 results in the most drastic posterization; a level of 32 has no effect at all on most drawings.
4. Click the Preview Eye button to enable automatic previewing of the effect on the vector or bitmap in the Drawing Window.
Click the Reset button to restore the default settings.

button ,AL(^PRC Correcting or adjusting the tones in your image;', 0,"Defaultoverview",) [Related Topics](#)

Resampling and editing bitmaps

Resampling and editing bitmaps

A resampled bitmap is a bitmap that has been changed either in size or resolution. You can resize the bitmap using absolute or percentage values, change the horizontal and vertical bitmap resolution (dpi), choose the processing quality of the resampled bitmap, and correct any possible bitmap distortion when you resample.

You can also choose the processing quality of the resampled bitmap. The Anti-Alias option creates a smooth, clear bitmap by removing the jagged edges from the original. The Stretch/Truncate option also corrects faults in the bitmap; it is quicker but less effective than the Anti-Alias option. The Maintain Original Size option lets you change the bitmap resolution and processing quality of the bitmap without affecting its size.

You may want to change your bitmap completely by editing it in Corel PHOTO PAINT. CorelDRAW gives you the ability to launch Corel PHOTO-PAINT to modify your image.

CorelDRAW automatically inflates your bitmap to ensure that the effect covers the entire image. Removing the automatic inflate option will truncate effects on your image. For example, if you apply a blur effect to a rectangle, the corners will be cut off. You can also manually inflate a bitmap by setting the edge value or percentage that surrounds the image.

button ,AL(OVR Working with bitmaps;', 0,"Defaultoverview",) [Related Topics](#)

Resampling bitmaps

CorelDRAW allows you to resample bitmaps in two ways: by increasing or decreasing its size, and by changing its resolution.

You can resize the bitmap using absolute or percentage values. Enabling the **Maintain Aspect** check box before resizing the bitmap maintains its original proportions. It is best to adjust the width or the height separately. In fact, if you want to maintain the integrity of the bitmap, its size should never be increased. To ensure that you don't accidentally change the bitmap's size, enable the **Maintain Original Size** check box.

Changing the resolution of a bitmap can be done using one of three techniques: by changing the horizontal and vertical bitmap resolution (dpi), by choosing the processing quality of the resampled bitmap, or by correcting for any possible bitmap distortion when you resample.

To change the size of a bitmap

1. Select the object with the Pick tool.
2. Click **Bitmaps, Resample**.
3. Choose a unit of measurement from the **Units** list box.
4. Type values in the **Width** and **Height** boxes in the **Image Size** section.

To change the resolution of a bitmap

1. Select the object with the Pick tool.
2. Click **Bitmaps, Resample**.
3. Enable the **Maintain Original Size** check box.
4. Type values in the **Horizontal** and **Vertical** boxes in the **Resolution** section.
If you have enabled the **Maintain Aspect Ratio** check box, type one value; the other value adjusts automatically.
5. Disable **Maintain Aspect Ratio** and the **Identical Values** check boxes to enter different values for the **Resolution**.
6. Enable **Anti-Alias** to produce a smoother bitmap.

Note

- To return the original size and resolution values, click the **Reset** button.

Tip

- You can access the **Resample** dialog box by selecting the bitmap with the Pick tool and clicking the Resamples the Bitmap button on the **Property Bar**.

button ,AL(^ PRC Resampling and editing bitmaps;', 0,"Defaultoverview".) Related Topics

Editing bitmaps

CorelDRAW provides access to other applications to allow you to work quickly and efficiently. You can edit any bitmap after it has been imported in to CorelDRAW by using the Edit Bitmap option. This feature lets you edit a bitmap in Corel PHOTO PAINT and then return to CorelDRAW.

To edit a bitmap

1. Select the object with the Pick tool.
2. Click Bitmaps, Edit Bitmap.
3. Use the tools provided with Corel PHOTO-PAINT to modify the bitmap.

Tip

- You can also edit the bitmap by selecting the bitmap with the Pick tool and clicking the Edit Bitmap button on the Property Bar.

button ,AL(^PRC Resampling and editing bitmaps;', 0,"Defaultoverview",) Related Topics

Inflating bitmaps

Inflating bitmaps

CorelDRAW automatically inflates your bitmap to ensure that the effect covers the entire image. Removing the automatic inflate option will truncate effects on your image. For example, if you apply a blur effect to a rectangle, the corners will be cut off. You can also manually inflate a bitmap by setting the edge value or percentage that surrounds the image.

button ,AL(`OVR Working with bitmaps;',0,"Defaultoverview",) [Related Topics](#)

Inflating bitmaps

CorelDRAW allows you to inflate bitmaps automatically or manually. When you inflate bitmaps automatically CorelDRAW adds a default border to the bitmap. To set your own border size use the manual inflation option.

To set the auto inflate bitmap option

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Inflate Bitmap, Auto Inflate Bitmap.

A check mark appears next to the Auto Inflate Bitmap indicating that the option is enabled. Repeat step 2 to disable the Auto Inflate Bitmap option.

To inflate a bitmap manually

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Inflate Bitmap, Manually Inflate Bitmap.
3. Type in the Width and Height boxes or percentage of the inflated bitmap in the boxes. You can use the original bitmap size as reference.

Enable the Maintain Aspect Ratio box to inflate the bitmap proportionally.

Converting Bitmaps

Converting Bitmaps

If you don't have a bitmap to import in to CorelDRAW, you can convert vector objects to bitmaps to access the various effects. Once you have a bitmap object in your drawing you can convert it to various color modes.

A bitmap can be converted with respect to the color mode. You can select from Black and White (1-bit), Grayscale (8-bit), Duotone (8-bit), Paletted (8-bit), RGB color (24-bit), LAB color (24-bit) or CMYK color (32-bit) color modes. When converting a bitmap the active color mode appears dimmed.

button ,AL(OVR Converting Bitmaps;', 0,"Defaultoverview",) [More Detailed Information](#)

button ,AL(OVR Working with bitmaps;', 0,"Defaultoverview",) [Related Topics](#)

Converting vectors to bitmaps

Converting vectors to bitmaps

CorelDRAW lets you convert a vector image to a bitmap. After you convert your image you can apply a variety of effects to give your drawing a unique look.

button ,AL(`OVR Converting Bitmaps;',0,"Defaultoverview",) Related Topics

Converting vectors to bitmaps

You can convert vector objects created in CorelDRAW to bitmaps quickly and easily.

To convert a vector object to a bitmap

1. Select the object with the Pick tool.
2. Click **Bitmaps, Convert To Bitmap**.
3. Choose the color mode to be saved with the bitmap from the Color list box.
4. Enable one or more of the following check boxes:
 - **Dithered**, to improve the transition between colors.
 - **Transparent Background**, to make the background of the bitmap transparent.
 - **Use Color Profile**, to apply the current color profile.
5. Choose a resolution from the Resolution list box.
6. Enable one of the following buttons in the Anti-Aliasing section to smooth the edges of the bitmap:
 - **None**, disables anti-aliasing.
 - **Normal**, filters a bitmap and removes jagged edges. Jagged pixels are filled in with intermediate colors or shades of gray, thereby smoothing transitions between colors.
 - **Super-sampling**, increases the size of the vector image, then decreases its resolution to smooth jagged edges. As a result, it is much more time-consuming and memory intensive than the Normal option but also provides much better results.

Converting your image to a different color mode

Converting your image to a different color mode

CorelDRAW lets you convert your image to black-and-white, Grayscale, Duotone, RGB, CMYK or LAB color mode. You can also convert your bitmap to Paletted color mode. For more information about Converting to Paletted color mode, see "[Converting images to the Paletted color mode.](#)"

Common controls

The convert to black-and white, duotone and paletted options include the following common controls:

Control	Description
	Enable to preview the effect on screen.
	Enable to display a single, large Result window, or to disable the on-screen preview.
	Enable to display Original and Result windows.
	Click to preview your image.
	If the On-Screen Preview button is disabled, click the large Preview button.
	Enable to automatically update the preview as you make adjustments to the settings.

You can also pan around your image using the Hand tool that appears when you move your cursor over the Original window (or the Image Window if the On-Screen Preview button is enabled). Zoom in to your image by clicking in the window; right-click to zoom out.

Converting to Black-and-White

Converting an image to the Black-and-White color mode is much different from converting an image to Grayscale. The Black-and-White color mode is a 1-bit color mode that stores images as two solid colors — usually black and white with no gradations. This mode is useful for line art and simple graphics.

Converting to Grayscale

Every pixel in a grayscale image has a brightness value ranging from 0, which is black to 255, which is white. The Grayscale color mode uses these 256 shades of gray to represent an image. In some cases, you must convert an image to Grayscale before it can be converted to other modes. For example, you must convert an image to the Grayscale color mode before it can be converted to the [Duotone color mode](#).

Converting to Duotone

An image in the Duotone color mode is simply a [grayscale](#) image that has been enhanced with one to four additional colors. Use the Duotone color mode to add a touch of color to grayscale images or to create interesting effects using [tone curve](#) settings. A duotone image can be monotone, duotone, tritone, or quadtone.

Converting to RGB

RGB is the default color mode for new Corel PHOTO-PAINT images and is the mode that computer monitors use to display colors. New to Corel PHOTO-PAINT 8 is support for 48-bit RGB images. This lets you preserve the integrity of images that you have scanned in at higher resolutions per channel. For example, if you scan a 48-bit RGB image into Corel PHOTO-PAINT, you no longer have to convert the image to 24-bit RGB before applying paints, fills, or effects. The 48-bit RGB mode applies 16-bits of color to each channel: red (R), green (G), and blue (B).

Converting to Lab

The Lab color mode creates color based on luminance or lightness (L) and two chromatic components: "a" and "b". The "a" component consists of colors that range from green to red and the "b" component consists of colors that range from blue to yellow. This mode is useful when you are working with Photo CD images or when you want to edit the luminance and color values of an image independently. You can also use the Lab color mode to move images between systems and for printing to PostScript Level 2 printers.

Converting to CMYK

Use the CMYK color mode when preparing an image to be printed using [process colors](#). When you convert to the CMYK color mode, each pixel in the original image is assigned a percentage value for each of the corresponding process inks. The lightest colors are assigned small percentage values and darker shades are assigned higher percentage values.

The CMYK color model is device-dependent which means that its color space is based on the characteristics of a printer. If you convert an image to a device-dependent color mode, such as the CMYK color mode, the color values used to produce the image may differ from one device to another. Consequently, before you convert images to CMYK, it's important to calibrate your system correctly.

button ,AL(^OVR Converting Bitmaps;',0,"Defaultoverview",) [Related Topics](#)

Converting bitmaps to Black-and-White color mode

You can convert a bitmap to a 1-bit black-and-white bitmap. There are four black-and-white conversion options: Line Art, Ordered, Error Diffusion, and Halftone.

Line Art

Line Art produces a high-contrast, black-and-white bitmap. The value you type in the Threshold box specifies that all colors below that value turn to black and that all colors above that value turn to white. There are no intermediate steps between the two values. No halftone is applied to the bitmap.

Error Diffusion

Error Diffusion produces a black-and-white bitmap with screen dithering applied. This option is used to improve the quality of the displayed bitmap for monitors with less than 256-color capabilities. Error Diffusion provides the best results by spreading color approximations over several pixels.

Ordered

Ordered produces a black-and-white bitmap with screen dithering applied. This option is used to improve the quality of the displayed bitmap for monitors with less than 256-color capabilities. Ordered dithering is performed at a higher rate than Error Diffusion by approximating pixel values, using fixed dot patterns.

Halftone

Halftone produces a bitmap with simulated continuous tones, similar to a photograph, for printing to a black-and-white laser printer.

To convert a bitmap to black and white

1. Click **Bitmaps, Convert To, Black And White (1-bit)**.
2. Enable the **Line Art, Error Diffusion, Ordered, or Halftone** button in the **Conversion Method** section.
3. If you enable the **Line Art** button, type a value in the **Threshold** box.
4. If you enable the **Halftone** button, do the following:
 - Choose a screen type from the **Screen Type** list box.
 - Choose a unit from the list and type a value in the **Lines per box** to control the line frequency.
 - Type a value in the **Angle** box to control the screen angle.

button ,AL(PRC Converting your image to a different color mode;',0,"Defaultoverview",) [Related Topics](#)

Converting bitmaps to Grayscale color mode

You can convert a bitmap to grayscale. A grayscale bitmap is converted to a range of 0—255 shades of gray, which produces a bitmap that resembles a traditional black-and-white photograph.

To convert a bitmap to grayscale

1. Select the bitmap with the [Pick tool](#).
2. Click Bitmaps, Convert To, Grayscale (8-bit).

button ,AL(^PRC Converting your image to a different color mode;',0,"Defaultoverview",) [Related Topics](#)

Converting bitmaps to Duotone color mode

A bitmap in the duotone color mode is simply a grayscale image that has been enhanced with one to four additional colors. Use the duotone color mode to add a touch of color to grayscale images or to create interesting effects using tone curve settings. A duotone image can be monotone, duotone, tritone, or quadtone.

Tone curves

When you convert a grayscale image to the duotone color mode, the tone curve grid displays the dynamic ink curves that will be used throughout the conversion. The horizontal plane or x-axis displays the 256 possible shades of gray in a grayscale image (0 is black; 255 is white). The vertical plane or y-axis illustrates the intensity of an ink (from 1 to 100 percent) that is applied to the corresponding grayscale values. For example, a grayscale pixel with a color value of 25 will be printed with a 25 percent tint of the ink color.

Over Prints

Once you have adjusted the tone curves for your duotone conversion, you can customize the colors that will be used to display your image further by choosing Over Print colors. Over Print colors are the colors that appear on your image when two or more colors overlap. The Over Prints displays all possible instances when the colors that you have chosen for your duotone conversion can overlap. Associated with each instance is the color that is produced by the overlap. You can choose new Over Print colors by double-clicking the color swatch and adjusting the shade in the Select Color dialog box.

To access the duotone option you must first convert your bitmap to grayscale. See "[Converting bitmaps to Grayscale color mode.](#)"

To convert a grayscale bitmap to duotone

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Convert To, Duotone (8-bit).
3. In the Duotone dialog box, choose an ink type from the Type list box.
 - Monotone creates a grayscale image that is printed with a single ink.
 - Duotone creates a grayscale image that is printed with two inks. In most cases, one ink is black and one is colored.
 - Tritone creates a grayscale image that is printed with three inks. In most cases, one ink is black and the others are colored.
 - Quadtone creates a grayscale image that is printed with four inks. In most cases, one ink is black and the others are colored.

The corresponding inks are displayed in the Type window. You can select an ink to display the duotone curve on the grid.

4. Select an ink color from the Type window.
5. Click the ink tone curve on the grid to create a node.

This node adjusts the percentage of color at that point on the curve.
6. Position your pointer over the node that you want to edit.

A hand icon appears when the node is in edit mode.
7. Drag the node to adjust the curve.

To save inks for duotone conversion

1. In the Duotone dialog box, click the Save button.
2. In the Save Duotone Files dialog box, choose the drive on which you want to store the duotone file from the Save In list box.
3. Double-click the folder in which you want to store the duotone file.
4. Type a name for the file in the File Name box.
5. Click Save.

To load inks for duotone conversion

1. In the Duotone dialog box, click the Load button.
2. In the Load Duotone Files dialog box, choose the drive on which you the duotone file is stored from the Look In list box.
3. Double-click the folder in which the duotone file is stored and click the filename.
4. Click Open.

To choose a new ink color for duotone conversions

1. In the Duotone dialog box, double-click an ink color.
2. In the Select Color dialog box, choose a new color from one of the models.
3. Click OK.
4. Click the tone curve line on the grid to create a node.

This node adjusts the percentage of color at that point on the curve.
5. Position your pointer over the node that you want to edit.

A hand icon appears when the node is in edit mode.
6. Drag the node to adjust the curve.

To specify how overprint colors display onscreen

1. In the Duotone dialog box, click the Over Prints tab.
2. Enable the Use Over Prints check box.
3. Double-click the color that you want to edit.

4. In the Select Color dialog box, choose a new color from one of the models.

You can verify the original color and the new color in the Reference Color and New Color boxes at the top of the Select Color dialog box.

Note

- You can edit the settings of your Duotone image by selecting Bitmaps, Color Transform, Edit Duotone.

Tips

- Enable the Show All box in the Duotone dialog box to display all of the ink tone curves on the grid at once.
- Click the Null button to return all ink tone curves to their default position on the grid.

button ,AL(PRC Converting your image to a different color mode;',0,"Defaultoverview",) [Related Topics](#)

Converting bitmaps to RGB Colors color mode

You can convert a bitmap to 24-bit (RGB) color. The RGB color model uses percentages of three colors (red, green, and blue) to create colors. Each component has 256 levels of intensity, ranging from zero to full intensity. RGB is the most commonly used color model.

To convert a bitmap to an RGB color format

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Convert To, RGB Color (24-bit).

Tip

- Use the RGB color format to create high-quality photographic color bitmaps, and when you print to an RGB or CMY printer.

button ,AL("PRC Converting your image to a different color mode;",0,"Defaultoverview",) Related Topics

Converting bitmaps to Lab Colors color mode

You can convert a bitmap from one color mode to 24-bit Lab color. Use the Lab color format to create device-independent bitmaps that encompass the color gamuts of both the CMYK and the RGB color models.

To convert a bitmap to an LAB color format

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Convert To, Lab Color (24-bit).

button ,AL(^PRC Converting your image to a different color mode;',0,"Defaultoverview",) Related Topics

Converting bitmaps to CMYK Colors color mode

You can convert a bitmap to 32-bit (CMYK) color. The CMYK model consists of four colors, based on the colors of the inks that are used in four-color printing. By combining percentages of cyan, magenta, yellow, and black, you can produce virtually any color you want. Use the CMYK color format to create professional-quality bitmaps and when you are printing to prepress or to a CMYK printer.

The CMYK color model is the standard model for most full-color commercial printing.

Converting to the CMYK color model is different from converting to other models. Because it is used to produce full-color separations, CMYK is a device-dependent color space. This means that it uses information from a CMYK output device to build bitmap colors suited to that device. This process is controlled by Corel Color Profile Wizard. You cannot, however, convert to CMYK unless you have activated a color profile for a separations printer.

To convert a bitmap to a CMYK color format

1. Ensure that a separations printer is enabled in Corel Color Profile Wizard.
2. Select the bitmap with the Pick tool.
3. Click Bitmaps, Convert To, CMYK Color (32-bit).

Note

- Any conversion involves some loss of information, because when you convert you shifting your bitmap to another color space. This is especially true when converting to CMYK, which is a smaller color space than RGB. The color of your RGB bitmap will probably change noticeably when converted to CMYK. These changes cannot be recovered.

button ,AL("PRC Converting your image to a different color mode;";0,"Defaultoverview";) Related Topics

Converting images to the Paletted color mode

Converting images to the Paletted color mode

The Paletted color mode is an 8-bit color mode that stores and displays images using up to 256 colors. You can convert a complex image to the Paletted color mode to reduce file size — which is especially important for Internet publications and to allow more precise control over the colors used throughout the conversion process.

When you convert an image to the Paletted color mode, you can use one of a number of different color palette types. Choose a predefined palette or create your own, customized palette based on the colors displayed in your image. For more precise control over the colors contained in the palette, you can specify the number of colors and the range sensitivity to apply throughout the conversion.

Smoothing

When you smooth an image, CorelDRAW analyses the color differences around each pixel in your image and blends the color transitions where abrupt color changes occur. Smoothing creates a softly blurred appearance on the image but can help to produce a more accurate palette.

Dithering

Dithering places pixels with specific colors or values in ordered or unordered positions, relative to other pixels of a specific color. The relationship of one colored pixel to another helps to create the appearance of additional colors; however, these colors do not actually exist in the palette. There are two types of dithering: error diffusion and ordered dithering. Error diffusion scatters pixels irregularly, making edges and colors softer. Ordered dithering places pixels in an orderly arrangement on the page so that solid colors are emphasized and edges are harder.

Range sensitivity

If you convert an image to the Paletted color mode using an optimized palette, you can specify a range sensitivity color. This color acts as a target color for the conversion which means that more colors in the specified color's range are used in the conversion. You can determine how important the range sensitivity color is and customize its appearance on the Range Sensitivity page in the Convert To Paletted dialog box. You can then preview the palette on the Processed Palette page. The colors displayed there are used to convert your image.

Because all conversions result in some loss of information, it's a good idea to preview the conversion before you close the Convert To Paletted dialog box. Previewing lets you alter the conversion options that you want to apply without permanently affecting the image.

Batch conversion

You can convert multiple files to the Paletted color mode by setting batch conversion options in the Convert To Paletted dialog box. The Batch page lets you specify which files you want to convert and also lets you preview each image before applying the conversion. All the images that you include in the batch are converted using the palette and conversion options that you specify on the Options page in the Convert To Paletted dialog box.

button ,AL(^OVR Converting Bitmaps;',0,"Defaultoverview",) [Related Topics](#)

Setting conversion options for Paletted images

You can convert images to the Paletted color mode by choosing one of ten possible palette types. After you select a palette and customize your conversion options, you can preview the colors that will be used to display the paletted image on the Processed Palette page of the Convert To Paletted dialog box.

To convert a bitmap to Paletted

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Convert To, Paletted (8-bit).
3. In the Convert To Paletted dialog box, click the Options tab.
4. Choose a palette type from the Palette list box.
 - Uniform, provides a range of 256 colors with equal parts of red, green, and blue.
 - Standard VGA, provides the Standard VGA 16-color palette.
 - Adaptive, samples the image and uses the first 256 colors to create the palette.
 - Optimized, contains colors centered on the image's spectrum of colors. If you choose Optimized, you can enable the Color Range Sensitivity To check box and choose a color from the Color Palette.
 - Black Body, contains colors that are based on temperature, e.g., black (cold), red, orange, yellow, and white (hot).
 - Grayscale, provides 256 shades of gray, ranging from black (0) to white (255).
 - System, contains the predefined palette of colors used by your operating system.
 - Microsoft Internet Explorer, contains the predefined Microsoft Internet Explorer colors.
 - Netscape Navigator, contains the predefined Netscape Navigator colors.
 - Custom, allows you to add colors to create your own customized color palette. If you choose Custom, click the Open button beside the Palette list box, locate the custom palette in the Open Palette dialog box, and click Open.
5. Choose a dithering option from the Dithering list box.
 - None, disables dithering.
 - Ordered, approximates color blends using fixed dot patterns. This dithering type applies more quickly than Error Diffusion but is less accurate.
 - Error Diffusion, provides the best dithering results by spreading the dithering across a wider area and tailoring the dithering pattern to the transition being simulated.

button ,AL("PRC Converting images to the Paletted color mode;',0,"Defaultoverview",) [Related Topics](#)

Saving and loading conversion options for the paletted image

After you choose a palette and set the dithering and range sensitivity for the conversion, you might want to save your settings for later use with other images. You can add and remove preset conversion options directly in the Convert To Paletted dialog box.

To save your conversion options

1. Click **Bitmaps, Convert To, Paletted (8-bit)**.
2. Click the **Add button**.
3. Type a name in the **Save New Preset As** box in the **Save Preset** dialog box.

The palette, dithering, smoothing, and color sensitivity options are saved as a preset that you can use in future CoreIDRAW sessions.

To load preset conversion options

1. Click **Bitmaps, Convert To, Paletted (8-bit)**.
2. Choose a preset sequence of options from the **Presets** list box.
The palette, dithering, smoothing, and color sensitivity options stored in the preset are applied to the current image.
3. Preview the conversion in the **Result** window.

To load a custom color palette

1. Click **Image, Convert To, Paletted (8-bit)**.
2. Click the **Open button**.
3. In the **Open Palette**, choose the drive where the color palette is stored from the **Look In** box.
4. Double-click the folder where the color palette is stored.
5. Double-click the filename.

Note

- To remove a preset that you have saved in the **Presets** list box in the **Convert To Paletted** dialog box, choose the name from the **Presets** list box and click the **Remove button**.

button „ALC PRC Converting images to the Paletted color mode;’,0,“Defaultoverview”,.) [Related Topics](#)

Specifying range sensitivity for the paletted image

Specify range sensitivity when you want to customize the palette that you've chosen for the conversion. When you specify range sensitivity, you choose a color that acts as the focus color for the paletted conversion. You can also adjust the color and specify how important that color is in the image that you are converting. Range sensitivity is only available when you choose the Optimized palette type.

To specify range sensitivity for the paletted image

1. Click **Bitmaps, Convert To, Paletted (8-bit)**.
2. In the **Convert To Paletted** dialog box, click the **Options** tab and choose **Optimized** from the **Palette** list box.
3. Enable the **Color Range Sensitivity To** box.
4. Do one of the following:
 - Click the **Eyedropper tool** and click a color on the image.
 - Click the **Color Range Sensitivity To color picker**, and choose a color.
 - Click the **Other** button at the bottom of the **Color Range Sensitivity To color picker** to see more colors or to create your own.
5. Click the **Range Sensitivity** tab.
6. Do any of the following:
 - Move the **Importance** slider to change the default importance value. This determines how much emphasis is placed on this color (and others related to it) in the conversion. Higher importance values mean that more shades of this color (and those related to it) are included in the color palette — to the point where other colors in the image are excluded. The conversion is concentrated on the areas of the image that are displayed in that color.
 - Move the **Lightness** slider to adjust the tolerance sensitivity of the conversion process to the lightness component of the range sensitivity color.
 - Move the **A (Green Red Axis)** slider to adjust the tolerance sensitivity of the conversion process to the green/red component of the range sensitivity color.
 - Move the **B (Blue Yellow Axis)** slider to adjust the tolerance sensitivity of the conversion process to the blue/yellow component of the range sensitivity color.
7. Click the **Processed Palette** tab to view the range of colors that you've chosen for your palette.

button ,AL(PRC Converting images to the Paletted color mode;',0,"Defaultoverview".) [Related Topics](#)

Saving the processed palette

After you create and customize a palette for your conversion, you can save it as a custom palette file (.CPL) for use with other applications.

To save the processed palette

1. Click **Bitmaps, Convert To, Paletted (8-bit)**.
2. In the **Convert To Paletted** dialog box, choose a palette and set conversion and range sensitivity options.
3. Click the **Processed Palette** tab to view the colors in your palette.
4. Click **Save**.
5. In the **Save Palette As** dialog box, choose the drive where you want to store your palette from the **Save In** box.
6. Double-click the folder where you want to store your palette.
7. Type a name in the **File Name** box.
8. Click **Save**.

Note

- For more information about converting an image to the Paletted color mode, see "[Setting conversion options for paletted images](#)" and "[Specifying range sensitivity for the paletted image.](#)"

button ,AL(\PRC Converting images to the Paletted color mode;',0,"Defaultoverview",) [Related Topics](#)

Resetting the range sensitivity options

At any time throughout the conversion process, you can reset the range sensitivity color and options that you've set in the Convert To Paletted dialog box. When you reset the range sensitivity color on the Options page, CorelDRAW resets to the color which appears most frequently in the image.

To reset the Color Palette

1. Click Bitmaps, Convert To, Paletted (8-bit).
2. In the Convert To Paletted dialog box, click the Options tab.
3. Click the Reset button.

Note

- The Reset button on the Options page is only available if you have set the color range sensitivity for an Optimized palette.

To reset range sensitivity options

1. Click Bitmaps, Convert To, Paletted (8-bit).
2. In the Convert To Paletted dialog box, click the Range Sensitivity tab.
3. Click the Reset button beside the range sensitivity option that you want to reset.

button ,AL(PRC Converting images to the Paletted color mode;',0,"Defaultoverview",) [Related Topics](#)

Converting multiple files

You can convert multiple images to the Paletted color mode at once on the Batch page in the Convert To Paletted dialog box. Before you can convert the images, they must be open in CoreIDRAW. All the images that you include in the batch are converted using the palette and conversion options that you specify on the Options page in the Convert To Paletted dialog box.

To convert multiple files

1. Click Bitmaps, Convert To, Paletted (8-bit).
2. Click the Batch tab in the Convert To Paletted dialog box.
The name of the active file(s) in the Image Window appears in the right column on the Batch page with an asterisks in front. The names of all other open files are listed in the left column.
3. Select the files that you want to convert.
4. Click the Add button.
The selected files are moved to the right column for conversion.

To preview an image in the batch conversion

- Choose an image from the Preview Image list box.

Note

- Batch conversion is not available if you choose Optimized from the Palette list box on the Options page in the Convert To Paletted dialog box.

Tips

- To include all open files in the batch conversion, click the Add All button on the Batch page in the Convert To Paletted dialog box.
- You can remove files from the batch by clicking the Remove button on the Batch page in the Convert To Paletted dialog box. The Remove All button removes all files from the batch.

button ,AL(\ PRC Converting images to the Paletted color mode;',0,"Defaultoverview".) [Related Topics](#)

Applying special effects to bitmaps

Applying special effects to bitmaps

CorelDRAW has a wide range of professional-quality effects filters you can use to enhance or customize bitmaps. These filters can completely change the look and feel of your bitmaps.

How effects filters work

Effects filters are small programs that execute a predefined series of commands to produce a specific effect when applied to a bitmap. They automatically calculate the values and characteristics of every pixel in your bitmap and then alter the pixels according to new values. For example, if you apply the Motion Blur effect to a bitmap, the effect analyzes all pixel values, then "smears" the values in a specified direction, creating the illusion of motion.

Common controls

The effects filters include the following common controls:

Control	Description
	Enable to preview the effect on screen.
	Enable to display a single, large Result window, or to disable the on-screen preview.
	Enable to display Original and Result windows.
	Click to preview your image.
	If the On-Screen Preview button is disabled, click the large Preview button.
	Enable to automatically update the preview as you make adjustments to the settings.

You can also pan around your image using the Hand tool that appears when you move your cursor over the Original window (or the Image Window if the On-Screen Preview button is enabled). Zoom in to your image by clicking in the window; right-click to zoom out.

Other types of filters in CorelDRAW

In addition to the special effects filters, CorelDRAW offers enhancement filters you can use to improve the quality of your image, as well as import and export filters so that you can change your bitmap's file format.

Plug-in filters

CorelDRAW also supports plug-in filters from other companies. These filters are called plug-ins because they plug into the application. Once you have added the plug-in filters, they appear at the bottom of the Bitmaps menu, below the Color Transform effect. To learn how to add and remove plug-in filters, see "[Adding plug-in effects.](#)"

button ,AL(OVR Working with bitmaps;', 0,"Defaultoverview",) [Related Topics](#)

Setting the Bitmaps Effects options

The Options dialog box lets you set the preview type and last used options for all bitmap effect dialog boxes.

To set the bitmap effects options

1. Click Tools, Options.
2. In the list of categories, click Global, Bitmap Effects.
3. In the Initial Preview Method section enable one of the following:
 - On Screen, displays a preview of the effect on screen
 - In Dialog, displays the Original and Results windows in the effect dialog
 - Last Used, displays the last used dialog, either On Screen or In Dialog
4. Enable the Prefill dialogs with last used values check box to display the previously entered effect settings.

To set the bitmap effects undo level

1. Click Tools, Options.
2. In the list of categories, click Workspace, General.
3. Type the number of undo levels in the Bitmap Effects box.

Applying two-dimensional effects

Applying two-dimensional effects

CorelDRAW comes with five different two-dimensional special effects that can be applied to bitmaps. These include:

- Edge Detect, which adds different outline effects to a bitmap
- Offset, which shifts the bitmap according to specific values
- Pixelate, which adds a block-like appearance to the bitmap
- Swirl, which rotates the bitmap
- Wet Paint, which causes the bitmap to appear as though it has been freshly painted

button ,AL(^OVR Applying special effects to bitmaps;', 0,"Defaultoverview",) [Related Topics](#)

Applying the Edge Detect effect to a bitmap

The Edge Detect effect finds the edges of elements in your bitmap, then converts them to lines on a background of a single color, allowing you to add a variety of outline effects to your bitmap. For best results, use the Edge Detect effect on high-contrast bitmaps that include text. This filter supports all color models except Paletted and Black-and-White.

To highlight edges

1. Select the bitmap with the [Pick tool](#).
2. Click Bitmaps, 2D Effects, Edge Detect.
3. Enable one of the following buttons from the Background Color section to fill all non-transparent areas of the bitmap that are not a part of the bitmap's outline:
 - White, applies a white fill to all areas of the bitmap that are not a part of the outlined bitmap.
 - Black, applies a black fill to all areas of the bitmap that are not a part of the outlined bitmap.
 - Other Color, applies a color that you specify to all areas of the bitmap that are not a part of the outlined bitmap (using a [Color Palette](#)).
4. Use the [Eyedropper](#) to select a color from your image.
5. Move the Sensitivity slider to determine the amount of edge enhancement.
Higher values (set by moving the slider to the right) result in more enhanced edges.

button ,AL(PRC Applying twodimensional effects;', 0, "Defaultoverview",) [Related Topics](#)

Applying the Offset effect to a bitmap

The Offset effect "shifts" the entire bitmap according to the values you specify. When the bitmap is shifted, an empty area is produced where the bitmap was previously positioned. Use the Offset dialog box options to fill the empty area, or another part of the bitmap, with another color. This filter supports all color models except Black-and-White.

To offset your bitmap

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 2D Effects, Offset.
3. Move the Horizontal and Vertical sliders to control the amount of bitmap shifting along the horizontal and vertical plane.
Enable the Shift value as % of dimensions box to set the sliders.
4. Enable one of the following buttons from the Fill Empty Areas With section:
 - Wrap Around, wraps another part of the bitmap around the edges of the window when shifted, creating a tiling effect. With this option enabled, you can check the edges of a bitmap you want to tile for use as a custom texture or wallpaper for a Web page or your Windows desktop.
 - Repeat Edges, fills the space left by the shifted bitmap with the color(s) currently appearing along the edge of the bitmap to produce a stretched effect.
 - Other, lets you select a color from the color picker that fills the space left by the shifted bitmap.

button ,AL(^PRC Applying twodimensional effects;', 0,"Defaultoverview",) Related Topics

Applying the Pixelate effect to a bitmap

The Pixelate effect divides your bitmap into square, rectangular, or circular cells. Use the Square or Rectangular options to create a blocky, exaggerated digital appearance or the Circular option to create a spider web effect. Experiment with the settings until you achieve the desired effect. This filter supports all color models except Paletted and Black-and-White.

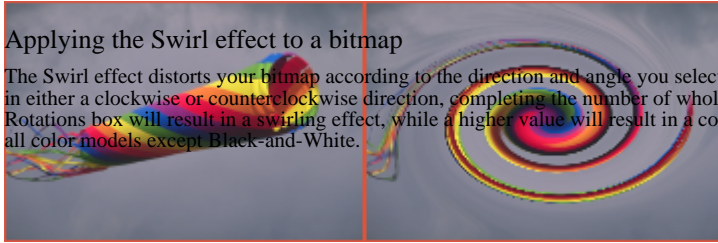
To apply a pixelated effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 2D Effects, Pixelate.
3. Enable one of the following buttons in the Pixelate Mode section to change the size and opacity of the blocks to vary the effect:
 - Square, maintains equal Height and Width settings.
 - Rectangular, allows you to set Height and Width individually.
 - Circular, builds pixels out from the center in a radial pattern.
4. Move the Width and Height sliders to control the width and height of the pixel blocks.
The effects of pixel-block size are dependent on the bitmap size. A value of 10 in a small bitmap produces large pixel blocks. A value of 10 in a large bitmap produces small pixel blocks.
5. Move the Opacity slider to set the transparency of the pixels.
Higher values result in a blocky appearance; lower values result in a more transparent appearance.

button ,AL(PRC Applying twodimensional effects;', 0,"Defaultoverview",) [Related Topics](#)

Applying the Swirl effect to a bitmap

The Swirl effect distorts your bitmap according to the direction and angle you select. The image swirls around a fixed center point in either a clockwise or counterclockwise direction, completing the number of whole rotations you set. A lower value in the Whole Rotations box will result in a swirling effect, while a higher value will result in a concentric, whirlpool effect. This filter supports all color models except Black-and-White.



To apply a swirl effect

1. Select the bitmap with the [Pick tool](#).
2. Click Bitmaps, 2D Effects, Swirl.
3. Click the [Set Center button](#).
4. Position your cursor over the Image Window, and click to set a center point around which the image swirls.
5. Enable the Clockwise or Counter-Clockwise button to set the direction of the rotation.
6. Move the Whole Rotations slider to set the number of rotations the swirl completes.
7. Move the Additional Degrees slider to set additional degrees of rotation more precisely. For example, a value of 90 rotates the bitmap an additional quarter turn.

button „AL(^PRC Applying twodimensional effects;’, 0, "Defaultoverview",) [Related Topics](#)

Applying the Wet Paint effect to a bitmap

The Wet Paint effect creates the illusion that your bitmap is a painting that is still wet. This effect can create illusions ranging from subtle changes in the luminescence of colors to wet paint dripping down your bitmap. You set the percentage and degree of wetness.

Try applying successive combinations of positive and negative wetness values to the same bitmap to produce some interesting effects. For example, if you apply a negative Wetness value to a bitmap, it appears to have a shadow that smears down the page. This filter supports all color models except Paletted and Black-and-White.

To apply a wet paint effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 2D Effects, Wet Paint.
3. Move the Percentage slider to set the size of the drips.
4. Move the Wetness slider to determine which colors drip.

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

button „AL(PRC Applying twodimensional effects;', 0,"Defaultoverview",) Related Topics

Applying three-dimensional effects

Applying three-dimensional effects

CorelDRAW comes with six different three-dimensional special effects that give your bitmaps the illusion of three-dimensional depth. These include:

- 3D Rotate, which rotates the bitmap
- Emboss, which creates a three-dimensional relief effect
- Page Curl, which creates the illusion that a corner of the paper has been rolled over another part of the bitmap
- Perspective, which applies a three-dimensional look (Perspective) or holds the original size and shape (Shear)
- Pinch Punch, which causes the bitmap to appear as if it has been pulled out or pushed in from the center
- Map To Object, which creates the illusion of the bitmap being wrapped around the surface of an object

button „AL(OVR Applying special effects to bitmaps;',0,"Defaultoverview",) [Related Topics](#)

Applying the 3D Rotate effect to a bitmap

The 3D Rotate effect rotates the bitmap horizontally and vertically according to the limits you set. The rotation is applied as if the bitmap were one side of a three-dimensional box. This filter supports all color models except Black-and-White.

To rotate your bitmap in three dimensions

1. Select the bitmap with the [Pick tool](#).
2. Click Bitmaps, 3D Effects, 3D Rotate.
3. Move the Vertical and Horizontal sliders to rotate and position the [3D model](#). The Preview window shows how the values affect the rotation.

Enable the Best Fit check box to ensure that the bitmap stays within the boundary of the Drawing Page.

button ,AL(PRC Applying threedimensional effects;', 0, "Defaultoverview".) [Related Topics](#)

Applying the Emboss effect to a bitmap

The Emboss effect creates a three-dimensional relief effect, which means that details in the bitmap appear to become three-dimensional ridges and crevices on a flat surface. The Emboss effect has its most dramatic effect on bitmaps that have medium to high contrast.

A spherical model shows the location of the light source relative to the bitmap (theoretically located at the center of the circle), to determine the angle of the highlights and shadows. Several effects can be used in combination with the Emboss effect to produce photo-realistic effects. This filter supports all color models except Paletted and Black-and-White.

To apply a three-dimensional relief effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 3D Effects, Emboss.
3. Enable one of the following buttons in the Emboss Color section to set the color of the embossed bitmap:
 - Original Color, suppresses the color in the bitmap area and outlines the bitmap with the colors in the original bitmap.
 - Gray, suppresses the color in the bitmap area and outlines the bitmap with gray. This produces an overall gray bitmap with moderate, embossed highlights.
 - Black, suppresses the color in the bitmap area and outlines the bitmap with black. This produces an overall black bitmap with high-contrast, embossed highlights.
 - Other Color, suppresses the color in the bitmap area and outlines the bitmap with a color you choose from the color picker.
4. Move the Depth slider to control the depth of the embossing effect so that areas of the bitmap appear raised in relief. Move the slider to the right to increase the effect.
5. Move the Level slider to set the amount of background color the relief contains.
6. Type a value in the Direction box, or use the Direction dial to indicate the direction of movement. Click on a point along the edge of the Direction dial to choose the location of the light source relative to the bitmap (theoretically in the center of the circle) used for the embossing effect or enter a value.

button ,AL(^PRC Applying threedimensional effects;',0,"Defaultoverview",) Related Topics

Applying the Page Curl effect to a bitmap

The Page Curl effect gives the impression that a corner of your bitmap has rolled in on itself. Controls in the Page Curl dialog box let you select a corner of the bitmap, the orientation and size of the curl, and its transparency level. You select colors for the curl as well as for the background that becomes visible as a result of the image curling away. This filter supports all color models except Paletted and Black-and-White.

To curl a corner of the page over a bitmap

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 3D Effects, Page Curl.
3. Click a Page Corner button in the Adjust section to select a corner to curl.
4. Do one of the following:
 - Click the Vertical button to begin the curl at the top or bottom edge of the image.
 - Click the Horizontal button to begin the curl at the left or right edge of the image.
5. Move the Width % and Height % sliders to determine the curl size.
6. Choose a color for the Curl and Background by doing one of the following:
 - Click a color from the color picker.
 - Use the Eyedropper to click a color from the Image Window.
7. Do one of the following:
 - Click the Opaque Curl button if you want the curl to be a solid color.
 - Click the Transparent Curl button if you want the underlying image to be visible through the curl.

button ,AL(^PRC Applying threedimensional effects;',0,"Defaultoverview".) Related Topics

Applying the Perspective effect to a bitmap

The Perspective effect gives your bitmap a sense of three-dimensional depth, as if the bitmap is receding into the distance.

There are two Perspective modes : Perspective and Shear. Perspective applies a three-dimensional look to the bitmap according to the movement of the four nodes in the dialog box. Shear also applies perspective, but the original size and shape of the bitmap are maintained. This filter supports all color models except Black-and-White.

To apply a perspective effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 3D Effects, Perspective.
3. Enable one of the buttons in the Type section:
 - Perspective, allows you to move two nodes at a time toward or away from each other.
 - Shear, maintains the distance between the nodes, while allowing you to skew the bitmap.
4. Drag one of the nodes that appears in the Preview window. The Preview window shows how dragging the nodes affects the perspective of the bitmap.

Enable the Best Fit check box to ensure that the bitmap stays within the boundary of the Drawing Page.

button ,AL(PRC Applying threedimensional effects;', 0, "Defaultoverview",) Related Topics

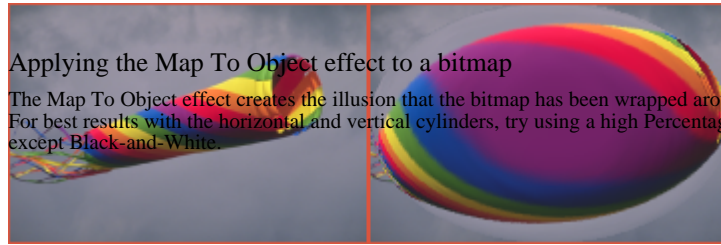
Applying the Pinch Punch effect to a bitmap

The Pinch Punch effect warps your bitmap by either "pinching" the bitmap away from you or "punching" it toward you. This filter supports all color models except Black-and-White.

To apply a pinch punch effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 3D Effects, Pinch Punch.
3. Click the Set Center button.
4. Position your cursor over the Image Window, and click to set a center point around which the pinch/punch originates.
5. Move the Punch/Pinch (-/+) slider to set the intensity of the effect.
Positive values (set by moving the slider to the right) apply a Pinch effect; negative values (set by moving the slider to the left) apply a Punch effect.

button ,AL(^PRC Applying threedimensional effects;', 0,"Defaultoverview",) Related Topics



Applying the Map To Object effect to a bitmap

The Map To Object effect creates the illusion that the bitmap has been wrapped around a sphere or a vertical or horizontal cylinder. For best results with the horizontal and vertical cylinders, try using a high Percentage setting. This filter supports all color models except Black-and-White.

To wrap your bitmap around an object

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, 3D Effects, Map To Object.
3. Enable one of the following buttons in the Mapping Mode section to choose an object type:
 - Spherical, wraps the bitmap around a spherical model.
 - Horizontal, Cylinder wraps the bitmap around a horizontal cylinder model.
 - Vertical Cylinder, wraps the bitmap around a vertical cylinder model.
4. Move the Percentage slider to determine the direction and amount of the effect wrapping.
Negative values wrap the bitmap toward the back (concave); positive values wrap the bitmap toward the front (convex). For most applications, values between 15 and 30 percent provide the best effects.
5. Choose a Quality type from Quality list box.

button ,AL(PRC Applying threedimensional effects;',0,"Defaultoverview",) Related Topics

Applying Blur effects

Applying Blur effects

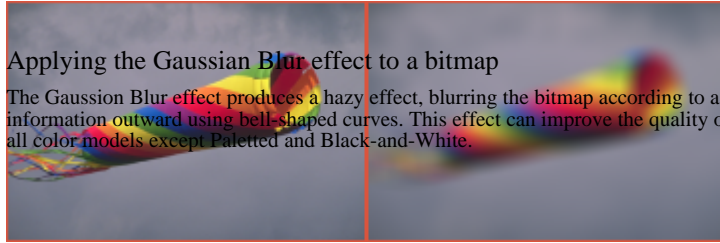
CorelDRAW comes with three different blur effects that allow you to alter the pixels of your bitmaps to soften, smooth edges, blend, or create motion effects. These blur effects are:

- Gaussian Blur, which produces a hazy effect, blurring the bitmap according to a gaussian distribution
- Motion Blur, which creates the illusion of movement in a bitmap
- Smooth, which tones down differences between adjacent pixels, resulting in only a slight loss of detail

button „AL(OVR Applying special effects to bitmaps;', 0, "Defaultoverview",) [Related Topics](#)

Applying the Gaussian Blur effect to a bitmap

The Gaussian Blur effect produces a hazy effect, blurring the bitmap according to a gaussian distribution, which spreads the pixel information outward using bell-shaped curves. This effect can improve the quality of bitmaps with sharp edges. This filter supports all color models except Paletted and Black-and-White.



To apply a Gaussian Blur effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Blur, Gaussian.
3. Move the Radius slider to set the intensity of the effect.
Higher values result in a more blurred bitmap.

button ,AL(^PRC Applying Blur effects;', 0, "Defaultoverview"), Related Topics

Applying the Motion Blur effect to a bitmap

The Motion Blur effect creates the illusion of movement in a bitmap. The direction of motion is selected using the Direction dial. The intensity of the effect is controlled using the Speed slider. Higher values create a greater blurring effect. This filter supports all color models except Paletted and Black-and-White.

To give the appearance of speed through blurring

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Blur, Motion.
3. Move the Distance slider to set the intensity for the blur effect.
4. Type a value in the Direction box, or use the Direction dial to indicate the direction of movement. Click on a point along the edge of the Direction dial to choose an angle or type the angle directly in the Direction box.
5. In the Off-Imaging Sampling section enable one of the following button:
 - Ignore Pixels Outside Image, ignores pixels that fall outside of the image.
 - Use Paper Color, starts the blurring with the paper color.
 - Sample Nearest Edge Pixel, starts the blurring with the colors at the edge of the image.

button ,AL(PRC Applying Blur effects;', 0, "Defaultoverview",) Related Topics

Applying the Smooth effect to a bitmap

The Smooth effect tones down differences between adjacent pixels, resulting in only a slight loss of detail while smoothing the bitmap. The Smooth effect is very subtle; in fact, you may have to zoom in to see its impact. You can set the intensity of the effect and you can apply it several times. This filter supports all color models except Paletted and Black-and-White.

To smooth rough edges in your bitmap

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Blur, Smooth.
3. Move the Percentage slider to set the intensity of the smoothing effect.
Higher values (set by moving the slider to the right) increase the intensity of the effect.

button ,AL(^PRC Applying Blur effects;',0,"Defaultoverview"), Related Topics

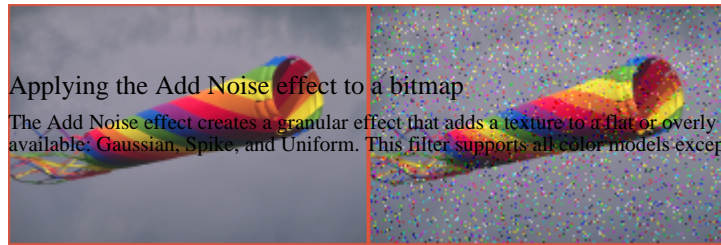
Applying Noise effects

Applying Noise effects

CorelDRAW comes with two different noise effects that create, control, and eliminate noise. Noise refers to the graininess of a bitmap, when random pixels on the surface of a bitmap resemble static on a television screen. These noise effects are:

- Add Noise, which creates a granular effect that adds a texture to a flat or overly blended bitmap
- Remove Noise, which softens the bitmap and reduces the speckled effect caused by scanning or capturing images from video

button ,AL(OVR Applying special effects to bitmaps;',0,"Defaultoverview",) [Related Topics](#)



Applying the Add Noise effect to a bitmap

The Add Noise effect creates a granular effect that adds a texture to a flat or overly blended bitmap. There are three options available: Gaussian, Spike, and Uniform. This filter supports all color models except Paletted and Black-and-White.

To add noise to your bitmap

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Noise, Add Noise.
3. Move the Level slider to set the intensity and value range of the noise.
Higher values (set by moving the slider to the right) increase the intensity of the effect.
4. Move the Density slider to set the amount of noise pixels per inch.
Higher values (set by moving the slider to the right) increase the intensity of the effect.
5. Enable one of the following buttons in the Noise Type section:
 - Gaussian, prioritizes colors along a Gaussian curve. Most colors added by the effect will closely resemble the original colors. The results are increased light and dark pixels, producing a more pronounced effect.
 - Spike, uses colors that are distributed around a narrow curve (spike). It produces a thinner, lighter colored grain.
 - Uniform, provides an overall granular appearance. Use this option to apply noise randomly.

Tip

- To add a randomly colored noise texture, enable the Color Noise check box.

button „ALC PRC Applying Noise effects;’, 0, "Defaultoverview".) Related Topics

Applying the Remove Noise effect to a bitmap

The Remove Noise effect softens the bitmap's appearance and reduces the speckled effect that can occur during the scanning or video capturing process. The Remove Noise effect compares each pixel to surrounding pixels and calculates an average. Each pixel with a brightness value that exceeds the average (based on the threshold you set) are removed. This filter supports all color models except Paletted and Black-and-White.

To apply the Remove Noise effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Noise, Remove Noise.
3. Do one of the following:
 - Enable the Auto check box to calculate the noise reduction level required to improve the bitmap quality automatically.
 - Disable the Auto check box to adjust the threshold manually. Move the Threshold slider to determine the level (the pixel value) at which noise is removed. Higher values cause less noise removal; lower values cause greater noise removal.

button ,AL(^PRC Applying Noise effects;',0,"Defaultoverview".) [Related Topics](#)

Applying Sharpness effects

Applying Sharpness effects

CorelDRAW comes with two different effects that sharpen the pixels of your bitmap to focus and enhance edges. These sharpening effects are:

- Sharpen, which adjusts the edges of the bitmap by finding the edges and allows you to set a tolerance level for the background pixels
- Unsharp Mask, which accentuates edge detail and sharpens some smooth areas in the bitmap

button „ALC OVR Applying special effects to bitmaps;“, 0, "Defaultoverview",) [Related Topics](#)

Applying the Sharpen effect to a bitmap

The Sharpen effect accentuates the edges of the bitmap by finding the edges and increasing the contrast between adjacent — or backgroundpixels. This filter supports all color models except Paletted and Black-and-White.

To apply the Sharpen effect

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Sharpness, Sharpen.
3. Move the Edge Level(%) slider to trace the edges of forms in your bitmap.
Higher values (set by moving the slider to the right) increase the intensity of the effect.
4. Move the Threshold slider to determine how much of the bitmap remains after edge detection.
Higher values (set by moving the slider to the right) produce more pronounced effects.

button ,AL(^ PRC Applying Sharpness effects;', 0, "Defaultoverview",) Related Topics

Applying the Unsharp Mask effect to a bitmap

The Unsharp Mask effect accentuates edge detail and focuses some blurred areas in the bitmap. This filter supports all color models except Paletted and Black-and-White.

To apply the Unsharp Mask effect

1. Select the bitmap with the [Pick tool](#).
2. Click Bitmaps, Sharpness, Unsharp Mask.
3. Move the Percentage slider to determine the degree of edge accentuation and the degree of sharpening applied to smooth areas in a bitmap.
Higher values (set by moving the slider to the right) produce more pronounced effects.
4. Move the Radius slider to control the number of pixels that are successively selected and evaluated.
Higher values (set by moving the slider to the right) produce more pronounced effects.
5. Move the Threshold slider to determine how much of the bitmap remains after edge detection.
Higher values (set by moving the slider to the right) produce more pronounced effects.

button „ALC PRC Applying Sharpness effects; 0, "Defaultoverview",) [Related Topics](#)

Applying Artistic effects

Applying Artistic effects

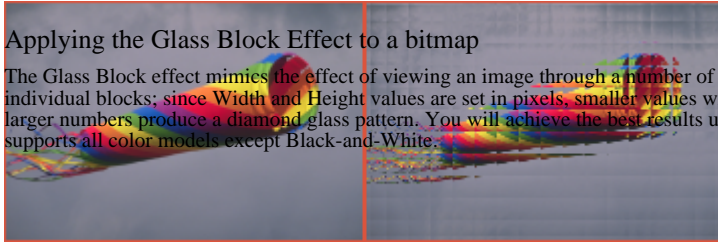
CorelDRAW comes with three different artistic special effects that allow you to add some creative touches to your bitmap. These Artistic effects are:

- Glass Block, which mimics the effect of viewing an image through a number of blocks of glass
- Impressionist, which gives your bitmap the look of an impressionist painting by converting it to dabs of solid color
- Vignette, which creates a frame around your bitmap

button „AL(OVR Applying special effects to bitmaps;',0,"Defaultoverview",) [Related Topics](#)

Applying the Glass Block Effect to a bitmap

The Glass Block effect mimics the effect of viewing an image through a number of blocks of glass. You can set the dimensions of individual blocks; since Width and Height values are set in pixels, smaller values will produce a low level pixelation effect, while larger numbers produce a diamond glass pattern. You will achieve the best results using values between 25 and 75. This filter supports all color models except Black-and-White.



To apply a glass block effect

1. Select the bitmap with the Pick tool.

2. Click Bitmaps, Artistic, Glass Block.

3. Move the Horizontal and Vertical sliders to set block dimensions.

Higher values result in fewer, large blocks, creating a diamond-glass pattern; lower values result in an increased number of small blocks, creating a low-level pixelated effect that is hardly visible.

4. Enable the Square Blocks box to set the block shape.

button ,AL(^PRC Applying Artistic effects;', 0,"Defaultoverview",) Related Topics

Applying the Impressionist Effect to a bitmap

The Impressionist effect gives a bitmap the look of an impressionist painting by converting it to dabs of solid color. This filter supports all color models except Black-and-White.

To apply impressionist-style brush strokes

1. Select the bitmap with the [Pick tool](#).
2. Click **Bitmaps, Artistic, Impressionist**.
3. Move the Horizontal and Vertical sliders to determine the number of pixels that are displaced horizontally and vertically.

By increasing the value, you increase the effect of blurring on the original bitmap to the point where the bitmap can become unrecognizable. The range (between 1 and 100) is measured in pixel displacement. For example, a setting of 10 for the vertical displacement diffuses the bitmap over a 10-pixel vertical region.

4. Enable the **Identical Values** box to set the horizontal value equal to the vertical value.

button ,AL(^ PRC Applying Artistic effects;', 0,"Defaultoverview",) [Related Topics](#)

Applying the Vignette Effect to a bitmap

The Vignette effect creates a frame around your bitmap. A vignette can have a soft or hard edge, can be one of four shapes, and can be virtually any color. Use a vignette to create dreamy, nostalgic effects, or give an old photo an elliptical frame. This filter supports all color models except Paletted and Black-and-White.

To apply a frame to bitmaps

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Artistic, Vignette.
3. Enable one of the following buttons from the Color section to choose a color for the frame:
 - Black, applies a black frame around the bitmap.
 - White, applies a white frame around the bitmap.
 - Other Color, applies a frame with the color of your choice around the bitmap.
4. Enable one of the following buttons from the Shape section to choose a shape for the frame:
 - Ellipse, applies an ellipse shape to the bitmap.
 - Circle, applies a circle frame to the bitmap.
 - Rectangle, applies a rectangle frame to the bitmap.
 - Square applies a square frame to the bitmap.
5. Move the Offset slider to set the size of the center of the frame.
Higher values (set by moving the slider to the right) decrease the size of the frame; lower values (set by moving the slider to the left) increase the size of the frame.
6. Move the Fade slider to create a smooth transition between the frame and the bitmap.
Higher values (set by moving the slider to the right) result in a greater fade (or feathering) along the edges of the frame; lower values (set by moving the slider to the left) result in no fade.

button ,AL(\PRC Applying Artistic effects;', 0, "Defaultoverview",) Related Topics

Applying Color Transform effects

Applying Color Transform effects

CorelDRAW comes with two Color Transform effects that allow you to change the colors in your bitmap. These Color Transform effects are:

- Psychedelic, which changes the colors in your bitmap to bright, electric colors
- Solarize, which transforms colors so that they appear like those of a photographic negative

button ,AL(OVR Applying special effects to bitmaps;',0,"Defaultoverview",) [Related Topics](#)

Applying the Psychedelic effect to a bitmap

The Psychedelic effect changes the colors in your bitmap to bright, electric colors such as orange, hot pink, cyan, lime green, and others. Use low values to achieve some interesting effects. This filter supports all color models except Paletted and Black-and-White.

To apply psychedelic colors

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Color Transform, Psychedelic.
3. Move the Level slider to set the intensity of the effect.

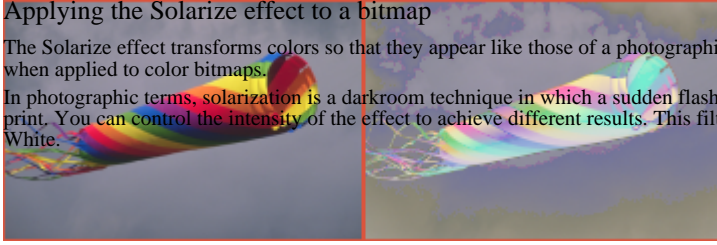
Higher values (set by moving the slider to the right) result in a more radical change; lower values (set by moving the slider to the left) result in more subtle changes.

button ,AL(PRC Applying Color Transform effects;', 0,"Defaultoverview",) Related Topics

Applying the Solarize effect to a bitmap

The Solarize effect transforms colors so that they appear like those of a photographic negative. This effect is more pronounced when applied to color bitmaps.

In photographic terms, solarization is a darkroom technique in which a sudden flash of light is used to darken unfilled areas of a print. You can control the intensity of the effect to achieve different results. This filter supports all color models except Black-and-White.



To create solarized (variably negative) bitmaps

1. Select the bitmap with the Pick tool.
2. Click Bitmaps, Color Transform, Solarize.
3. Move the Level slider to set the intensity of bitmap solarization.

Higher values (set by moving the slider to the right) apply more light to the bitmap; lower values (set by moving the slider to the left) apply less light.

button „AL(PRC Applying Color Transform effects;', 0, "Defaultoverview",) Related Topics

Using plug-in filters

Using plug-in filters

Among the dozens of filters included with CorelDRAW, there are many effects and enhancement filters created by other companies that are compatible with CorelDRAW. These filters, called plug-ins because they "plug in" to the application platform, can be accessed from CorelDRAW. When installed, they will appear at the bottom of the Bitmaps menu, below the Color Transform effect.

For more information about the plug-in filters included with CorelDRAW, see the appropriate Help file included with each filter. You can view a Help file by clicking the Help button in the dialog box that appears when you access a plug-in filter.

button „AL(OVR Working with bitmaps;',0,"Defaultoverview".) Related Topics

Adding plug-in effects

You can add plug-in filters created by other companies using the controls in the Options dialog box.

To add a plug-in

1. Click Tools, Options.
2. In the list of categories, click Workspace, Plug-Ins.
3. Click the Add button.
4. Type in the drive and folder that contains the filters or click the Browse button to select a folder.

Note

- The Options dialog box does not show the files in the folder. You must know the folder before you use the Options dialog box.

button ,AL(^PRC Using plugin filters;',0,"Defaultoverview",) Related Topics

Enabling and disabling plug-in effects

You can enable or disable plug-in filters that have been added to the list of plug-ins using the controls in the Options dialog box.

To enable a plug-in

1. Click Tools, Options.
2. In the list of categories, click Workspace, Plug-Ins.
3. Enable the check box to the left of the plug-in in the list.

To disable a plug-in

1. Click Tools, Options.
2. In the list of categories, click Workspace, Plug-Ins.
3. Disable the check box to the left of the plug-in in the list.

button ,AL(^PRC Using plugin filters;',0,"Defaultoverview",) [Related Topics](#)

Removing plug-in effect effects

Removing plug-in filters from CorelDRAW is as easy as adding them.

To remove a plug-in

1. Click Tools, Options.
2. In the list of categories, click Workspace, Plug-Ins.
3. Choose the directory that contains the effects you want to remove.
4. Click the Remove button.

Note

- The dialog box does not show the files in the directory. You must know the directory before you use the Options dialog box.

button ,AL(^PRC Using plugin filters;',0,"Defaultoverview".) [Related Topics](#)

Printing

Printing

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

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

If you are using a PostScript printing device, and are having trouble printing, see "[Using PostScript to optimize your print job.](#)"

You can also fix certain problems by adjusting settings as explained in "[Fine-tuning your print job.](#)" We recommend that you do not adjust these settings unless you are having trouble printing.

Choosing a printing method

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

- Print on a desktop printer.

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

- Create camera-ready images on a laser printer and send them directly to a printing shop.

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

- Send your work on disk to a service bureau or printing shop.

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

button ,AL(^OVR Printing;'; 0,"Defaultoverview",) [More Detailed Information](#)

Setting up your print job

Setting up your print job

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

Paper size

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

Arranging images on the printed page

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

Specifying what is printed

You can print specific pages, objects, or layers. You can also specify the number of copies you want to print, and whether you want your copies collated. Collating is useful when you are printing 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.

Signature layout styles

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

N-up formats

An N-up format lets you arrange several pages of your document on a single printed page. Although similar to a signature layout, an N-up format lets you arrange multiple copies of a signature layout on a single sheet of paper. This is useful if you are printing on paper that can fit more than one copy of your signature layout.

button ,AL(OVR Printing;',0,"Defaultoverview"), [Related Topics](#)

Printing a file

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

To print a file

- Click File, Print.

button ,AL(^PRC Setting up your print job;',0,"Defaultoverview".) [Related Topics](#)

Selecting and configuring a printing device

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

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

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

By default, if you try to print an image with an orientation different from that selected in the device properties, a message warns you and asks if you want to adjust the printer 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 printer or imagesetter from the Name list box. If the device driver you require is not listed, install it following the usual Windows procedure.

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

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

To set the 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 Options dialog box instead.
 - Set all relevant options here if you're printing to a non-PostScript device.

To use a printer color profile

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

If you want your print job to be processed using a different profile, click the Set Profiles button to return to the Corel Color Profile wizard.

To disable the Page Orientation Warning

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Choose the Page Orientation Warning from the Special Settings window.
4. Choose Off.

button ,AL(^ PRC Setting up your print job;',0,"Defaultoverview".) [Related Topics](#)

Printing multiple copies

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

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

To print multiple copies

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

button ,AL(^PRC Setting up your print job;',0,"Defaultoverview".) [Related Topics](#)

Specifying the pages to print

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

To print all pages

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

To print only the current page

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

To print specific pages

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

button ,AL(^PRC Setting up your print job;',0,"Defaultoverview",) [Related Topics](#)

Specifying the objects or layers to print

You can set up your print job so that every object in your drawing prints or only the selected objects print. Also, you can prevent layers in your drawing from printing if you don't want them to appear in your 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 to print.
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 or disable the Printable option (the picture of an eye) for each layer.

button ,AL(^PRC Setting up your print job;',0,"Defaultoverview".) [Related Topics](#)

Printing large artwork as tiles

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

To print large artwork as tiles

1. Click File, Print.
2. Click the Layout tab.
3. Enable the Print Tiled Pages check box.
4. Type a value (e.g., a quarter of an inch) 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 artwork 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.

button „AL(^PRC Setting up your print job;', 0, "Defaultoverview".) [Related Topics](#)

Using signature layout styles

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

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

To choose a signature layout style

1. Click File, Print.
2. Click the Layout tab.
3. Choose a signature layout style from the Signature Layout list box.

To choose a signature layout style in the Print Preview window

1. Click File, Print Preview.
2. Click the [Signature Layout tool](#).
3. Choose a signature layout style from the Signature Layout list box on the left side of the Property Bar.

To edit a signature layout style in the Print Preview window

1. Follow steps 1 and 2 from the previous procedure.
2. Type the number of pages from your document to include on each printed page in the Pages Across/Down boxes on the Property Bar.
3. Type the size of the gutters (space between pages) in the Gutter Spacing boxes.
The top box controls horizontal gutter spacing — space between side-by-side pages and the bottom box controls vertical gutter spacing space between pages positioned above or below each other.
4. Click each numbered box in the Print Preview window and choose a page number and an angle on the Property Bar.
The angle determines whether the page is printed top up or top down. For example, if two pages are placed on a single sheet of paper and the first page is printed top up and the second is printed top-down, then one page will always appear to be upside down.
5. Enable the [Double Sided Layout button](#) on the Property Bar if you are printing on both sides of the paper.
6. Click the Signature Layout tabs at the bottom of the Print Preview window to view each side of a double-side layout.

Note

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

To save a layout style in the Print Options dialog box

1. Follow the steps from the previous procedure and click the Save Signature Layout button ("+") on the Property Bar.
2. Type a name for the signature layout style in the Save As box.

To delete a layout style in the Print Options dialog box

- Follow the steps from the "To choose a signature layout style in the Print Preview window" procedure and click the Delete Signature Layout button ("-") on the Property Bar.

button ,AL(^PRC Setting up your print job;',0,"Defaultoverview".) [Related Topics](#)

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 your 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.

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 image that would have been placed on an entire sheet of paper without an N-up format (e.g., the entire tent-card) 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 on the Property Bar.

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 printed on each sheet of paper in the Rows/Columns boxes on the Property Bar.
4. Do one of the following if you want to change the margins:
 - Disable the Auto Margins button on the Property Bar and type the size of the margins in the Top/Left Margins, Bottom/Right Margins boxes.
 - Enable the Auto Margins button on the Property Bar.
5. Enable the Equal Margins button on the Property Bar if you want the left and right margins to be equal, and you want the top and bottom margins to be equal.
6. Do one of the following if you want to adjust the gutters (space between rows and columns):
 - Disable the Auto Gutter Spacing button on the Property Bar, and type the size of the gutters in the Gutter Spacing boxes.
 - Enable the Auto Gutter Spacing button on the Property Bar.
7. Enable the Clone Frame button on the Property Bar 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 and click the Save N-up format button ("+") on the Property Bar.
2. 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 on the Property Bar.
3. Click the Delete N-up format button ("-") on the Property Bar.

button ,AL(\ PRC Setting up your print job;',0,"Defaultoverview".) Related Topics

Using preset printing options

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

To select a print style

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

To create a print style

1. Click File, Print.
2. Change the print 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.

Tips

- You can also select, edit, save and delete print styles from the Print Preview window.
- If you close the Print Options 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 (i.e., you need to change your work before you print), save your settings as a print style, or click the Apply button before you click the Cancel button.

button ,AL(^ PRC Setting up your print job;',0,"Defaultoverview".) [Related Topics](#)

Previewing, sizing, and positioning the printed image

Previewing, sizing, and positioning the printed image

Previewing

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

Sizing and positioning

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

button ,AL(^OVR Printing;'0,"Defaultoverview"), [Related Topics](#)

Previewing your print job

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

To preview your print job

- Click File, Print Preview.

To preview 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.

To move from page to page in the Print Preview window

- Click one of the page-flipper 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

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

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
 - Click the percent button and type a value in the Percent box.

Tips

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

button „AL(“PRC Previewing sizing and positioning the printed image;“, 0, "Defaultoverview",) Related Topics

Customizing the Print Preview

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

To hide the preview image

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

When Show Image is disabled the image is represented by a bounding box.

To specify a color or grayscale Print Preview

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

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

button ,AL(^ PRC Previewing sizing and positioning the printed image;', 0,"Defaultoverview",) [Related Topics](#)

Sizing an image when printing

You can alter the size of each page of your document for your print job, leaving the original image unaffected.

To size an image

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

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

Tip

- You can also size an image by dragging the handles in the Print Preview window.

To fit an image to the page

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

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

To maintain the aspect ratio of an image

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

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

button ,AL(\PRC Previewing sizing and positioning the printed image;', 0,"Defaultoverview",) [Related Topics](#)

Positioning an image when printing

You can alter the position of your image for your print job, leaving the original unaffected.

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

To position an image

1. Click File, Print Preview.
2. Click the Pick Tool and click the image 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 an image by dragging the "X" in the center of the image to the desired position in the Print Preview window.

To automatically position an image

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 next to 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 the printed image;', 0,"Defaultoverview",) [Related Topics](#)

Using PostScript to optimize your print job

Using PostScript to optimize your print job

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

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

There are three levels of PostScript. PostScript 1 is the first PostScript language and it has certain limitations (see below). 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 PostScript printing device, make sure that you enable the PostScript 2 or PostScript 3 options on the PostScript tab in the Options dialog box.

When purchasing a printer or choosing a service bureau, find out which level of PostScript language you will be using. If you have a choice, choose PostScript 2 or PostScript 3.

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 your print job contains complex vector objects, then a PostScript 1 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 a segment. Also, any straight line between two nodes is a segment. PostScript 1 devices can't print vector objects 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 (e.g., a texture fill, a PowerClip object, 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 be able to print it.
- If you use a texture fill in an object with any subpaths (e.g., a donut made from a circle within a circle), a PostScript 1 Device will not be able to print it.

There are several ways to work around these limitations:

- Break complex objects up into several less complex objects. This may not be possible if you are using complicated line attributes or complex fills.
- Avoid using complex fills on objects that aren't large enough to warrant intricate detail.
- Avoid using complex fills with complex outlines and using complex fills in text objects.
- 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 your 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 your print job to make the file size smaller. Also, PostScript 2 and PostScript 3 uses a faster method for rendering vector curves and lines.

To enable PostScript 2 or PostScript 3 use

1. Click File, Print.
2. Click the PostScript tab.
3. Choose PostScript 2 or PostScript 3 from the Compatibility list box.

To compress bitmaps in your .PRN file

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

Tip

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

button ,AL(\PRC Using PostScript to optimize your print job;',0,"Defaultoverview".) [Related Topics](#)

Printing complex objects

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

To test for complex objects

1. Click File, Print.
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 and type a value in the Set Flatness To box.

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

2. Enable the Auto Increase Flatness check box if you want the printer to increase the flatness of 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 an object is still too complex when the flatness value exceeds this limit, the printer skips the problematic object and goes on to the next object. If the printer skips an object then the object will not appear in the final output. You will not be informed 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 your work.

To reduce curve complexity by limiting control points

- Follow steps 1 and 2 from the "To test for complex objects" procedure and type a value in the Maximum Points Per Curve box. Reducing the number of points per curve helps alleviate printing problems caused by objects that are too complex. A lower number of points per curve will not reduce quality but it will increase printing time.

Tip

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

button ,AL(\PRC Using PostScript to optimize your print job;',0,"Defaultoverview",) [Related Topics](#)

Font and spot color warnings

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

To test for too many spot colors

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

To test for too many fonts

- Follow steps 1 and 2 from the previous procedure and 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. Choose Spot Color Separations Warning from the Special Settings window.
4. Choose an option.

To set the Fonts Warning Threshold option

1. Follow steps 1 and 2 from the previous procedure.
2. Choose Fonts Warning Threshold from the Special Settings window.
3. Choose a number.

button ,AL(^ PRC Using PostScript to optimize your print job;',0,"Defaultoverview",) [Related Topics](#)

Optimizing fountain fills

You can optimize the printing of fountain fills in two ways. First, you can test for and correct fountain fill banding. Banding is the appearance of 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 verify fountain fills for banding

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

This warning only applies to linear fountain fills.

To automatically increase fountain steps

- Follow steps 1 and 2 from the previous procedure and enable the Auto Increase Fountain Steps check box.
This option increases the number of steps that are used to render fountain fills. This may increase printing time but will ensure the best possible rendering of fountain fills.

To optimize fountain fills to reduce complexity

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

button ,AL(^PRC Using PostScript to optimize your print job;',0,"Defaultoverview",) [Related Topics](#)

Downloading Type 1 fonts

By default, the printer driver downloads Type 1 fonts to the printing device. If you disable the Download Type 1 Fonts option, 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 your output device has difficulty interpreting Type 1 fonts.

button „AL(^ PRC Using PostScript to optimize your print job;',0,"Defaultoverview",) [Related Topics](#)

Setting bitmap font options

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

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

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

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

- The text is not scaled or skewed.
- The text does not have an outline or a fill other than a uniform fill.
- The text does not have any envelopes (nonlinear transformations) applied to it.
- The drawing is not being printed using the Sizing options or Fit To Page option in the Print Options dialog box.

To limit the number of bitmap fonts created

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

To set the bitmap font size threshold

1. Follow steps 1 and 2 from the previous procedure and choose Bitmap Font Size Threshold from the Special Settings window.
2. Type a value between 0 and 1000 in the Setting box.
This value represents the bitmap height in pixels.

Tip

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

button ,AL(^PRC Using PostScript to optimize your 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 device, enable the Output Color Bitmaps in RGB check box. RGB devices receive RGB values, instead of CMYK values. CMY 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 Options dialog box from the Print Preview window by clicking the Options button on the Property Bar.

button ,AL(^PRC Using PostScript to optimize your print job;',0,"Defaultoverview",) [Related Topics](#)

Fine-tuning your print job

Fine-tuning your print job

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

The Driver Compatibility dialog box contains many of the options you can use to fine-tune your 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 your print job. A low number of steps prints faster but the transition between shades may be rather coarse, causing what is known as "banding." A higher value results in a smoother blend, but the printing time is longer.

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

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

To specify fountain steps in printing options

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

button ,AL(^PRC Finetuning your print job;',0,"Defaultoverview".) [Related Topics](#)

Printing bitmaps in small chunks

You can determine whether bitmaps are sent to non-PostScript printers all at once or in smaller blocks (below 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 printers 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. Select the non-PostScript printer driver that you want to change from the Printer Driver list box.
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. Choose Bitmap Chunk Overlap Pixels from the Special Settings window.
4. Type a number that represents the number of pixels by which each bitmap chunk overlaps the next in the Setting box.

button ,AL(^PRC Finetuning your print job;',0,"Defaultoverview".) [Related Topics](#)

Printing color artwork in black or grayscale

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

To print color artwork in black or grayscale

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Enable the All Colors As Black or All Colors As Grayscale button.

button „ALC PRC Finetuning your 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 device. Transmission time is much faster this way, and the file size is smaller. If you choose to send bitmaps as color, the device converts the bitmaps to grayscale, which results in slower transmission time and a larger file size. This option is available for PostScript devices only.

To control bitmap conversion to grayscale

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

Tip

- If you want to print a document on a color printer but you want to use a grayscale printer driver, then change this setting to Send Color Bitmaps As Color. This is useful if you want to proof a document on a composite printer using an imagesetter's printer driver.

button „AL(^PRC Finetuning your print job;',0,"Defaultoverview".) [Related Topics](#)

Printing bitmaps as RGB images

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

To print bitmaps as RGB

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

button „AL(PRC Finetuning your print job;',0,"Defaultoverview".) [Related Topics](#)

Assigning control over printer bands

Some 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.

To send the page to the driver already split

1. Click File, Print Preview.
2. Click Settings, Driver Compatibility.
3. Select the non-PostScript printer driver that you want to change from the Printer Driver list box.
4. Enable the Send Bands to Driver check box.

Note

- This option is only available in Windows 95.

button „AL(PRC Finetuning your print job;',0,"Defaultoverview".) [Related Topics](#)

Assigning control over fill clipping

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

To assign control over fill clipping

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

button ,AL(^PRC Finetuning your print job;',0,"Defaultoverview",) [Related Topics](#)

Specifying the text output method for non-PostScript devices

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

To send all text as graphics

1. Click File, Print Preview.
2. Click Settings, Driver Compatibility.
3. Select the non-PostScript printer driver that you want to change from the Printer Driver list box.
4. Enable the All Text As Graphics check box.

button ,AL(^PRC Finetuning your print job;',0,"Defaultoverview",) [Related Topics](#)

Using Print Merge

Using Print Merge

Print Merge lets you print the same document many times using different text each time you print. For example, if you are printing invitations, you can personalize each invitation by merging in different text.

Print merge works by combining a specially formatted text file with a CorelDRAW file. The CorelDRAW file must contain text that will be replaced by words from the text file during the print merge. Each time the CorelDRAW file is printed, words from the text file are substituted in the printed version.

button „AL(OVR Printing;!,0,"Defaultoverview"). [Related Topics](#)

Preparing a drawing for print merge

If you want to use a drawing in a print merge, you must insert the text that will be replaced when you perform the print merge. Each bit of text that is being replaced must be a separate text object.

To prepare a drawing for print merge

1. Create a drawing in CorelDRAW that contains at least one text object.

Keep the following in mind:

- Each text object to be replaced must be unique.
- Text must be Artistic text, not Paragraph text.
- Allow enough space for the substitute text. For instance, "Name" doesn't take up much room, but, when "San Francisco" is substituted, more space is required.
- The substituted text takes on the same attributes (typeface, point size, spacing, etc.) and alignment (left, right, center) as the original text.
- Any transformations applied to the original text are applied to the substituted text (except Blend, Extrude, and Fit To Path).
- The text in each text object in your drawing must be identical to the corresponding text in your .TXT file. This includes capital letters, spaces, line breaks, blank lines, etc. wherever they occur.

2. Save your CorelDRAW file.

button ,AL("PRC Using Print Merge"; 0,"Defaultoverview",) [Related Topics](#)

Preparing a text file for print merge

To perform a print merge, you must create an ANSI text file (.TXT file extension) that contains the information you want to merge with your drawing.

To prepare a text file for print merge

1. Launch your word processor, and open a new file.
2. On the first line, indicate how many pieces of text will be replaced. The example in step 4 indicates that there are three pieces of text (in the drawing) that will be replaced by substitute text (from the text file).
3. Starting on the second line, type the text exactly as it appears in each text object in your drawing. This includes typing capital letters, spaces, line breaks, blank lines, etc. wherever they occur. The text must end with a character; blank spaces or lines after the text will prevent the merge from working.
4. Add back slashes (\) before and after each piece of text. The text can be entered on separate lines, such as the examples below (where "3" identifies the number of pieces of text).

```
3
\Name\
\Date\
\Instructor\
```

Or, you can type text back-to-back on the same line. You still need one back slash to mark the beginning of each piece of text and another to mark the end, which is why there are two "\" between Name and Date, and two "\" between Date and Instructor.

```
3
\Name\\Date\\Instructor\
```

5. Type the text to be substituted for the previous text. Because back slashes serve as markers to indicate the beginning and end of pieces of text, you can't use back slashes in the text to be substituted. There must be an entry for each piece of text. Your text file should look like this.

```
3
\Name\
\Date\
\Instructor\
\Jon von Wolf\
\18 August 1995\
\Mr. Donald Smith\
\Katie MacBear\
\18 August 1995\
\Ms. Maria Santana\
```

Or like this, if you are using the linear approach.

```
3
\Name\\Date\\Instructor\
\Chris van Wolf\\18 August 1995\\Mr. Donald Smith\
\Kelly MacBear\\18 August 1995\\Ms. Maria Santana\
```

6. Save the file as an ANSI text file (.TXT extension).

button ,AL(^ PRC Using Print Merge;',0,"Defaultoverview",) [Related Topics](#)

Merging a text file with a drawing

When you're preparing to merge, remember that CorelDRAW neither saves nor displays the results of the merge. It prints them directly, in sequence. Therefore, check both the text file and your drawing for mistakes before merging. Also, make sure there's enough space in the drawing to accommodate the text you plan to substitute.

To merge a text file with a drawing

1. Open the text file, verifying that it has been properly prepared, then close it. CorelDRAW needs to access the text file to do a Print Merge, but it cannot do so while the text file is open.
2. Open the CorelDRAW file. Verify that it has been properly prepared.
3. Click File, Print Merge.

This command is no longer available by default. To add Print Merge to the file menu, customize your application.

4. Choose the text file.

button ,AL(\PRC Using Print Merge;',0,"Defaultoverview",) [Related Topics](#)

Printing on a commercial press

Printing on a commercial press

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

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

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

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

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

The press operators will set up and adjust the press so that the printed output matches your contract proofs as closely as possible. 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.

button ,AL(OVR Printing;';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 your work on disk. If you are creating a file to send to an imagesetter, talk to your service bureau about the best file format and printer settings to use.

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

PRN file

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 your service bureau.

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

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

CDR file

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

EPS file

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

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

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

Printers' marks

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

Using the Prepare For Service Bureau wizard

The Prepare For Service Bureau wizard guides you through the process of preparing your file for output at a service bureau. Use the wizard instead of the normal printing options. The wizard is most effective when your service bureau provides you with a service bureau profile. The profile is created using a separate wizard called the Service Bureau Profiler. The service bureau can include all the information you need to set up your print job so that it will print properly. The profile is a file with the .CSP extension. When you start the Prepare For Service Bureau Wizard, it will ask you which profile you want to use.

button „AL(OVR Printing on a commercial press;’,0,"Defaultoverview"), [Related Topics](#)

Printing to a file

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

- When you are preparing a file for printing on an imagesetter, the page size of your print job (i.e., the size of the film on which your document is imaged) will be larger than the page size of the document (i.e., the size of the document) to allow for printers' marks.
- An imagesetter produces images on film that usually need to be negatives. You can set up your print job to produce negative images, but if the service bureau's equipment also produces negatives, that will result in positive film.
- You need to specify emulsion up or emulsion down. Emulsion is the coating of light-sensitive material on a piece of film. Normally, images printed to a laser printer are printed with the emulsion up. Other types of reproduction may call for either emulsion up or down. Printing with the emulsion down produces a backwards image.
- If you are printing to a PostScript 2 or PostScript 3 Device, you can use make your print job smaller by using JPEG to compress bitmaps.
- Your service bureau may require that your .PRN file conforms to the Document Structuring Convention (DSC). If this is the case, you will need to enable the Conform To DSC setting.

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

To print to file

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

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

4. Click the Print button.
5. Choose a drive and folder and type a filename in the File Name box. The appropriate extension (.PRN) is appended to the filename.

To print a negative image

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

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

To specify emulsion down

- Follow step 1 from the previous procedure and click the Mirror button.

To compress bitmaps in your .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 your bitmaps.

To conform to DSC

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

button ,AL(^PRC Preparing a print job for a commercial press;',0,"Defaultoverview".) [Related Topics](#)

Setting a bleed limit

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

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

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

To set a bleed limit

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

button ,AL("PRC Preparing a print job for a commercial press";0,"Defaultoverview".) [Related Topics](#)

Printing crop marks and registration marks

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

If you are printing multiple pages per sheet (e.g., 2 rows by 2 columns) and you are not cutting these pages into individual sheets, you 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 device, you can set up your crop marks on every separation rather than on the black separation only. This may be useful if you want to trim individual separations.

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

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

To print crop marks

1. Click File, Print Preview.
2. Click the [Marks Placement tool](#).
3. Click the edge of the bounding box.
4. Enable the [Crop Marks button](#).

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. Choose Composite Crop Marks from the Special Settings window.
4. Choose Output In CMYK.

To print registration marks

- Follow steps 1 and 2 from the "To print crop marks" procedure and enable the [Registration Marks button](#).

button ,AL(^PRC Preparing a print job for a commercial press;',0,"Defaultoverview",) [Related Topics](#)

Printing color calibration bars and densitometer scales

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

A densitometer scale is a series of gray boxes ranging from light to dark. These boxes are required to test the density of halftone images (see "[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 Preview.
2. Click Settings, Prepress.
3. Enable the Color Calibration Bar check box.

To print a densitometer scale

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

To position a densitometer scale

1. Click File, Print Preview.
2. Click and drag the densitometer scale to its new position.
In most circumstances it is best to position the densitometer scale outside of the printed image.

button ,AL(PRC Preparing a print job for a commercial press;', 0, "Defaultoverview".) [Related Topics](#)

Printing page numbers and file information

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

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

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

To print page numbers

1. Click File, Print Preview.
2. Click the Marks Placement tool.
3. Enable the Page Numbers button.

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 printers' marks

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

To change the position of printers' marks

1. Click File, Print Preview.
2. Click the Marks Placement tool.
3. Type values in the Top, Bottom, Left, and Right boxes on the Property Bar.

Tip

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

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

Printing a job information sheet

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

To print a job information sheet

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 specify whether the job information is to be saved to a file, printed, or both.

button ,AL(^PRC Preparing a print job for a commercial press;',0,"Defaultoverview".) [Related Topics](#)

Working with bitmaps and halftone screens

Working with bitmaps and halftone screens

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

Halftones

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

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

Now, however, 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.

Halftone screen frequency

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

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

Bitmap resolution

When creating a halftone 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 are using a 150 lpi screen, the bitmap should have a resolution of at least 300 dpi.

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

Notes

- You must import FPO images correctly or they will not be replaced at print time.
- You can only scale, crop, and rotate FPO images. You can't apply any other effects.

button „ALC OVR Printing on a commercial press;“, 0, "Defaultoverview",) [Related Topics](#)

Setting the halftone screen frequency

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

This option is available for PostScript devices only.

To set the screen frequency

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

Note

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

button ,AL(PRC Working with bitmaps and halftone screens;', 0,"Defaultoverview",) [Related Topics](#)

Maintaining OPI and DCS links

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

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

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

This option is available for PostScript devices only.

To maintain OPI links

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

To let your Service bureau resolve DCS links

- Follow the steps from the previous procedure and disable the Resolve DCS Links check box.

button ,AL(^PRC Working with bitmaps and halftone screens;',0,"Defaultoverview".) [Related Topics](#)

Creating color separations

Creating color separations

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

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

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

Process color

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

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

Spot color

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

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

Both process and spot color

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

A word about palettes

You can work on different elements of your document from different palettes and different color models. Ultimately however, all colors must be printed with process and spot color inks. Colors defined in the RGB or HSB models are translated automatically into CMYK (process) values. As for spot colors, 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 (i.e., process color or spot color).

button „ALC OVR Printing on a commercial press;“, 0, "Defaultoverview",) Related Topics

Printing color halftones

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

Screen angle

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

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

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

Screen technology

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

Halftone type

The halftone type refers to the type of dot that is being used to create the halftone. Typically, a halftone screen consists of rows of evenly spaced round, or diamond-shaped dots. However, it is possible to use halftone screens that have dots that are shaped differently. In fact, halftone screens can even use straight lines 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"), [Related Topics](#)

Ensuring predictable color when printing

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

For the colors on your 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 printer. To do so, click Tools, Options. Then click Global, Color Management, General, and enable the Composite Printer Simulates Color Output Of Separations Printer check box.

button „AL(OVR Printing on a commercial press;’, 0, "Defaultoverview"), [Related Topics](#)

Printing color separations

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

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

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

To print color separations

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

To print color separations in the Print Preview window

1. Click File, Print Preview.
2. Enable the Print Color Separations button.

To use Hexachrome process color

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

To select specific color separations

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

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. Double-click Color Management, and click General.
3. Disable any of the following:
 - the Treat FOCOLTONE Colors As Spot Inks check box.
 - the Treat TOYO Colors As Spot Inks check box.
 - the Treat DIC Colors As Spot Inks check box.

button ,AL(\PRC Creating color separations;',0,"Defaultoverview",) [Related Topics](#)

Customizing a halftone screen

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

To customize a halftone screen

1. Click File, Print.
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 (e.g., Line or Diamond)
 - printer or imagesetter resolution
 - the screen frequency and angle of any or all of the color separations.

Tip

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

button ,AL(PRC Creating color separations;', 0,"Defaultoverview",) [Related Topics](#)

Color trapping

Color trapping

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

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

Color trapping 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 (e.g., red over yellow might result in an orange object).

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

button ,AL(OVR Printing on a commercial press;', 0,"Defaultoverview",) [Related Topics](#)

Color trapping by overprinting selected objects

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

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

To trap by overprinting selected objects

1. Using the Pick tool, right click the object that requires color trapping and click Overprint.
2. Click Fill or Outline or both.

button ,ALC PRC Color trapping;', 0, "Defaultoverview",) Related Topics

Color trapping by overprinting selected color separations

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

To trap by overprinting selected color separations

1. Click File, Print.
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. Click the color separation to overprint in the Color List.
7. Click the Overprint Graphics icon in the Overprint column if you want to overprint graphics on the separation.
The graphic appears darker when the separation is set to overprint.
8. Click the Overprint Text icon in the Overprint column if you want to overprint text on the separation.

button ,AL(^PRC Color trapping;',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% black or more to overprint any underlying objects. It is a useful option for artwork containing a lot of black text, but it should be used with caution on artwork with a high graphics content. If your service bureau recommends a black threshold value other than 95%, adjust the threshold.

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

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

To trap by always overprinting black

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

To trap by auto-spreading

1. Follow steps 1 to 3 from the "To trap by always overprinting black" procedure and enable the Auto-Spreading check box.
2. Type a value in the Maximum box.
The amount of spread assigned to an object depends on the maximum trap value and the object's color. The lighter the color, the greater the percentage of the maximum trap value. The darker the color, the smaller the percentage of the maximum trap value.
3. 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.
4. Type a value (i.e., the minimum size to which auto-spreading is applied) in the Text Above box.
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 text

Working with text

The powerful text-handling capabilities in CorelDRAW let you apply both special graphical effects and sophisticated word-processing features to text. With the Text tool, you can create Artistic text for short lines of text to which you can applying graphical effects and create Paragraph text for larger bodies of text with greater formatting requirements.

Editing text

You have two options for editing text: editing in the Drawing Window and editing in the Edit Text dialog box. Other text editing features include spelling, grammar, and readability checking, user word lists, automatic text correction, and alternate phrasing.

Creating effects with text

Because CorelDRAW treats Artistic text like an object, you can apply special effects to Artistic text such as extrusions, blends, envelopes, perspectives, lenses, PowerClip, and drop shadows.

With Paragraph text, you can type directly inside objects, wrap columns text around objects, add drop caps, and apply some special effects such as drop shadows, PowerClip, and envelopes.

button ,AL(OVR Working with text;',0,"Defaultoverview",) [More Detailed Information](#)

Adding text

Adding text

In CorelDRAW, you create both Paragraph text and Artistic text with the Text tool. If you click in the Drawing Window and start typing, you create Artistic text. However, if you add a Paragraph text frame first and then type in text, you create Paragraph text.

In documents where you plan to add a large amount of text such as newspapers, brochures, and flyers, using Paragraph text is best. You have more formatting options with Paragraph text for example, you can add bullets, indents, tabs, and columns. In documents where you plan to add single lines or phrases, such as titles or short descriptions, try using Artistic text. With Artistic text, you have more options for applying graphical effects such as blends, extrudes, and PowerClip objects.

Another way to add text in your drawing is to insert it using the Clipboard. When you use the Special Paste command, you can insert text as Paragraph text, as Artistic text, or as an OLE object, provided the originating application is OLE compliant and it is open. For more information about importing, see "Importing, exporting and OLE."

button ,AL(^OVR Working with text;',0,"Defaultoverview",) Related Topics

Adding Paragraph text

When you're adding large amounts of text to a document, use Paragraph text. To create Paragraph text, you need to draw a Paragraph text frame first. There are two types of Paragraph text frames: fixed-size and automatically sized. When you add a frame of a fixed size, the frame you draw is the frame's size. If you type more text than the frame can hold, the frame size doesn't alter, and the text is cut off. If you choose to add a frame that sizes automatically, the frame size adjusts vertically according to the amount of text you type in it. Before drawing a frame that sizes automatically, you must enable the Expand And Shrink Paragraph Text Frames To Fit Text check box on the Paragraph page in the Options dialog box.

Keep in mind that when you create frames of a fixed size, you can automatically adjust the size of text to fill the frame. For more information see "Fitting text to a Paragraph text frame."

To add Paragraph text in fixed-sized frames

1. Click the Text tool.
2. Click anywhere in the Drawing Window and drag away (in any direction) from the initial point you clicked to size the Paragraph text frame.

The frame is created when you release the mouse button. The text cursor appears at the top left corner of the frame if your default alignment is set to Left or None.

3. Type in the Paragraph text frame.

To add Paragraph text in frames that expand and shrink as you type

1. Click Tools, Options.
2. In the list of categories, double-click Text, and click Paragraph.
3. Enable the Expand And Shrink Paragraph Text Frames To Fit Text check box.
4. Click OK.
5. Follow all of the steps from the previous procedure.

The frame increases in height as you type.

button ,AL(^PRC Adding text;',0,"Defaultoverview",) Related Topics

Adding Artistic text

You can use Artistic text to add short lines of text to your document, especially if you plan to work with special effects. Artistic text can be manipulated like other graphic objects. For example, you can apply drop shadows and envelopes. For more information about applying special effects to Artistic text, see "[Creating effects with text.](#)"

To add Artistic text

1. Click the Text tool.
2. Click anywhere in the Drawing Window, and type.
3. Do one of the following:
 - Click somewhere else in the Drawing Window to add more Artistic text.
 - Click another line of Artistic text to edit it.


button ,AL(^PRC Adding text;',0,"Defaultoverview",) [Related Topics](#)

Converting Artistic text to Paragraph text and vice versa

You can convert one text type to the other type after you create it. The fastest way to convert text types is by using the Property Bar. You can also convert text using the Convert command in the Text menu.

You can't convert Paragraph text to Artistic text when

- the frame that contains the Paragraph text is linked to another frame
- the Paragraph text has special effects applied to it
- the Paragraph text overflows the frame that contains it

The  text flow tab indicates that the Paragraph text overflows the frame. You can resolve this by applying the Fit Text To Frame command which adjusts the point size of text within the frame to fit, so that it fits the frame exactly. For more information, see ["Fitting text to a Paragraph text frame."](#)

To convert Paragraph text to Artistic text

1. Select the Paragraph text frame with the Pick tool.
2. Click Text, Convert To Artistic Text.

To convert one text type to the other using the Property Bar

1. Select the line of Artistic text or the Paragraph text frame with the Pick tool.
2. Click the Convert Text button that appears on the Property Bar.

Tips

- If the Property Bar isn't displayed, click View, Toolbars, and enable the Property Bar check box.
- You can also use the right mouse button to convert text. Using the Pick tool, right-click the text you want to convert, and click either Convert To Artistic Text or Convert To Paragraph Text.

button ,AL(^PRC Adding text;',0,"Defaultoverview",) [Related Topics](#)

Changing the appearance of text on-screen

The **Greeking** and **Smooth Edges Of Screen Font** options on the **Text** page in the **Options** dialog box alter the appearance of text on your screen. **Greeking** allows you to increase the redraw speed of text by simplifying its on-screen appearance. When you use the **Greeking** option, text is represented by a series of lines. You can specify the maximum size that your text must be in order to be greeked. You can make text readable again by choosing a higher greeking level or using **Zoom**. Note that greeking does not affect the printed text.

The **Smooth Edges Of Screen Fonts** option smoothes the on-screen appearance of characters by filling jagged pixels with intermediate color or shades of gray to increase clarity. This process is also known as anti-aliasing.

To specify the size of text that will be greeked

1. Click **Tools, Options**.
2. In the list of categories, double-click **Text**.
3. Type a value in the **Greek Text Below** box.
This specifies the number of pixels at which you want to start greeking text.

To smooth edges of screen fonts

1. Follow steps 1 to 3 from the previous procedure.
2. Enable the **Smooth Edges Of Screen Fonts** check box.

button „AL(^PRC Adding text;', 0, "Defaultoverview",.) Related Topics

Adding symbols

Adding symbols

Enhancing your text with special characters, and symbols is easy in CorelDRAW. You can also add symbols as graphics, then create customized images by editing them like other graphic objects, or create background patterns for your document.

When you add symbols to your drawings, they are assigned the default outline and fill properties for graphic objects. You can change the default settings for graphics to suit your needs. For more information about styles, see "Working with styles."

Keep in mind that you can make more symbol fonts available by adding them during a custom installation of CorelDRAW.

button ,AL(OVR Working with text;', 0,"Defaultoverview",) Related Topics

Adding symbols to your document

You can add symbols as a text object or as a graphic object. When you add a symbol to text, CorelDRAW treats the symbol as text. When you add a symbol as a graphic object, CorelDRAW treats the symbol as a curve; consequently, the symbol is a separate graphic object.

You can, however, embed graphic objects into Artistic text and Paragraph text by copying the graphic object and pasting it in the text. Keep in mind that when you save text in which objects are embedded, you must save the file as a version 8 file. For more information embedding graphics and saving files, see "[Embedding graphic objects in text](#)" and "[Saving files using a different name or format](#)."

To add a symbol as a text object

1. Select the text ([Artistic text](#) or [Paragraph text frame](#)) with the [Text tool](#).
2. Place the [insertion point](#) where you want to add the symbol.
3. Click View, Dockers, Symbols.
4. Choose a symbol font from the list box.
5. Type a value in the Size box to change the symbol height, if required.
6. Double-click a symbol in the Sample window.

To add a symbol as a graphic object

1. Follow steps 3 to 5 from the previous procedure.
2. Click a symbol in the Sample window, and drag it to the [Drawing Page](#).

Tips

- You can also choose a symbol by typing its index number in the # box. Index numbers are listed in the CorelDRAW Libraries Catalog.
- You can add [symbols](#) from the Symbol Library — the collection of symbols categorized according to groups including business, transportation, sports, and many others.

button ,AL(\PRC Adding symbols;',0,"Defaultoverview",) [Related Topics](#)

Creating a pattern with symbols

Simple background patterns are easy to create with tiled symbols. Tiled symbols are arranged in rows and columns. You can specify the rows and columns spacing using the Tile Options dialog box. Keep in mind that each symbol within the pattern is a separate object to which you can apply effects.

To create a pattern with symbols

1. Click View, Dockers, Symbols.
2. Choose a symbol category from the list box.
3. Choose a symbol from the Sample window.
4. Enable the Tile check box.
5. Drag the symbol to the Drawing Page.

To change the row and column spacing

1. Follow steps 1 to 4 from the previous procedure.
2. Click the Tile Options button.
3. Do one of the following:
 - Type values in the Horizontal and Vertical boxes to specify the spacing between symbols.
 - Enable the Identical Values check box to maintain equal spacing around a symbol.
4. Click OK, and drag the symbol to the Drawing Page.

button ,AL(PRC Adding symbols;', 0, "Defaultoverview",) [Related Topics](#)

Adding symbols to a symbol set

You can turn objects, such as company logos or modified letter shapes, into symbol characters and add them to the symbol sets in the Symbols Docker. The symbols you create appear at the end of the pattern list.

The object you use can be any size. CorelDRAW resizes it to match the proportions of other symbols in the set. Limitations to keep in mind include the following:

- the object must have a closed path
- if the object contains multiple objects, all objects must be combined using the Combine command
- you must use TrueType fonts to create symbols

To add a symbol

1. Select the object you want to make into a symbol with the Pick tool.
2. Click Tools, Create, Symbol.
3. Type a name for a new symbol category, or choose an existing category from the list box.

Note

- You can also use the font export filter to create new symbol sets and add symbols to existing symbol sets. For more information, see "Creating new and customizing existing typefaces."

button ,AL(^PRC Adding symbols;';0,"Defaultoverview",) Related Topics

Selecting Text

Selecting text

In CorelDRAW, you need to select text before you perform any operation to it, including formatting, editing, moving, and resizing. The tool you use to select the character, line of Artistic text, or Paragraph text frame varies with the operation you want to perform. When you select text, eight selection handles appear and an X appears in the center of the text object.

Select with this tool ...

Text tool

To ...

Apply formatting properties to text, change individual characters, and make changes that affect the whole text object

Pick tool

Apply a change that affects the whole text object or multiple text objects and move individual characters

Shape tool

Move individual characters and reshape characters that have been converted to curves

button ,AL(^OVR Working with text;',0,"Defaultoverview",) Related Topics

Selecting text with the Text tool

If you want to edit selected characters or paragraphs within a line of Artistic text or a Paragraph text frame, use the Text tool to highlight the characters or paragraphs you want to change. Unselected text remains unchanged.

When you select a text object, eight selection handles and an X appears in the center of the object. By clicking on the center X, you can transform (i.e., move, size, rotate, skew, and mirror), apply special effects, and make global formatting changes to whole text objects. (For more information about transforming, see "[Transforming objects](#).") Special effects you can apply to Artistic text are [perspective](#), [envelopes](#), [blends](#), [extrudes](#), [contours](#), [lenses](#), [drop shadows](#), [three-dimensional text](#), and [PowerClip](#) objects. Special effects you can apply to Paragraph text are [envelopes](#), [drop shadows](#), and [PowerClip](#) objects.

To select specific text with the Text tool

1. Click the [Text tool](#).
2. Click at the beginning or end of a word or sentence in the [Artistic text](#) or [Paragraph text frame](#).
3. Drag the cursor across the text you want to select.

To select a whole text object with the Text tool

1. Click the Text tool.
2. Click the X that appears in the center of the text object.

Tips

- You can select multiple text objects by holding down SHIFT as you click with the Text tool.
- Using the [Pick tool](#), double-click the text you want to edit to enable the Text tool.

button ,AL(^ PRC Selecting Text;', 0, "Defaultoverview",) [Related Topics](#)

Selecting text objects with the Pick tool

When you select a text object (either a line of Artistic text or Paragraph text) with the Pick tool, you can move, scale, mirror, rotate, skew, and apply formatting changes to it. For more information, see "Transforming objects."

When you select either text types with the Pick tool, CorelDRAW treats them as graphic objects to which you can apply transformations, special effects, and global formatting changes. Special effects you can apply to Artistic text are perspective, envelopes, blends, extrudes, contours, lenses, drop shadows, three-dimensional text, and PowerClip objects. You can apply envelopes to Paragraph text because envelopes only affect the shape of the frame, not the text contained inside it.

Keep in mind that you can select multiple text objects by marquee selecting or holding down SHIFT as you click. If you select multiple text objects, the Property Bar displays text controls.

To select Artistic text with the Pick tool

- Using the Pick tool, click any Artistic text character to select the entire line.

To select Paragraph text with the Pick tool

- Using the Pick tool, click anywhere inside or on the Paragraph text frame to select the frame and its contents.

To select multiple text objects with the Text Tool

- Do one of the following:
 - Hold down SHIFT, and click the text.
 - Marquee select the text.

Note

- If you are in Wireframe view, or have a layer with color override enabled, you can only select the Paragraph text frame.

button ,AL(^PRC Selecting Text;',0,"Defaultoverview",) Related Topics

Selecting individual text characters with the Shape tool

When you select a text object (either a line of [Artistic text](#) or a [Paragraph text frame](#)) with the Shape tool, you can manipulate individual characters separately.

To select single characters with the Shape tool

1. Open the [Shape Edit flyout](#), and click the [Shape tool](#).
2. Select the text with the Shape tool.
Character nodes appear next to each character.
3. Click the node to the left of a character to select it.

To select multiple characters with the Shape tool

1. Follow steps 1 and 2 from the previous procedure.
2. Do one of the following:
 - Hold down SHIFT, and click the nodes of each character you want to select.
 - [Marquee select](#) the character nodes.

Tip

- To constrain characters to the [baseline](#) as you move them, hold down CTRL.

button ,ALC PRC Selecting Text;', 0,"Defaultoverview",) [Related Topics](#)

Formatting Text

Formatting Text

Formatting options for specifying font type, weight, size, spacing, and other character properties are available for both Artistic text and Paragraph text. For Paragraph text, you also have options for adding tabs, indents, bullets, automatic hyphenation, and drop caps.

CorelDRAW provides several ways to format text. You can

- change the default settings of the Text tool to specify formatting options before you begin typing
- change the formatting characteristics of text already included in your document
- use text styles and templates if you're working with a large amount of text and you want to format it quickly and consistently

You can format text using the Property Bar, the Text toolbar, or the Format Text dialog box. Many of the formatting options you use most often are available on the Property Bar. If most of your work consists of formatting text, you might want to display the Text toolbar to provide access to all options. To display the Text toolbar, click View, Toolbars, then enable the Text check box. For more advanced options, use the Format Text command in the Text menu or the Format Text check box on the Property Bar.

Note

- You can customize toolbars to add buttons for the commands and options you use frequently. For more information, see "Customizing toolbars."

button ,AL(^OVR Formatting Text;',0,"Defaultoverview",) More Detailed Information

button ,AL(^OVR Working with text;',0,"Defaultoverview",) Related Topics

Applying character properties

Applying character properties

For both Artistic text and Paragraph text, you can specify the following character properties:

- font type, weight, size, and other font properties such as underlining, overscore, and strikethrough
- character, line, and word spacing
- text case
- horizontal justification

button „AL(OVR Formatting Text;’, 0,“Defaultoverview”,) Related Topics

Specifying font, size, and weight

The easiest way to specify the font, type, weight, and size of text is to use the Property Bar or the Text toolbar. Options for specifying formatting properties are also available in the Format Text dialog box.

Additionally, you can use CTRL in combination with 6 or 4 on the keypad to quickly increase or decrease your text to the next point size displayed in the Font Size List list box on the Property Bar and the Text toolbar. You can also use CTRL in combination with 8 or 2 on the keypad to increase or decrease the point size of text incrementally. By default, the increment is set at one point. You can use the Keyboard Text Increment box on the Text page in the Options dialog box to specify the setting.

Keep in mind that you can use the Font Navigator to install, organize, and find fonts, as well as view font samples. For more information about the Font Navigator, see "[What is Font Navigator?](#)".

To specify formatting properties using the Property Bar or the Text toolbar

1. Do one of the following:
 - Select the text with the Pick tool to format the whole text object — a line of Artistic text or all paragraphs in the Paragraph text frame.
 - Select the text with the Text tool to select specific characters.
2. Using the Property Bar or the Text toolbar, do one of the following:
 - Choose a font type from the Fonts List list box.
 - Choose a value from, or type a value in the Font Size List list box.
 - Click the Bold button.
 - Click the Italic button.

To change the size of text to the next point size displayed in the Font Size List box

1. Do one of the following:
 - Select the text with the Pick tool to format the whole text object — a line of Artistic text or all paragraphs in the Paragraph text frame.
 - Select the text with the Text tool to select specific characters.
2. Do one of the following:
 - Hold down CTRL and press 6 on the keypad to increase the text size to the next point size displayed in the Font Size List list box.
 - Hold down CTRL and press 4 on the keypad to decrease the text size to the next point size displayed in the Font Size List list box.

To increase or decrease the size of text incrementally

1. Do one of the following:
 - Select the text with the Pick tool to format the whole text object — a line Artistic text or all paragraphs in the Paragraph text frame.
 - Select the text with the Text tool to select specific characters.
2. Do one of the following:
 - Hold down CTRL and press 8 on the keypad to increase the text size by one point.
 - Hold down CTRL and press 2 on the keypad to decrease the text size by one point.

To specify the increment used to resize text incrementally

1. Click Tools, Options.
2. In the list of categories, double-click Text.
3. Type a value in the Keyboard Text Increment box.

Note

- If someone else plans to view your file, each font you use in your document must also be installed on their machine. If these aren't installed, when the document is opened, CoreIDRAW substitutes the font using Panose. (For more information about Panose, see "[Substituting unavailable fonts.](#)") To avert this problem, you can save the font with your document by enabling the Embed Fonts Using TrueDoc in the Save Drawing dialog box. Click File, Save As, and enable the Embed Fonts Using TrueDoc check box.

Tips

- You can set the point size of text before you type by clicking the Text tool, inserting the cursor where you want to add text, holding down CTRL and pressing 6, 4, 8, or 2 on the keypad.
- Because some fonts do not support bold and italic properties, these buttons are not always available.
- If the Property Bar isn't displayed, click View, Toolbars, and enable the Property Bar check box.
- If the Text toolbar isn't displayed, click View, Toolbars, and enable the Text check box.
- To use the keypad the Number Lock must be enabled.

button ,AL("PRC Applying character properties;",0,"Defaultoverview",) Related Topics

Adding and modifying underline, overscore, and strikethrough text formats

You can apply underlines, overscores, and strikethroughs and change any of the line styles by using the Format Text dialog box. You can also use the Property Bar or the Text toolbar to underline text quickly.

To underline using the Property Bar or the Text toolbar

1. Do one of the following:
 - Select the text with the Pick tool to format the whole text object — a line of Artistic text or all paragraphs in the Paragraph text frame.
 - Select the text with the Text tool to select specific characters.
2. Click the Underline button on the Property Bar or the Text toolbar.

To overscore and strikethrough

1. Do one of the following:
 - Select the text with the Pick tool format the whole text object — a line of Artistic text or all paragraphs in the Paragraph text frame.
 - Select the text with the Text tool to select specific characters.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Font tab.
4. Do one or all of the following:
 - Choose a line style from the Overscore list box.
 - Choose a line style from the Strikethrough list box.

To change a preset line thickness

1. Follow steps 1 to 3 from the previous procedure.
2. Click the Edit button next to the line type (Underline, Overscore, or Strikethrough) you want to change.
3. Do one or all of the following:
 - Type a value in the Thickness box to specify the line width.
 - Type a value in the Baseline Shift box to specify the amount of space between the line and text.
 - Choose a unit value from the Units list box.

To remove underline, overscore, or strikethrough

1. Follow steps 1 to 3 from the "To overscore and strikethrough" procedure.
2. Choose None from the Underline, Overscore, or Strikethrough list box.

Tips

- The Italic button is not available for fonts that are italicized.
- If the Property Bar isn't displayed, click View, Toolbars, and enable the Property Bar check box.
- If the Text toolbar isn't displayed, click View, Toolbars, and enable the Text check box.

button ,AL(PRC Applying character properties;',0,"Defaultoverview",) Related Topics

Making text superscript or subscript

You can make text appear in superscript or subscript for scientific notation and other purposes. The quickest way to change text to superscript or subscript is to use the Property Bar; however, you can also use the Format Text dialog box.

To make text superscript or subscript using the Property Bar

1. Open the Shape Edit flyout, and click the Shape tool.
2. Select the text with the Shape tool.

Character nodes appear next to each character, along with a pair of handles at the bottom of the text for adjusting spacing.

3. Click the node to the left of a character to select it.
4. Do one of the following:

- Click the Superscript button on the Property Bar.
- Click the Subscript button on the Property Bar.

To make text superscript or subscript using the Format Text dialog box

1. Do one of the following:
 - Select the text with the Pick tool to format the whole text object—a line of Artistic text or all paragraphs in the Paragraph text frame.
 - Select the text with the Text tool to select specific characters.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Font tab.
4. Choose Superscript or the Subscript from the Position list box.
5. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

button ,ALC PRC Applying character properties;',0,"Defaultoverview",) Related Topics

Changing case

Using the Change Case command, you can change text case without retyping the text. You can opt for lowercase, uppercase, or variations, which include sentence case, title case, or toggle case. Additionally, you can change text to uppercase text or to small caps through the Property Bar or the Format dialog box.

To change text case with the Change Case command

1. Select the text you want to change with the Text tool.
2. Click Text, Change Case.
3. Enable one of the following text case buttons:
 - Sentence Case capitalizes the initial letter of the first word in each sentence.
 - Lowercase makes all text small letters.
 - Uppercase capitalizes all letters.
 - Title Case capitalizes the initial letter of every word.
 - Toggle Case reverses the case; all capital letters become lowercase and all lowercase letters become uppercase.

To make text small caps or all caps using the Property Bar

1. Open the Shape Edit flyout, and click the Shape tool.
2. Select the text with the Shape tool.
Character nodes appear next to each character, along with a pair of handles at the bottom of the text for adjusting spacing.
3. Do one of the following:
 - Marquee select the nodes.
 - Hold down SHIFT, and click the node to the left of each character you want to select.
4. Do one of the following:
 - Click the Small Caps button on the Property Bar to change the text to small capital letters.
 - Click the All Caps button on the Property Bar to make the text uppercase.

To make text small caps or all caps using the Format Text dialog box

1. Do one of the following:
 - Select the text with the Pick tool to format the whole text object — a line of Artistic text or all paragraphs in the Paragraph text frame.
 - Select the text with the Text tool to select specific characters.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Font tab.
4. Choose Small Caps or All Caps from the Uppercase list box.
5. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

button ,AL(^ PRC Applying character properties;',0,"Defaultoverview",) Related Topics

Aligning Artistic text horizontally

Aligning Artistic text is different from aligning [Paragraph text](#). When you align Paragraph text, you align text with respect to the frame that contains it. (For more information, see "[Aligning Paragraph text](#).") However, when you align Artistic text, it is aligned with the point you first clicked when you entered the text. If characters have not been shifted horizontally, applying No Alignment produces the same result as applying Left Alignment.

The easiest way to align Artistic text is to use the Property Bar; however, you can also use the Text toolbar and the Format Text dialog box.

To align Artistic text using the Property Bar or the Text toolbar

1. Select the [Artistic text](#) with the [Text tool](#).
2. Click one of the following buttons:
 - [No Alignment](#)
 - [Left Alignment](#)
 - [Center Alignment](#)
 - [Right Alignment](#)
 - [Full Alignment](#)
 - [Force Full Alignment](#)

To align Artistic text using the Format Text dialog box

1. Select Artistic text with the Pick tool.
2. Do one of the following:
 - Click the [Format Text button](#) on the Property Bar.
 - Click Text, Format Text.
3. Click the Align tab.
4. Enable a button in the Alignment section.
5. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

Note

- You can only align [Artistic text](#) horizontally.

Tips

- If the Property Bar isn't displayed, click View, Toolbars, and enable the Property Bar check box.
- If the Text toolbar isn't displayed, click View, Toolbars, and enable the Text check box.

button ,AL(PRC Applying character properties;', 0,"Defaultoverview",) [Related Topics](#)

Specifying text spacing

Specifying text spacing

For both Artistic text and Paragraph text, you can specify the patterned spacing between characters, words, and lines with precise values. For Paragraph text, you can also specify spacing between paragraphs.

You can also kern Artistic and Paragraph text characters to reduce or enlarge the white space between selected characters. By kerning text, you can balance the optical space with other letters in a word or line. Kerning differs from spacing in that only the white space between the specified characters is affected.

CorelDRAW offers different options for specifying text spacing, depending on the tool you use to select the text. Selecting with the Text tool or the Pick tool enables you to adjust spacing between characters, words, lines, and paragraphs. Selecting with the Text tool also enables you to adjust kerning between a range of characters. Selecting with the Shape tool allows you to specify horizontal and vertical spacing with precise values using the Property Bar.

button „AL(OVR Formatting Text;’,0,“Defaultoverview”) [Related Topics](#)

Specifying character, word, and line spacing with precision

You can change the spacing between characters, words, and paragraphs with precision for both [Artistic text](#) and [Paragraph text](#).

When you change line spacing for Artistic text, the spacing applies to lines of text with a carriage return between them. For Paragraph text, the space applies to lines of text within the same paragraph.

When you select a [Paragraph text frame](#) and change character spacing, the changes you make apply to all paragraphs in the frame. If you want to change only some paragraphs, select the paragraphs you want to change with the Text tool.

To change the spacing between characters with precision

1. Do one of the following:
 - Select the text with the [Pick tool](#) to format the whole text object — a line of [Artistic text](#) or all paragraphs in the [Paragraph text frame](#).
 - Select the text with the [Text tool](#) to select specific characters.
2. Do one of the following:
 - Click the [Format Text button](#) on the Property Bar.
 - Click Text, Format Text.
3. Click the Space tab.
4. Type a value for the amount of space that you want to insert between individual characters in the Character box.

This value represents a percentage of the space character (the space inserted when you press SPACEBAR). The maximum percentage value is 2000; the minimum percentage value is -100.
5. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To change spacing between words with precision

1. Follow steps 1 to 3 from the previous procedure.
2. Type a value for the amount of space that you want to insert between words in the Word box.

This value represents a percentage of the space character (the space inserted when you press SPACEBAR). The maximum percentage value is 2000; the minimum percentage value is 0.
3. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To change spacing between lines with precision

1. Follow steps 1 to 3 from the "To change the spacing between characters with precision" procedure.
2. Type a value for the amount of space you want to add between the lines of text in the Line box.

This value represents a percentage of the character height. The maximum percentage value is 2000; the minimum percentage value is 0.

If necessary, change the units to Points or Percentage (%) Of Point (Pt.) Size in the list box beside the Line box.
3. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

button ,ALC'PRC Specifying text spacing;', 0, "Defaultoverview".) [Related Topics](#)

Specifying character, word, line, and paragraph spacing using the Shape tool

You can adjust the amount of space before and after text characters, words, lines of text, and paragraphs using Shape tool. When you adjust spacing with the Shape tool, the size of the Paragraph text frame remains the same.

To adjust character spacing using the Shape tool

1. Open the [Shape Edit flyout](#), and click the [Shape tool](#).
2. Select the text — either a line of [Artistic text](#) or a [Paragraph text](#) framewith the Shape tool.
3. Drag the [Interactive Horizontal Spacing arrow](#) to the right to increase, or to the left to decrease, the spacing between all characters in the text object.

To adjust spacing between words using the Shape tool

1. Follow steps 1 and 2 from the previous procedure.
2. Hold down CTRL and drag the Interactive Horizontal Spacing Arrow to the right to increase, or to the left to decrease, the spacing between all words in the text object.

To adjust spacing between lines using the Shape tool

1. Follow steps 1 and 2 from the "To adjust character spacing using the Shape tool" procedure.
2. Drag the [Interactive Vertical Spacing arrow](#) up to decrease, or down to increase, the [interline spacing](#).

To adjust spacing before paragraphs using the Shape tool

1. Follow steps 1 and 2 from the "To adjust character spacing using the Shape tool" procedure.
2. Hold down CTRL, and drag the Interactive Horizontal Spacing arrow down to increase, or up to decrease, the spacing before paragraphs.

button ,AL(^PRC Specifying text spacing;',0,"Defaultoverview".) [Related Topics](#)

Specifying the character, interword, and line spacing using the Pick tool

You can use the Pick tool to alter the spacing between words and characters, as well as between lines in Paragraph text frames. You change the spacing by dragging the interactive spacing arrows that appear when you click the frame. When you drag these arrows, you resize the frame. The amount you space the text is proportional to the amount you size the frame.

The Interactive Horizontal Spacing arrow increases and decreases the spacing between characters and words. The Interactive Vertical Spacing arrow increases and decreases the spacing between lines. This is also called leading.

To adjust spacing between words and characters

1. Select the Paragraph text frame with the Pick tool.
2. Drag the Interactive Horizontal Spacing arrow to the right to increase, or left to decrease, the spacing.

To adjust spacing between all lines

1. Select the Paragraph text frame with the Pick tool.
2. Drag the Interactive Vertical Spacing arrow up to increase, or down to decrease, the spacing.

Note

- You can also use the Text tool to select Paragraph text frames and adjust the leading and spacing between words and characters.

button „AL(‘PRC Specifying text spacing;’,0,“Defaultoverview”).“ [Related Topics](#)

Using range kerning

Range kerning adjusts the spacing between a selected series of letter pairs order to improve their appearance on the printed page. You can kern characters precisely using the Format Text dialog box or interactively using the keyboard.

You can apply range kerning to both Artistic text and Paragraph text characters.

To kern text using the Format Text dialog box

1. Using the Text tool, select two or more characters of Paragraph text or Artistic text.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Font tab.
4. Type a value for the amount of space you want to add between these characters in the Range Kerning box.
This value represents a percentage of the space character (the space inserted when you press SPACEBAR). The maximum percentage value is 1000; the minimum percentage value is -100.
5. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To kern text using the keyboard

1. Using the Text tool, select two or more characters of Paragraph text or Artistic text.
2. Hold down CTRL + SHIFT, and press GREATER THAN (>) or LESS THAN (<) to either increase or decrease the space between characters.

To kern text interactively using the Shape tool

1. Open the Shape Edit flyout, and click the Shape tool.
2. Select the text with the Shape tool.
3. Press CTRL, and select the node to the left of the character you want to kern.
4. Drag the text object to adjust the spacing as required.

Tips

- You can also kern Artistic text and Paragraph text characters interactively with the Pick tool. To kern Artistic text, select the text with Pick tool, hold down Z, and select the node to the left of the character you want to kern. To kern Paragraph text, select the text with the Pick tool, hold down Z, and move the cursor over the nodes to display them. Nodes are located on the left side of characters, just below the baseline.
- To constrain kerning to the baseline, hold down CTRL as you drag the object.

button ,AL(^ PRC Specifying text spacing;', 0, "Defaultoverview".) [Related Topics](#)

Displaying character outlines when spacing

Using the mouse, you can set the threshold to determine when CorelDRAW shows the outlines of characters kerned. If the number of characters selected is less than or equal to the value specified on the Text page in the Options dialog box, CorelDRAW displays their outlines as they are being kerned. The default value is 25 characters.

To specify the number of characters to display during manual kerning

1. Click Tools, Options.
2. In the list of categories, double-click Text.
3. Type a value in the Display box.

button ,AL(^PRC Specifying text spacing;',0,"Defaultoverview"), [Related Topics](#)

Specifying spacing before and after paragraphs with precision

In CorelDRAW, adjusting the amount of space before and after paragraphs is easy. You can select only those paragraphs you want to change or specify the spacing for all paragraphs in a Paragraph text frame.

You may find it useful to turn on the nonprinting paragraph markers to help you identify paragraphs more readily. (For more information about nonprinting characters, see "Displaying and specifying options for nonprinting characters.") Each time you press ENTER, you create a hard return and a new paragraph is created. When you are adding Paragraph text, you can add a soft return by pressing SHIFT + ENTER. This moves the cursor to the following line without creating a new paragraph.

To change the amount of space before or after a paragraph with precision

1. Do one of the following:

- Select the frame with the Pick tool to format all paragraphs in the frame.
- Select the text with the Text tool to select specific paragraphs.

2. Do one of the following:

- Click the Format Text button on the Property Bar.
- Click Text, Format Text.

3. Click the Space tab.

4. Do any of the following:

- Type a value in the Before Paragraph box to specify the amount of space you want before each paragraph.
- Type a value in the After Paragraph box to specify the amount of space you want after each paragraph.

This value represents a percentage of character height for the chosen font.

Note

- You can adjust the spacing before and after paragraphs in Paragraph text frames only.

button ,AL(\ PRC Specifying text spacing;', 0, "Defaultoverview",) Related Topics

Shifting characters horizontally and vertically

You can adjust the vertical and horizontal spacing of individual or multiple Artistic and Paragraph text objects using the Property Bar. You can also shift a characters vertically using the Shape tool. If you decide to remove the vertical shift, use the Align To Baseline command to return the text to its original vertical position. Use the Straighten command to return text to its horizontal and vertical position. For more information, see "[Returning vertically shifted characters to the baseline](#)" and "[Straightening shifted and rotated characters.](#)"

To shift characters horizontally using the Property Bar

1. Open the Shape Edit flyout, and click the Shape tool.
2. Select the text with the Shape tool.
3. Select the nodes of the characters you want to shift.
4. Type the horizontal shift value (a percentage of the point size) in the Horizontal Shift box on the Property Bar, then press ENTER.

Negative values move the characters to the left; positive values move the characters to the right.

To shift characters vertically using the Property Bar

1. Follow steps 1 to 3 from the previous procedure.
2. Type the vertical shift value (a percentage of the point size) in the Vertical Shift box on the Property Bar, then press ENTER. Positive values move characters up; negative values move characters down.

To shift characters vertically using the Shape tool

1. Open the Shape Edit flyout, and click the Shape tool.
2. Select the node to the left of the character you want to shift.
3. Drag the character to its new location.

Tips

- You can also kern Artistic text characters interactively with the Pick tool. Select the text with Pick tool, hold down the Z key, and select the node to the left of the character you want to kern.
- To select multiple objects with the Shape tool or the Pick tool, hold down SHIFT as you select the nodes.

button ,AL(^PRC Specifying text spacing;',0,"Defaultoverview".) [Related Topics](#)

Returning vertically shifted characters to the baseline

The Align To Baseline command repositions text, which has been vertically shifted, to the baseline. If you've shifted text horizontally and vertically, using the Align To Baseline command only affects the vertical position of the text. If you want to remove both horizontal and vertical shifts, use the Straighten Text command. For more information, see "Straightening shifted and rotated characters."

To return a vertically shifted character to the baseline

1. Open the Shape Edit flyout, and click the Shape tool.
2. Select the node to the left of the character realign.
3. Click Text, Align To Baseline.

button ,AL(^PRC Specifying text spacing;', 0,"Defaultoverview".) Related Topics

Rotating characters with precision

You can rotate Artistic text and Paragraph text with precision using the Property Bar. Remember that you can rotate multiple characters by holding down SHIFT while you select text with the Shape tool. If you decide to remove the rotation, use the Straighten Text command to return the text to its original position. For more information, see "Straightening shifted and rotated characters."

To rotate a character using the Property Bar

1. Open the Shape Edit flyout, and click the Shape tool.
2. Select the text with the Shape tool.
3. Select the node to the left of the character you want to rotate.
4. Type a value in the Angle of Rotation box on the Property Bar, then press ENTER.

Negative values rotate characters clockwise; positive values rotate characters counterclockwise.

button ,AL(^PRC Specifying text spacing;', 0, "Defaultoverview".) Related Topics

Straightening shifted and rotated characters

You can revert text characters that you've angled, shifted horizontally, and shifted vertically using the Straighten Text command. If you want to remove only the vertical position of the text, use the Align To Baseline command. For more information, see ["Returning vertically shifted characters to the baseline."](#)

To remove the rotation or horizontal shift

1. Do one of the following:

- Select the text with the [Shape tool](#) on the [Shape Edit flyout](#).
- Select the text with the [Pick tool](#).

2. Click Text, Straighten Text.

button ,AL("PRC Specifying text spacing"; 0, "Defaultoverview"), [Related Topics](#)

Specifying options for font and symbol lists

Specifying options for font and symbol lists

The Font List box on the Text toolbar and Property Bar displays the available fonts and symbols. You can specify how you want the lists of fonts and symbols to appear. For example, you can display all of the available fonts or only those fonts that are applied to the text used in the current document.

button „AL(OVR Formatting Text;’, 0,“Defaultoverview”). [Related Topics](#)

Choosing font and symbol display options

Options for displaying fonts and symbols lists include: displaying the contents of fonts and symbols lists, displaying font samples, specifying the number of fonts to display in the list, and displaying current fonts only.

To customize the contents of the font list

1. Click Tools, Options.
2. In the list of categories, double-click Text, and click Fonts.
3. In the Font List Contents section, enable any of the following check boxes for the font and symbol groupings you want displayed in the font list in the Text toolbar and Property Bar:
 - Show TrueType Fonts
 - Show Type 1 Fonts
 - Show TrueType Symbols
 - Show Type 1 Symbols
4. Do any of the following:
 - Enable the Show Font Sample In Drop Down Fonts Lists check box to show samples in the fonts list.
 - Enable the Show Document Fonts Only check box to show only fonts used in the current document.
 - Type a new value in the Display The Most Recently Used Fonts box to specify the number of recently used fonts displayed in the fonts list.

To specify the contents of the symbols list

1. Follow steps 1 and 2 from the previous procedure.
2. In the Symbol List Contents section, enable any the following check boxes for the symbol and font groupings you want displayed in the Symbols Docker:
 - Show TrueType Fonts
 - Show Type 1 Fonts
 - Show TrueType Symbols
 - Show Type 1 Symbols

Changing default text settings

Changing default text settings

Text you add to your documents has a specific set of formatting properties by default. For example, the default formatting for Artistic text is Avant Garde BK BT, Normal weight, 24 points. You can change any of these properties to change the default formats for text you type in the current document or for all subsequent documents.

Note

- If someone else plans to view your file, each font you use in your document must also be installed on their machine. If these aren't installed, when the document is opened, CoreIDRAW substitutes the font using Panose. (For more information about Panose, see "Substituting unavailable fonts.") To avert this problem, you can save the font with your document by enabling the Embed Fonts Using TrueDoc in the Save Drawing dialog box. Click File, Save As, and enable the Embed Fonts Using TrueDoc check box.

button ,AL(OVR Formatting Text;',0,"Defaultoverview",) Related Topics

Changing default formatting properties for the current document

You can change the default formatting properties of Artistic text and Paragraph text for the current document. By changing the default properties of text, you change the default style. As a result, when you add subsequent text, these new properties automatically apply. If you apply various properties to your text, you may want to create a series of new styles.

Additionally, you can change the default format properties for new documents so that your custom styles are available for future sessions. For more information about styles, see "[Working with styles.](#)"

To change default formats for the current document

1. Click a blank space in the Drawing Window to deselect any objects.
2. Click Text, Format Text.
3. Enable one or both of the following check boxes to specify the text type for which you want to change default formatting properties:
 - Artistic check box
 - Paragraph check box
4. Click OK.
5. Choose the properties (i.e., the font, size, or weight) that you want to assign as the new defaults.
For more information, see "[Specifying font, size, and weight.](#)"

button ,AL(\PRC Changing default text settings;',0,"Defaultoverview",) [Related Topics](#)

Changing default text units

By default, the controls on the Text page of the Options dialog box display measurement units in points. You can change this setting for the current and all subsequent documents you create in CoreIDRAW.

To specify default text units

1. Click Tools, Options.
2. In the list of categories, double-click Text.
3. Choose the units of measurement you want to work with when formatting text from the Default Text Units list box.

button „ALC PRC Changing default text settings;',0,"Defaultoverview",) [Related Topics](#)

Customizing Artistic text

You might want to customize characters in a line of Artistic text in a project, such as a logo design.

To modify characters, you need to first convert Artistic text to single line and curve objects with the Convert to Curves command. You can then use the Shape tool to add, delete, or move the nodes that comprise a character to alter the shape. For more information about shaping, modifying, and deleting nodes, see "Drawing and shaping objects."

After you convert Artistic text to curves, text commands are no longer available for it. The converted object prints as curves and not as text using your printer fonts. If you want to use the customized character as a font in the future, you can export it and create a new font or add it to an existing font set. (For more information, see "Creating new and customizing existing typefaces."

button „AL(^OVR Formatting Text;’,0,"Defaultoverview") Related Topics

Converting Artistic text to curves

By converting Artistic text to curves, you can also manipulate the individual nodes to change the shape of each character. You can convert text to curves using the Convert To Curves command or the Property Bar.

Converting text to curves ensures that the appearance of the fonts used in your drawing are not compromised when the file is viewed by another user. If you do not convert the text to curves, you must save the font with your document by enabling the Embed Fonts Using TrueDoc in the Save Drawing dialog box. Click File, Save As, and enable the Embed Fonts Using TrueDoc check box.

To convert Artistic text to curves

1. Select the Artistic text with the Pick tool.
2. Click Arrange, Convert To Curves.

To convert Artistic text to curves using the Property Bar

1. Select the Artistic text with the Pick tool.
2. Click the Convert To Curves button on the Property Bar.

Tip

- You can also convert Artistic text to curves by right-clicking the text with the Pick tool, and clicking Convert To Curves.

button ,AL(PRC Changing default text settings;', 0, "Defaultoverview",) Related Topics

Applying paragraph formatting

Applying paragraph formatting

With Paragraph text, you can specify all character properties and paragraph formatting options. Paragraph properties include:

- columns
- tabs and indents
- horizontal and vertical alignment
- bullets
- drop caps
- automatic hyphenation
- spacing before and after paragraphs
- additional options for the full and force justify horizontal alignment settings

For more information about applying character properties to Paragraph text, see "Applying character properties."
button ,AL(^OVR Applying paragraph formatting;',0,"Defaultoverview",) More Detailed Information

button ,AL(^OVR Working with text;',0,"Defaultoverview",) Related Topics

Adding columns in Paragraph text frames

Adding columns in Paragraph text frames

Columns effectively lay out text-intensive documents in a highly accessible format, especially in newspapers, magazines, and newsletters. You can create columns of equal or varying widths and gutters. When you add, edit, or delete columns, you can maintain the width of the Paragraph text frame and resize the columns or you can maintain the width of the columns and resize the frame.

- create columns of equal or varying widths and gutters
- maintain the width of the Paragraph text frame
- maintain the width of the columns

button „AL(OVR Applying paragraph formatting;’,0,"Defaultoverview") Related Topics

Adding and editing columns of equal widths

With Paragraph text, you can create columns of equal or varying widths and spacing. After you add columns, you can change the column and gutter widths interactively in the Drawing Window using the Text tool. When you adjust the column width, the gutter width changes proportionately.

To add columns of equal widths

1. Using the Pick tool, select the Paragraph text frame to which you want to add columns.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Frames And Columns tab.
4. Type a value in the Number Of Columns box.
5. Enable the Equal Column Width button to create columns and gutters of equal widths.

To fix the current frame width while adding or deleting columns

1. Follow steps 1 to 3 from the previous procedure.
2. Click the Maintain Current Frame Width button.
3. Follow steps 4 and 5 from the previous procedure.

When you add or delete columns, the column widths adjust to fit the width of the frame.

To maintain the current column width while adding or deleting columns

1. Follow steps 1 to 3 from the "To add columns of equal widths" procedure.
2. Click the Automatically Adjust Frame Width button.
3. Follow steps 4 and 5 from the "To add columns of equal widths" procedure.

When you add or delete columns, the current column width remains fixed while the width of the frame adjusts automatically.

To edit columns and gutters of equal widths interactively

1. Select the frame with the Text tool.
2. Do one of the following:
 - Position the cursor over a side selection handle to adjust the column and gutters width proportionately.
 - Position the cursor over a frame edge to adjust the column and gutters width proportionately.
 - Position the cursor over a column border inside the frame to alter the gutter width.The cursor changes to a double-sided arrow.
3. Drag to alter the column and border widths.

Tip

- You can also adjust the column and gutter widths using the Horizontal ruler. Select the frame with the Text tool, position the cursor over a column gutter on the ruler. Drag along the Horizontal ruler until the columns are the size you want.

button ,AL(^ PRC Adding columns in Paragraph text frames;',0,"Defaultoverview",) Related Topics

Adding columns of varying widths

You can create columns of varying widths and spacing in Paragraph text frames by specifying the width of the columns and gutters in the Format Text dialog box. You can also alter column and gutter widths interactively using the Text tool. When you adjust the column width interactively, you must drag a frame edge or a border inside the frame to adjust the width of a column. If you use a selection handle, all columns are adjusted equally. Keep in mind that when you increase or decrease a gutter width interactively, you also increase or decrease the width of the adjacent column.

To add columns of varying widths

1. Using the Pick tool, select the Paragraph text frame to which you want to add columns.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Frames And Columns tab.
4. Type a value in the Number Of Columns check box.
5. Disable the Equal Column Width check box.
6. Type a value in the Width box beside each column # (number).
7. Type a value in the Gutter box to indicate the amount of space you want between the columns.

To edit columns and gutters of varying widths interactively

1. Select the frame with the Text tool.
2. Do one of the following:
 - Position the cursor over a frame edge.
 - Position the cursor over a column border inside the frame.The cursor changes to a double-sided arrow.
3. Drag the column border.

button ,AL(^ PRC Adding columns in Paragraph text frames;', 0,"Defaultoverview",) Related Topics

Adjusting paragraph alignment

Adjusting paragraph alignment

Aligning Paragraph text is different from aligning Artistic text. When you align Artistic text, it is aligned according to the point where you started typing. When you align Paragraph text, however, you are lining up text according to the Paragraph text frame. You can align all paragraphs or a select few within a Paragraph text frame horizontally. You can also align all paragraphs in a the columns of a selected Paragraph text frame vertically.

button „AL(OVR Applying paragraph formatting;’,0,“Defaultoverview”) [Related Topics](#)

Aligning Paragraph text

You can align all paragraphs, or select a few within a Paragraph text frame, horizontally. You can also align all columns paragraphs within a frame vertically.

To align Paragraph text horizontally using the Property Bar or the Text toolbar

1. Do one of the following:
 - Select the Paragraph text with the Pick tool to format the all paragraphs in the frame.
 - Select the Paragraph text with the Text tool to select specific paragraphs.
2. Click one of the following buttons on the Property Bar or the Text toolbar:
 - No Alignment
 - Left Alignment
 - Center Alignment
 - Right Alignment
 - Full Alignment
 - Force Full Alignment

To align the columns in a Paragraph text frame vertically

1. Select the frame with the Pick tool.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Frames And Columns tab.
4. Choose an option from the Vertical Justification list box.

Tips

- If the Property Bar isn't displayed, click View, Toolbars, and enable the Property Bar check box.
- If the Text toolbar isn't displayed, click View, Toolbars, and enable the Text check box.
- You can also align Paragraph text using the Spacing page in the Format Text dialog box.
- If you want to align multiple frames, hold down SHIFT and using the Pick tool, select the frames that you want to align. Click Arrange, Align And Distribute, click the Align tab, and enable the check box that represents the method of alignment you want to apply.

Applying drop caps to paragraphs

Applying drop caps to paragraphs

Drop caps — the initial letter of a paragraph is enlarged and inset into the body of text as an effective way to attract a reader's eye to the beginning of a chapter or paragraph because they add graphic interest to the page. To make the drop cap call even more attention, you can customize it by changing the font or color or by adding a border.

button ,AL(OVR Applying paragraph formatting;', 0,"Defaultoverview",) [Related Topics](#)

Adding drop caps

Within a Paragraph text frame, you can effectively create an eye-catching chapter or paragraph by adding a drop cap. The quickest way to add a drop cap is using the Property Bar. However, you can customize a drop cap using the Format Text dialog box.

To add a drop cap using the Property Bar

1. Select the frame with the Text tool.
2. Click the Show/Hide Drop Cap button on the Property Bar.

To create customized drop caps using the Format Text dialog box

1. Do one of the following:
 - Select the Paragraph text with the Pick tool to format the all paragraphs in the frame.
 - Select the Paragraph text with the Text tool to select specific paragraphs.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Effects tab.
4. Choose Drop Cap from the Effect Type list box.
5. Click one of the following in the Indents section:
 - Dropped, to wrap text around the dropped letter
 - Hanging Indent, to offset the initial letter away from the body of text
6. Type a value in the Dropped Lines box to specify the number of lines to appear beside the dropped letter.
7. Type a value in the Distance From Text box to specify the amount of space you want between the dropped letter and the body of text.
8. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

Applying tabs to paragraphs

Applying tabs to paragraphs

Tabs are left-aligned by default. You can change the default tab alignment and set the amount of space that is inserted when you press TAB. In addition, you can set leader tabs. A leader tab automatically creates dots that precede the tab. Trailing leader tabs are often used in tables and lists, such as tables of contents and indexes.

button ,AL(OVR Applying paragraph formatting;', 0,"Defaultoverview",) Related Topics

Adding tabs

Within a Paragraph text frame, you can change the alignment of a tab. Tabs are left-aligned by default. You can use the Format Text dialog box to add center, right, or decimal tab stops. You can also add tabs interactively by clicking on the Horizontal ruler.

To add tabs using the ruler

1. Select the frame with the Text tool.
2. Click the Horizontal ruler to add a tab at the point you click.

To add tabs using the Format Text dialog box

1. Do one of the following:
 - Select the Paragraph text with the Pick tool to format the all paragraphs in the frame.
 - Select the Paragraph text with the Text tool to select specific paragraphs.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Tabs tab.
4. Click the Add Tab button.
A row is added to the bottom of the list.
5. Click the new cell in the Tabs column, and type a value.
6. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To set tabs at regular intervals using the Format Text dialog box

1. Follow steps 1 to 3 from the previous procedure.
2. Type a value in the box beside the Set Tabs Every button.
3. Click the Set Tabs Every button to add tabs at the interval you specified.
4. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

Tip

- Before you set tabs, you may want to delete all default tab stops. To delete all tabs, click the Delete All button in the Format Text dialog box.

button ,AL(^PRC Applying tabs to paragraphs;',0,"Defaultoverview".) Related Topics

Specifying tab alignment and leader tabs

You can set up tabs to ensure straight margins for Paragraph text in your document. By default, tabs are left aligned and are unleadered. You can change the alignment to right, center, or decimal and specify the trailing leader character. [Trailing Leader tabs](#) are often used for tables and lists such as a table of contents.

To change the alignment of tabs

1. Do one of the following:
 - Select the [Paragraph text](#) with the [Pick tool](#) to format the all paragraphs in the frame.
 - Select the Paragraph text with the [Text tool](#) to select specific paragraphs.
2. Do one of the following:
 - Click the [Format Text button](#) on the Property Bar.
 - Click Text, Format Text.
3. Click the Tabs tab.
4. Double-click the cell in the Alignment column.
5. Choose an alignment option from the list box.
6. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To add tabs with trailing leader characters

1. Follow steps 1 to 3 from the previous procedure.
2. Click the cell in the Leadered column to enable the check box.
3. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To change the trailing leader character

1. Follow steps 1 to 3 in the "To change the alignment of tabs" procedure.
2. Do one of the following to specify a leader character:
 - Type a character in the first Character box.
 - Type a value in the second Character box.
3. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To decrease or increase space between trailing leader tab characters

1. Follow steps 1 to 3 in the "To change the alignment of tabs" procedure.
2. Type a value from 0 to 10 in the Spacing box.

Lower values increase, and higher values decrease, the spacing between leader characters.
3. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

button ,AL(^ PRC Applying tabs to paragraphs;',0,"Defaultoverview",) [Related Topics](#)

Removing tabs

You can quickly remove all or specified tabs in a Paragraph text frame or a selected paragraph using the Format Text dialog box. You can also use the Horizontal ruler to remove tabs one at a time.

To remove tabs using the ruler

1. Select the frame with the Text tool.
2. Drag the tab marker onto the Drawing Page to delete the tab stop in the selected paragraph.

To remove tabs using the Format Text dialog box

1. Do one of the following:
 - Select the Paragraph text with the Pick tool to format the all paragraphs in the frame.
 - Select the Paragraph text with the Text tool to select specific paragraphs.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Tabs tab.
4. Click the cell in the Tab column you want to remove.
5. Do one of the following:
 - Click the Delete Tab button the tab.
 - Click the Delete All button to remove all of the tabs.
6. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

button ,AL(^ PRC Applying tabs to paragraphs;',0,"Defaultoverview",) Related Topics

Specifying paragraph indentation

Specifying paragraph indentation

You can adjust the space between a Paragraph text frame and its text by indenting. You can indent an entire paragraph, the first line of a paragraph, or indent all but the first line of a paragraph to create a hanging indent.

button ,AL(^OVR Applying paragraph formatting;', 0,"Defaultoverview",) Related Topics

Adding indents

Within Paragraph text frames, you can indent the first line of a paragraph or an entire paragraph to offset it from the remainder of the text body. Using the Property Bar is the easiest way to indent an entire paragraph. If you want to indent the first line of the paragraph only, use the Format Text dialog box.

To indent the first line of a paragraph using the Format Text dialog box

1. Do one of the following:
 - Select the Paragraph text with the Pick tool to format the all paragraphs in the frame.
 - Select the Paragraph text with the Text tool to select specific paragraphs.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Align tab.
4. Type a value in the First Line box.
5. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To create a hanging indent using the Format Text dialog box

1. Follow steps 1 to 3 from the previous procedure.
2. Type a value in the Left box.
3. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To right indent all paragraphs using the Format Text dialog box

1. Follow steps 1 to 3 from the "To indent the first line of a paragraph using the Format Text dialog box" procedure.
2. Type a value in the Right box.
3. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To indent an entire paragraph using the Format Text dialog box

1. Follow steps 1 to 3 from the "To indent the first line of a paragraph using the Format Text dialog box" procedure.
2. Type the same value in the First Line box and the Right box.
3. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To indent an entire paragraph using the Property Bar

1. Select the paragraph with the Text tool.
2. Click the Increase Indent button until you are satisfied with the position of the paragraph.

Tips

- You can indent a paragraph using the Text toolbar. Select the Paragraph text frame with the Pick tool, or select specific paragraphs with the Text tool, then click the Increase button on the Text tool.
- You can indent a paragraph by dragging the indent markers on the Horizontal ruler.
- If the Property Bar isn't displayed, click View, Toolbars, and enable the Property Bar check box.
- If the Text toolbar isn't displayed, click View, Toolbars, and enable the Text check box.

button ,AL(PRC Specifying paragraph indentation;', 0,"Defaultoverview",) [Related Topics](#)

Adjusting and removing indents

The quickest way to adjust an indent is using the Property Bar. You can also increase or decrease indents using the Text tool and the Format Text dialog boxes. Using the Format Text dialog box, you can apply a precise indent and remove indents.

To increase or decrease an indent using the Property Bar

1. Select the Paragraph text frame with the Pick tool.
2. Do one of the following:
 - Click the Increase Indent button on the Property Bar to increase the indent.
 - Click the Decrease Indent button on the Property Bar to decrease the indent.

To increase or decrease an indent using the Text toolbar

1. Do one of the following:
 - Select the Paragraph text with the Pick tool to format the all paragraphs in the frame.
 - Select the Paragraph text with the Text tool to select specific paragraphs.
2. Do one of the following:
 - Click the Increase button on the Text toolbar to increase the indent.
 - Click the Decrease button on the Text toolbar to decrease the indent.

To remove indents using the Format Text dialog box

1. Do one of the following:
 - Select the Paragraph text with the Pick tool to format all the paragraphs in the frame.
 - Select the Paragraph text with the Text tool to select specific paragraphs.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Align tab.
4. Type 0 in the First Line, Right, and Left boxes.
5. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

Tips

- If the Property Bar isn't displayed, click View, Toolbars, and enable the Property Bar check box.
- If the Text toolbar isn't displayed, click View, Toolbars, and enable the Text check box.

button ,AL(PRC Specifying paragraph indentation;', 0,"Defaultoverview",) Related Topics

Adding bullets to paragraphs

Adding bullets to paragraphs

Bulleted lists are effective for presenting nonsequential, parallel nuggets of information in a consistent format. If you are creating several bulleted lists, you may want to use one of the predefined [Paragraph text bullet styles](#) to format them consistently. If you want to create a unique effect, you can create your own styles and then apply them or customize the bullet formatting using the Format Text dialog box.

For more information about creating styles, see "[Working with styles and templates.](#)"

button „AL(OVR Applying paragraph formatting;’,0,"Defaultoverview",) [Related Topics](#)

Adding and removing bullets

Quickly create a bulleted list by selecting the paragraphs you want to format and click the Show/Hide Bullet button on the Property Bar or the Text toolbar. If you want to change the bullet formatting, use the Format Text dialog box. For more information, see "Customizing bullets."

Keep in mind that you can create your own bullets by adding symbols to a symbol set. For more information, see "Adding symbols to a symbol set."

To create a bulleted list using the Property Bar or the Text toolbar

1. Do one of the following:
 - Select the Paragraph text with the Pick tool to format the all paragraphs in the frame.
 - Select the Paragraph text with the Text tool to select specific paragraphs.
2. Click the Show/Hide Bullet button on the Property Bar or the Text toolbar.

To add a bullet using the Format Text dialog box

1. Do one of the following:
 - Select the Paragraph text with the Pick tool to format the all paragraphs in the frame.
 - Select the Paragraph text with the Text tool to select specific paragraphs.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Effects tab.
4. Choose Bullet from the Effect Type list box.
5. Choose a font from the Font list box.
6. Choose a symbol from the Sample window.

You can also choose a bullet by entering its index number in the Symbol # box. Index numbers are listed in the Symbol and Clipart Libraries Catalog.
7. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To remove a bullet

1. Follow steps 1 to 3 from the previous procedure.
2. Choose None from the Effect Type list box.

Note

- You can only add bullets to Paragraph text.

Tips

- If the Property Bar isn't displayed, click View, Toolbars, and enable the Property Bar check box.
- If the Text toolbar isn't displayed, click View, Toolbars, and enable the Text check box.

button ,AL(\PRC Adding bullets to paragraphs;',0,"Defaultoverview".) Related Topics

Customizing bullets

Once you add bullets to paragraphs, you can customize their appearance by changing one or more of the following properties:

- size
- style
- position
- spacing

A bullet's size, style, and position relative to the other text characters are determined by the font of the paragraph. You can change any of these settings to suit your purposes.

To change the bullet size

1. Do one of the following:
 - Select the Paragraph text with the Pick tool to format the all paragraphs in the frame.
 - Select the Paragraph text with the Text tool to select specific paragraphs.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Effects tab.
4. Choose Bullet from the Effect Type list box.
5. Type a value in the Size box.
6. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To raise or lower the position of a bullet

1. Follow steps 1 to 4 from the previous procedure.
2. Type a value in the Baseline Shift box.
Negative values lower the bullet's position; positive values raise it.
3. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To create a bulleted list with a hanging indent

1. Follow steps 1 to 4 from the "To change the bullet size" procedure.
2. Click Hanging Indent in the Indents section.
3. Type a value in the Position box.
4. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To change the space between the bullet and text

1. Follow steps 1 and 2 from the "To change the bullet size" procedure.
2. Click the Align tab.
3. Type a value for the amount of space you want between the bullet and the text in the First Line box.
4. Type the same value that you specified in step 3 in the Left box.
The space between the frame and the text changes. As a result, the spacing between the bullet and the text changes.
5. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

button ,AL(^PRC Adding bullets to paragraphs;',0,"Defaultoverview",) [Related Topics](#)

Applying hyphenation to paragraphs

Applying hyphenation to paragraphs

When hyphenation is enabled, CorelDRAW automatically divides words at the end of lines instead of wrapping them to the next line. You may find hyphenation helpful when you work with columns or have limited space for text.

You can apply hyphenation to an entire Paragraph text frame or to selected paragraphs within a frame. You can also set hyphenation options to control when the hyphenation occurs.

button ,AL(OVR Applying paragraph formatting;', 0,"Defaultoverview",) Related Topics

Hyphenating text

You can apply automatic hyphenation for selected paragraphs or all paragraphs in a Paragraph text frame. You can also set automatic hyphenation for words with capital letters, and specify the distance from the right margin before you start to hyphenate. In addition, you can specify the minimum number of letters a word must have in order to be hyphenated, as well as the minimum number of characters that must appear before and after the hyphen.

To set automatic hyphenation for the document

1. Click the bottom Default Style To Edit button on the Text toolbar.
Default Paragraph Text appears in the Style list box.
2. Click Text, Format Text.
3. Click the Space tab.
4. Enable the Use Automatic Hyphenation check box.
5. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.
6. Enable the Paragraph text check box.
7. Disable the Artistic text check box.
The existing text in your document remains unaffected. Only subsequent frames you create will use automatic hyphenation.

To set automatic hyphenation for selected Paragraph text

1. Do one of the following:
 - Select the Paragraph text with the Pick tool to format the all paragraphs in the frame.
 - Select the Paragraph text with the Text tool to select specific paragraphs.
2. Do one of the following:
 - Click the Format Text button on the Property Bar.
 - Click Text, Format Text.
3. Click the Space tab.
4. Enable the Use Automatic Hyphenation check box.
5. Do one of the following:
 - Click the Apply button to apply the formatting and keep the Format Text dialog box open.
 - Click OK to apply the formatting and close the Format Text dialog box.

To enable the hyphenation of words containing capital letters

1. Follow steps 1 to 4 from the previous procedure.
2. Click the Hyphenation Settings button.
3. Enable the Break Capitalized check box to hyphenate words with initial or all capital letters.

To specify the minimum word and character lengths for hyphenation

1. Follow steps 1 to 4 from the "To set automatic hyphenation for selected Paragraph text" procedure.
2. Click the Hyphenation Settings button.
3. Do any of the following:
 - Type a value in the Minimum Word Length box to set the minimum number of characters in a word for hyphenation.
 - Type a value in the Minimum Characters Before box to set the minimum number of characters before a hyphen.
 - Type a value in the Minimum Characters After box to set the minimum number of characters after a hyphen.

To specify the hot zone for hyphenation

1. Follow steps 1 to 4 from the "To set automatic hyphenation for selected Paragraph text" procedure.
2. Click the Hyphenation Settings button in the Hyphenation section.
3. Type a value in the Hot Zone box to specify the distance from the right margin that you want CorelDRAW to start hyphenating words.

Working with text styles

Working with text styles

As with many popular word-processing applications, you can create documents with consistent and professional formats using the text styles in CorelDRAW. Text styles store formatting characteristics such as the font type and size to enable you to format faster and incorporate design changes more easily than formatting text objects individually.

A text style is attached automatically to any Artistic text or Paragraph text you add to your document. When you add Artistic text, the text uses the Default Artistic text style attached to it. Likewise, if you add Paragraph text, each paragraph in the frame will use the Default Paragraph text style attached to it. Each time you add text (either Paragraph or Artistic), it displays the formatting properties defined by the default styles until you apply new styles or change the default settings.

For more information about using styles, see "[Working with styles.](#)"

Note

- Each paragraph in a Paragraph text frame can have its own style.



button ,AL(OVR Working with text;',0,"Defaultoverview",) [Related Topics](#)

Applying text styles


The procedure for applying text styles is the same as the procedure for applying graphic styles. You first select the object, then choose a style for it. You can apply styles using the Property Bar and the Graphic And Text Styles Docker.

To apply a text style using the Property Bar

1. Select text with the Text tool.
2. Choose a style from the Style List list box on the Property Bar.

Artistic text styles have an  icon to the left of the style's name. Paragraph text styles have an  icon.

To apply a style to text using the Graphic And Text Styles Docker

1. Do one of the following:
 - Select the text with the Pick tool to format the whole text object — a line of Artistic text or all paragraphs in the Paragraph text frame.
 - Select the text with the Text tool to select specific characters.
2. Click Layout, Graphics And Text Styles.
3. Choose a style from the Graphic And Text Styles Docker.
4. Click , Apply Style.

Tips

- You can styles from the Text toolbar. Select the text with the Text tool or the Pick tool. Choose an appropriate style from the Style List list box on the Text toolbar. If the Text toolbar isn't displayed, click View, Toolbars, and enable the Text check box.
- You can apply styles using the right mouse button. Right-click the text, and click Styles, Apply, and click the style you want to apply.
- If the Property Bar isn't displayed, click View, Toolbars, and enable the Property Bar check box.

Working with Paragraph text frames

Working with Paragraph text frames

Before you can create Paragraph text, you need to draw a Paragraph text frame. You can think of Paragraph text frames as containers that hold Paragraph text. By selecting the frame, you can manipulate its contents and apply formatting properties to all paragraphs in the frame at once.

You can add a rectangular Paragraph text frame by using the Text tool, or you can insert a Paragraph text frame inside a closed path. You can also change the frame itself by applying transformations such as rotating and skewing. When you apply transformations, you can wrap the lines of text to accommodate the frame's interior shape or resize the text along with the frame.

For information about creating frames with the Text tool and inserting frames inside objects, see "Adding Paragraph text" and "Inserting Paragraph text frames inside objects."

Note

- Paragraph text frames are also referred to as "frames."

button ,AL(OVR Working with text; 0,"Defaultoverview") Related Topics

Inserting Paragraph text frames inside objects

You can use graphics object as containers for Paragraph text frames. When you insert a frame inside of an object, the frame is positioned inside of the object's outline. Similar to Paragraph text frames created with the Text tool, you can show and hide frame outlines, apply paragraph formatting (i.e., add columns, bullets, drop caps, tabs, and indents, and link frames), and adjust the size of text to fit the frame exactly. However, the size of a Paragraph text frame remains fixed. If you want to adjust the size of the frame, you must resize the object.

Keep in mind that you can separate a Paragraph text frame from an object. For more information, see "[Separating a Paragraph text frame from an object.](#)"

To fit text inside an object

1. Select the object with the [Pick tool](#).
2. Click the [Text tool](#).
3. Hold down SHIFT, and move the cursor to the object's outline. When the cursor changes to an [insertion point](#), click the object's outline.

A frame appears inside the object.

4. Type inside the frame.

button ,AL(^PRC Working with Paragraph text frames;',0,"Defaultoverview",) [Related Topics](#)

Separating a Paragraph text frame from an object

You can extract a Paragraph text frame from an object by using the Separate command. The frame retains the shape of the object.

To separate a Paragraph text frame from an object

1. Select the object with the Pick tool.
2. Click Arrange, Separate.
3. Click the outline of the frame, and drag it to a new location.

button ,AL('PRC Working with Paragraph text frames;', 0, "Defaultoverview",) Related Topics

Showing and hiding Paragraph text frame outlines

Paragraph text frames are shown on the Drawing Page by default. You can quickly change the default to hide frame outlines. Whether you hide or show frames, when you select a frame CorelDRAW displays a solid line to identify the frame border.

To show or hide Paragraph text frames

- Click View, Text Frames.

If a check mark appears beside the Text Frames command name, frame outlines are displayed. If no check mark appears, frame outlines are hidden.

button ,AL(^PRC Working with Paragraph text frames;',0,"Defaultoverview",) [Related Topics](#)

Sizing Paragraph text frames

Paragraph text frames are objects that CorelDRAW treats similarly to other objects in a drawing. You can either size a frame independently of its contents or size the frame and the text it contains proportionately. Keep in mind that when you want to size a Paragraph text frame vertically, you must disable the Expand And Shrink Paragraph Text Frames To Fit Text check box on the Paragraph page in the Options dialog box. If this check box is enabled, only the width of the frame will be resized. For more information, see "[Adding Paragraph text.](#)"

To increase or decrease the frame size

1. Do one of the following:
 - Using the Pick tool, click anywhere in or on the border of a frame.
 - Using the Text tool, click anywhere in or on the border of a frame.
2. Drag any selection handle outward to increase or in an inward to decrease the size of the frame, but not the text inside.

To size Paragraph text and its frame together

1. Click Tools, Options.
2. In the list of categories, double-click Text, and click Paragraph.
3. Disable the Expand And Shrink Paragraph Text Frames To Fit Text check box.
4. Click OK.
5. Click anywhere in or on the border of a Paragraph text frame with the Pick tool.
6. Hold down ALT, and drag one of the corner selection handles to resize the frame and the text inside at the same time.
The text maintains the shape of the original font, but the font size changes.

Note

- When you size a frame with columns of varying widths, you must drag the side selection handles to resize the frame. Dragging the frame border adjusts the width of that column.

Tip

- If you're resizing the frame with the Text tool, you can also drag the frame border to resize the frame.

button ,AL(PRC Working with Paragraph text frames;', 0, "Defaultoverview",) [Related Topics](#)

Specifying the minimum number of characters per line

You can specify the minimum number of characters permitted in a line of a Paragraph text frame. For example, when you set the minimum width to five, lines must have at least five characters to appear on any given line.

To specify the minimum number of characters per line

1. Click Tools, Options.
2. In the list of categories, double-click Text.
3. Type a value in the Minimum Line Width box.

button ,ALC PRC Working with Paragraph text frames;', 0, "Defaultoverview".) [Related Topics](#)

Fitting text to a Paragraph text frame

The Fit Text To Frame command adjusts the point size of text within a Paragraph text frame until the contents fill the frame exactly. When text doesn't fill a frame, the font size increases. Conversely, when text overflows a frame, applying Fit Text To Frame reduces the font size. If the text within a frame is formatted with different point sizes, CorelDRAW maintains the point variation and sizes the text accordingly to fit the frame.

Keep in mind that if you apply Fit Text To Frame to linked frames, CorelDRAW the adjusts the size of text in all of the linked frames until the contents fills the frames. For more information about linking frames, see "[Linking Paragraph text frames to specify text flow.](#)"

To fit text to a Paragraph text frame

1. Select the frame with the Pick tool.
2. Click Text, Fit Text To Frame.

button ,AL(^ PRC Working with Paragraph text frames;',0,"Defaultoverview",) [Related Topics](#)

Moving Paragraph text frames

Like other objects, you can move Paragraph text frames in a drawing. You can use the Pick tool or the Text tool to reposition frames. CorelDRAW displays the frame's outline as you drag, so you can preview the effects of the move. You can also apply other transformations (e.g., rotate, skew, and mirror) to frames. For more information about transformations, see "[Transforming objects](#)."

To move a frame using the Pick tool

1. Using the [Pick tool](#), click anywhere in the [frame](#), or click the frame borders.
2. Drag the Paragraph text frame outline to a new location.

To move a frame using the Text tool

1. Using the [Text tool](#), click the X in the center of the [frame](#).

The cursor changes to a four-way cursor.

2. Drag the Paragraph text frame outline to a new location.

Tip

- You can add guidelines if you want to align a frame with other frames or objects. To add a guideline, click the Horizontal or Vertical ruler with the Pick tool, and drag the guideline onto the [Drawing Window](#).

button ,AL("PRC Working with Paragraph text frames";0,"Defaultoverview".) [Related Topics](#)




Linking Paragraph text frames to specify text flow

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

When you shrink or enlarge a linked frame, or change the size of the text, the amount of text in the next frame adjusts automatically. You can always remove links or change the direction of flow if you change your mind at a later point.

You may want to create and link Paragraph text frames before you type the text into the starting frame.

To link frames together

1. Select the starting frame with the Pick tool.
2. Click the  text flow tab at the bottom of the frame.
If there is too much text in the frame, the text flow tab contains an arrow .
The cursor changes shape.
3. Click the inside the frame to which you want to create a link.
The  text flow tab and a blue line indicate that the frame is linked.

Tip

- You can also use the text flow tab at the top of a frame to link to an other frame.

button ,AL("PRC Working with Paragraph text frames;',0,"Defaultoverview",) [Related Topics](#)

Linking Paragraph text frames to objects


You can link a Paragraph text frame to an object. When you link a frame to an open path (i.e., a line), the text flows onto the line. When you link a frame to an object with a closed path (e.g. a rectangle), a Paragraph text frame is inserted the text flows inside the object.


Keep in mind that you can also insert a frame inside an object with a closed path, then link to other objects and frames. For more information, see "[Inserting Paragraph text frames inside objects.](#)"

When you link a frame to an object, you can create links between objects. You can also shrink or enlarge a linked object or change the size of text. The amount of text in or on the object adjusts automatically. In addition, you can remove links, change the flow of direction of the links, and link to other pages.

To link a Paragraph text frame to an object


1. Select the text frame with the Pick tool.

2. Click the  text flow tab at the bottom of the frame.

If there is too much text in the frame, the text flow tab contains an arrow .

The cursor changes shape.

3. Click the object to which you want to link.



The  text flow tab and a blue line indicate that the frame is linked to the object.


button ,AL(^ PRC Working with Paragraph text frames;',0,"Defaultoverview",) [Related Topics](#)

Linking frames and objects on different pages

You may want to link a Paragraph text frame to a frame or an object on another page. If you are creating a link between objects, you can also link across pages. (For more information about linking objects, see "[Linking Paragraph text frames to objects.](#)")

To link frames on different pages

1. Select the starting frame with the [Pick tool](#).
2. Click the  text flow tab at the bottom of the [Paragraph text frame](#).
If there is too much text in the frame, the tab contains an arrow .
3. Using the [Navigator](#), click the Page tab that contains the second frame.
4. Select the frame into which you want to continue the text flow.


The  text flow tab and a dashed blue line indicate that the frame is linked. The page number to which the frame is linked is also identified.


To link to an object on a different page

1. Using the [Pick tool](#), select the frame from which you want the text to flow.
2. Follow steps 2 and 3 from the previous procedure.
3. Select the object into which you want to continue the text flow.


button „AL(‘PRC Working with Paragraph text frames;’,0,‘Defaultoverview’,) [Related Topics](#)

Changing the text flow to another Paragraph text frame or object


You may decide to redirect the flow of text between linked Paragraph text frames or objects. The  text flow tab indicates that the frame or object is linked. To determine the direction of the text flow, select the frame or object. A blue arrow appears indicating the direction of the flow. If the linked frame is on a different page, the page number appears beside the blue arrow.

Keep in mind that text flows from the bottom of the frame or object. Consequently, you must select the bottom  text flow tab of the frame or object whose text flow you want to change, then select the frame or object into which you want the flow to continue.

To change text flow to another frame

1. Using the Pick tool, click the  text flow tab at the bottom of the frame whose link you want to change.
2. Select the new frame into which you want to continue the text flow with the Pick tool.

To change text flow to another object

1. Using the Pick tool, click the  text flow tab at the bottom of the object whose link you want to change.
2. Select the object into which you want to continue the text flow.

button ,AL(^PRC Working with Paragraph text frames;',0,"Defaultoverview".) [Related Topics](#)

Removing links between frames or objects

You can remove links between Paragraph text frames and objects by using the Separate command or deleting the frame or object altogether. When you have only two linked frames and you remove the link, the text flows into the remaining frame. When you remove a link between frames or objects and you have a series of links, the text flows into the next frame or object.

To remove links between frames or object

1. Using the Pick tool, select the frames or object you want to separate.
2. Click Arrange, Separate to remove the link.

To delete a linked Paragraph text frame or object

1. Using the Pick tool, select the frame or object you want to delete.
2. Press DELETE.

button ,AL(PRC Working with Paragraph text frames;', 0, "Defaultoverview",) Related Topics

Specifying options for frames

You can specify whether you want to apply formatting to all linked Paragraph text frames, selected frames, or selected and subsequently created frames. The formatting attributes that these options affect are attributes that you can only apply to frames (e.g., columns, drop caps, indents, and tabs), as well as general formatting attributes (e.g., font type, size, and weight). Note that color doesn't apply. You must apply color to each linked frame or object separately.

The Show Linking Of Text Frame check box allows you to display the direction of text flow between linked frames.

To choose Paragraph text frame formatting options

1. Click Tools, Options.
2. In the list of categories, double-click Text, and click Paragraph.
3. Click one of the following buttons:
 - To All Linked Frames, to apply the same text formatting to all connected frames
 - To Selected Frames Only, to apply the same text formatting only to selected frames
 - To Selected And Subsequent Frames, to apply the same text formatting only to selected and succeeding linked frames

To show links between text frames

1. Follow steps 1 to 3 from the previous procedure.
2. Enable the Show Linking Of Text Frame check box.

button ,AL(PRC Working with Paragraph text frames;',0,"Defaultoverview".) [Related Topics](#)

Editing text

Editing text

Artistic text and Paragraph text can be edited directly in the Drawing Window or in the Edit Text dialog box. You might want to edit in the Drawing Window to display how the text fits into the document's overall design and use the Edit Text dialog box to apply textual changes quickly. You can use the Edit Text dialog box to edit Artistic text that has been rotated, skewed, or otherwise transformed. (For more information, see "Transforming objects.") You must use the Edit Text dialog box to edit Artistic text with the following special effects applied to it: Perspective, Envelope, and Extrude. (For more information, see "Creating special effects.")

In CorelDRAW, the new proofreading tools (including the Thesaurus, Grammatik, Spell Checker, and Type Assist) help you proofread and type with greater ease and speed.

button ,AL(^OVR Editing text;',0,"Defaultoverview",) More Detailed Information

button ,AL(^OVR Working with text;',0,"Defaultoverview",) Related Topics

Editing in the Edit Text dialog box vs. editing in a Drawing Window

Editing in the Edit Text dialog box vs. editing in a Drawing Window

For small bodies of text, you might find typing, editing, and formatting directly in the Drawing Window the easiest route. If you have large bodies of Paragraph text, you might find using the Edit Text dialog box more convenient.

You can choose the method that is more comfortable for you. However, you must use the Edit Text dialog box to edit Artistic text with the following special effects applied to it: Perspective, Envelope, and Extrude.

The Edit Text dialog box also has options for editing character properties such as, the font, size, and style, for Artistic text and includes other formatting options such as, indents, tabs, and bullets, for Paragraph text. From the Edit Text dialog box, you can also import text, change text case, and access the following writing tools:

- Spell Checker
- Grammatik
- Thesaurus
- Type Assist

Notes

- Artistic text remains editable in the Edit Text dialog box after transformations are applied to it, as long as it isn't converted to curves.
- When format text in the Edit Text dialog box using the Format Text dialog box, the Apply button doesn't appear. You must close the Format Text dialog box to apply formatting.

button ,AL(OVR Editing text;',0,"Defaultoverview"), Related Topics

Editing in the Edit Text dialog box

You can edit text directly in the Drawing Window or in the Edit Text dialog box. You must use the Edit Text dialog box to edit Artistic text with the following special effects applied to it: Perspective, Envelope, and Extrude.

In addition, you can set your options to allow editing exclusively in the Edit Text dialog box. By disabling the Edit Text On Screen check box on the Text page in the Options dialog box, the Edit Text dialog box automatically opens when you click the Text tool when text has been selected, select text using the Text tool, click blank space with the Text tool.

To type or edit text in the Edit Text dialog box

1. Select the text with the Text tool.
2. Do one of the following:
 - Click the Edit Text button on the Property Bar.
 - Click Text, Edit Text.
3. Type your changes as required.
4. Click OK to return to the Drawing Window.

To set your options to automatically display the Edit Text dialog box

1. Click Tools, Options.
2. In the list of categories, double-click Text.
3. Disable the Edit Text On Screen check box.

Tip

- You can also select text with any of the drawing tools , or the Shape tool.

button ,ALC PRC Editing in the Edit Text dialog box vs editing in a Drawing Window;',0,"Defaultoverview",) Related Topics

Finding and replacing text characters in the Edit Text dialog box

You may find it helpful to search for text that you want to edit. The Find Text and the Replace Text options in the Edit Text dialog box allow you to search for, as well as search and replace specified text, respectively, in the Edit Text dialog box.

For information about opening the Edit Text dialog box, see "[Editing in the Edit Text dialog box.](#)"

To find text characters in the Edit Text dialog box

1. In the Edit Text dialog box, click the Options button, and click Find Text.
2. Type the text you want to find in the Find What box.
3. Enable the Match Case check box to find the exact case of the text you specified, if required.
4. Click the Find Next button.

CorelDRAW finds the first text block that contains the characters you specified.

To find and replace text characters

1. In the Edit Text dialog box, click the Options button, and click Replace Text.
2. Type the text you want to find in the Find What box.
3. Type the replacement text in the Replace With box.
4. Enable the Match Case check box to find the exact case of the text you specified in the Find What and Replace With boxes, if required.
5. Click one of the following buttons:
 - Replace, to replace the first occurrence of the text specified in the Find What box
 - Replace All, to replace all occurrences of the text specified in the Find What box
 - Find Next, to find the next occurrence of the text specified in the Find What box

button „AL(“PRC Editing in the Edit Text dialog box vs editing in a Drawing Window;”,0,"Defaultoverview",.) [Related Topics](#)

Editing in the Drawing Window

You can edit Artistic text, blended text, or text fitted to a path directly in the Drawing Window. However, you must use the Edit Text dialog box to make changes to Artistic text with the Perspective, Envelope, and Extrude special effects applied to it.

When you edit Artistic or Paragraph text in the Drawing Window, you can move text within a line of Artistic text or a Paragraph text frame by dragging. However, you must enable the Drag And Drop Text Editing check box on the Text page in the Options dialog box first.

To type or edit text in the Drawing Window

- Do one of the following:
 - Select the text you want to edit with the Text tool, and make the required changes.
 - Using the Pick tool, double-click the text you want to edit to enable the Text tool. Make the required changes.

To enable drag and drop editing

1. Click Tools, Options.
2. In the list of categories, double-click Text.
3. Enable the Drag And Drop Text Editing check box.

To drag and drop text

1. Using the Text tool, select the text you want to move.
2. Drag the text to its new location.

button ,AL(^PRC Editing in the Edit Text dialog box vs editing in a Drawing Window;',0,"Defaultoverview".) Related Topics

Displaying and specifying options for nonprinting characters

You can display nonprinting characters in the Drawing Window and the Edit Text dialog box. The Non-printing Character list on the Text page of the Options dialog box lets you choose which nonprinting characters you display.

To display nonprinting characters while editing in the Edit Text dialog box

1. Using the Pick tool, select a text object—a line of Artistic text or a Paragraph text frame.
2. Do one of the following:
 - Click the Edit Text button on the Property Bar.
 - Click Text, Edit Text.
3. Click the Non-printing Characters button to display soft returns, hard returns, tabs, and spaces in the Edit Text dialog box.

To display or hide the nonprinting characters in the Drawing Window

1. Select the text with the Text tool.
2. Do one of the following:
 - Enable the Non-printing Characters button on the Property Bar to display nonprinting characters. The button is enabled when it appears pressed.
 - Disable the Non-printing Characters button on the Property Bar to hide nonprinting characters. The button is disabled when it appears raised.

To specify which nonprinting characters are displayed

1. Click Tools, Options.
2. In the list of categories, double-click Text.
3. Enable or disable the following check boxes in the Non-printing Character box:
 - Soft Returns
 - Hard Returns
 - Tabs
 - Spaces

Tip

- If the Property Bar isn't displayed, click View, Toolbars, and enable the Property Bar check box.

button ,AL(PRC Editing in the Edit Text dialog box vs editing in a Drawing Window;',0,"Defaultoverview",) Related Topics

Copying text to the Clipboard

Copying text to the Clipboard

CorelDRAW allows you to specify how text is copied to the Clipboard. You can specify whether text that is cut or copied to the Clipboard is pasted as text or as curves. When text is pasted as text, the font, point size, and other text attributes are copied along with the text string.

You can also specify whether calligraphic pen outlines are transferred to the Clipboard or exported using any of the vector graphics export filters. If your file contains many calligraphic outlines, excluding them during cut and paste operations reduces the size of the exported file and the time required to transfer the file through the Clipboard.

Keep in mind that some export filters retain calligraphic outlines regardless of the setting selected.

button „AL(OVR Editing text;’, 0, "Defaultoverview".) [Related Topics](#)

Setting Clipboard options

You can specify whether text is copied or cut to the Clipboard as text or as curves by using the Text In Metafile option on the Text page of the Options dialog box.

The Calligraphic option, also located on the Text page, allows you to specify whether calligraphic pen outlines are transferred to the Clipboard or exported using any of the vector graphics export filters. However, some export filters retain calligraphic outlines regardless of the setting selected.

To paste text to the Clipboard as text or as curve objects

1. Click Tools, Options.
2. In the list of categories, double-click Text.
3. Do one of the following:
 - Enable the Text In Metafile check box to paste text to the Clipboard as text.
 - Disable the Text In Metafile check box to paste text to the Clipboard as curves.

To paste text from the Clipboard as calligraphic text

1. Follow steps 1 and 2 from the previous procedure.
2. Enable the Calligraphic Text check box.

Using writing utilities

Using writing utilities

The sophisticated writing tools enable you to correct errors in spelling and grammar, correct mistakes automatically, and help you refine your writing style. You'll find these writing tools in CorelDRAW:

- Spell Checker
- Grammatik
- Thesaurus
- Type Assist

button ,AL(OVR Using writing utilities;',0,"Defaultoverview",) [More Detailed Information](#)

button ,AL(OVR Working with text;',0,"Defaultoverview",) [Related Topics](#)

Using the Spell Checker

Using the Spell Checker

You can use the Spell Checker to check your whole document at one time, or set the Automatic Spell Checker option to verify spelling as you type. You can also set options to check for words with numbers, duplicate words, and irregular capitalization.

button ,AL(`OVR Using writing utilities;',0,"Defaultoverview"), [Related Topics](#)

Using automatic spell checking

Automatic spell checking verifies the spelling of text as you type. You have the option of enabling or disabling the Perform Automatic Spell Checking check box. Spelling errors flagged by the automatic spell checker are underlined with a red squiggly line. You can have the automatic spell checker identify errors in all or selected Paragraph text frames and flag the errors you ignore during the spell check with a blue squiggly line. You can also specify the maximum number of errors that are displayed and add your corrections to Type Assist automatically.

You can control the automatic spell checker using the right mouse button, as well as the Spell Checker dialog box. When you right-click a misspelled word, you can choose from a list of alternative words or choose the Ignore All option to maintain the original spelling. Keep in mind that the Ignore All option isn't available in the Spell Checker dialog box.

To enable or disable automatic spell checking

1. Click Tools, Options.
2. In the list of categories, double-click Text, and click Spelling.
3. Do one of the following:
 - Enable the Perform Automatic Spell Checking check box.
 - Disable the Perform Automatic Spell Checking check box.

To show errors in all or selected text frames

1. Follow steps 1 and 2 from the previous procedure.
2. Enable one of the following buttons:
 - Show Errors In All Text Frames
 - Show Errors In Selected Text Frame Only

To show errors you ignore during the spell check

1. Follow steps 1 and 2 from the "To enable or disable automatic spell checking" procedure.
2. Enable the Show Errors Which Have Been Ignored check box.

To ignore an error during a spell check

- Right-click the misspelled word, and choose Ignore All.

To specify the maximum number of automatic spell checking suggestions

1. Follow steps 1 and 2 from the "To enable or disable automatic spell checking" procedure.
2. Type a value in the Display Spelling Suggestions box.

To add your corrections to Type Assist automatically

1. Follow steps 1 and 2 from the "To enable or disable automatic spell checking" procedure.
2. Enable the Add Corrections To Type Assist check box.

Note

- You can remove the Ignore All flag by right-clicking the ignored errors, and clicking Unignore All.

button ,AL("PRC Using the Spell Checker;",0,"Defaultoverview",) [Related Topics](#)

Using the Spell Checker

The Spell Checker checks documents for misspelled words. You can check a whole document, a paragraph, a word, or specified text. You can use the Spell Checker dialog box to insert corrections, or you can interrupt the spell check by typing corrections directly in the Drawing Window.

The Spell Checker may not recognize words in your document and flag them as an error. You can add these words to a user word list, so that they're recognized in future spell checks. For more information about user word lists, see "[Working with user word lists](#)."

Keep in mind that the Spell Checker can't correct words used in the wrong context. For example, if you type "she had too apples" instead of "she had two apples," the Spell Checker doesn't flag the word "too" as an error.

To spell check the whole document

1. Click a blank space in the [Drawing Window](#) to deselect any objects.
2. Click Text, Writing Tools, Spell Check.
The misspelled word appears in the Not Found box. The most likely correction appears in the Replace With box. A list of other possible replacements appear in the Replacements box.
3. Choose the correct word from the Replacements list to display it in the Replace With box, if required.
If necessary, type your own correction in the Replace With box, and press ENTER.
4. Click one of the following buttons:
 - Replace, to replace the highlighted word in your document with the word in the Replace With box
 - Auto Replace, to replace all instances of the same error in your document with the word in the Replace With box
 - Skip Once, to overlook this occurrence of the word, during this spell check, and move to the next word
 - Skip All, to overlook all occurrences of this word during this spell check

To spell check part of the document

1. Select a text object with the [Pick tool](#).
2. Click Text, Writing Tools, Spell Check.
3. Choose an option from the Check list box.
4. Click the Start or the Resume button.

To spell check selected text

1. Select the specific word or words with the [Text tool](#).
2. Click Text, Writing Tools, Spell Check.

To edit text manually in the Drawing Window during a spell check

1. Click the Text tool.
2. Follow steps 1 and 2 from the "To spell check the whole document" procedure.
The misspelled word is highlighted in the document.
3. Select the highlighted text, and type the correction in the Drawing Window.
4. Click the Resume button to continue with the spell check.

To add a word to a user word list during a spell check

1. Follow steps 1 and 2 from the "To check spelling for the whole document" procedure.
2. Click the Add button when the Spell Checker stops on a word it doesn't recognize.

Tips

- To check the whole document after a selection is verified, choose Document from the Check list box.
- Click the Undo button to go back to the last correction made during the spell check.

button ,AL(^ PRC Using the Spell Checker;',0,"Defaultoverview",) [Related Topics](#)

Specifying options for the Spell Checker

In CorelDRAW, you have several options for how the Spell Checker verifies and corrects misspelled words. By default, the Spell Checker starts automatically when you open it. You can change this setting by disabling the Auto Start option.

During a subsequent spell check, the Spell Checker rechecks only new or changed text since the previous spell check. When you enable the Recheck All Text option, the Spell Checker flags a word as an error, even if you enabled Skip Always for that word.

To specify spell check options

1. Click Text, Writing Tools, Spell Checker.
2. Click the Options button.
3. Enable any of the following options:
 - Auto Start, to start the Spell Checker as soon as you open it
 - Beep on Misspelled, to make CorelDRAW beep when the Spell Checker finds misspelled words
 - Recheck All Text, to recheck the entire text, not just new or modified text, after you have spell checked the document
 - Check Words With Numbers, to check any text containing numbers
 - Check Duplicate Words, to check for duplicate words positioned side-by-side
 - Check Irregular Capitalization, to check any irregular capitalization
 - Prompt Before Auto Replacement, to ask you before the Spell Checker automatically replaces text
 - Show Phonetic Suggestions, to display a list of words that sound like the word in the Replace With (or Insert Word) boxA check mark appears beside enabled options.

button ,AL(^PRC Using the Spell Checker;',0,"Defaultoverview",) [Related Topics](#)

Changing the spell check language

The Spell Checker provides a number of languages that which you can use to spell check documents. You can set any of these languages as the default language used in all of the writing tools.

To change the spell check language

1. Click Text, Writing Tools, Spell Check.
2. Click the Options button, and click Language.
3. Do one of the following:
 - Choose a language from the Current Language list.
 - Type the abbreviated language name in the Language box.

To save a language as the default spell check language

1. Follow all the steps from the previous procedure.
2. Enable the Save As Default Writing Tool Language check box.

button ,AL(\PRC Using the Spell Checker;',0,"Defaultoverview",) [Related Topics](#)

Using Grammatik

Using Grammatik

Use Grammatik to check your document for spelling, grammar, punctuation errors, and style. Because different occasions demand different formality levels, you can choose the checking style that Grammatik uses to verify your documents.

When Grammatik finds a grammatical error, you can replace the sentence with an alternative that Grammatik suggests, skip the error for this instance only, or skip it for the rest of the proofreading session. You can also turn off the rule associated with the error, so that Grammatik ignores all errors of the same type.

button „AL(OVR Using writing utilities;', 0,"Defaultoverview".) Related Topics

Proofreading text using Grammatik

Grammatik verifies the spelling, grammar, and punctuation in your document. You can grammar check all of or part of your document, or check specific text. Additionally, you can use the Grammatik dialog box to edit text, or you can edit the text manually in the Drawing Window.

If the Passive Voice check box is enabled in the Edit Checking Styles dialog box, you can replace a passive sentence with an active sentence. When Grammatik finds a sentence written in the passive voice, it displays suggestions for rewriting it using the active voice. If you choose to add a subject to the sentence, Grammatik prompts you to type a subject.

To grammar check the whole document

1. Select the text with the Pick tool.
2. Click Text, Writing Tools, Grammatik.
3. Choose Document from the Check list box.

Suggestions for corrections appear in the Replacements box. The sentence with the suggested correction appears in the New Sentence box.

4. Click one of the following buttons:

- Replace, to replace the highlighted text in your document with the highlighted correction in the Replacements box
- Skip Once to overlook the highlighted text during this grammar check and move on to the next error
- Skip All to overlook all occurrences of the highlighted text during this grammar check
- Auto Replace, to replace all instances of the same error in your document with the word in the Replacements box

To grammar check part of a document

1. Follow steps 1 and 2 from the previous procedure.
2. Choose an option from the Check list box.
3. Click the Start or the Resume button.

To grammar check specific text

1. Select the specific word or words with the Text tool.
2. Click Text, Writing Tools, Grammatik.

To edit text manually in the Drawing Window during a grammar check

1. Click the Text tool.
2. Follow steps 1 and 2 from the "To grammar check the whole document" procedure.
3. Select the highlighted text, and type the correction in the Drawing Window.
4. Click the Resume button to continue with the spell check.

To replace a passive sentence with an active sentence

1. Follow steps 1 to 3 from the "To grammar check the whole document" procedure.
2. Choose the replacement text from the Replacement.
3. Click the Replace button.

If you select replacement text beginning with SUBJECT, type a new subject for the sentence in the New Subject box and click OK.

To add a word to a user word list during a spell check

1. Follow steps 1 and 2 from the "To check grammar the whole document" procedure.
2. Click the Add button when Grammatik stops on a word it doesn't recognize.

Notes

- Grammatik flags passive sentences when the Passive Voice rule enabled.
- To enable the Passive Voice rule, click the Options button in the Grammatik dialog box, click Checking Styles, and click the Edit button. Enable the Passive Voice check box in the Rule classes list. Click Save to edit the grammar checking style, or click Save As to create a grammar checking style.

Tip

- Click the Undo button to reverse changes you make in the Grammatik dialog box.

button ,AL(^ PRC Using Grammatik;'; 0,"Defaultoverview"), [Related Topics](#)

Changing the grammar checking style

Grammarly bases the grammar check on a grammar checking style. Grammar checking styles are compositions of grammar rules, writing styles, and levels of formality. By changing the grammar checking style, you change the interpretation of these elements.

There may be grammar rules contained in a grammar checking style that you don't want to apply to your document. You can disable these rules during a grammar check. When you disable a rule, an asterisk (*) appears beside the grammar checking style name to show that it's been edited. You can also create a grammar checking style or edit an existing one. For more information, see "[Creating and editing grammar checking styles.](#)"

To change the grammar checking style

1. Click Text, Writing Tools, Grammarly.
2. Choose one of the following options from the Checking Style list box.
 - Fiction checking style allows for a writer's artistic license. Many rule classes are disabled. The level of formality is Informal.
 - Advertising checking style is designed for advertising copy and other marketing and sales literature. The emphasis is on mechanics and grammatical accuracy rather than style. Certain rule classes are disabled. The level of formality is Informal.
 - Documentation Or Speech checking style is designed for documentation targeted for a general, non-scientific audience. Jargon and special terminology are challenged, and the level of formality is Standard.
 - Technical or Scientific checking style, is designed for scientific publications containing long, complex noun phrases and a technical vocabulary. The level of formality is Formal.
 - Informal Memo or Letter checking style is designed for less formal memos and letters. This style allows industry-specific jargon. The level of formality is Informal.
 - Formal Memo or Letter checking style is designed for documents that require a formal tone and a strict interpretation of grammar and style rules. This style is appropriate for correspondence, meeting minutes, and legal documents. The level of formality is Formal.
 - Student Composition checking style is designed for longer documents. The level of formality is Formal.
 - Spelling Plus checking style is designed to quickly check spelling and simple rules such as punctuation and capitalization. The level of formality is Standard.
 - Quick Check checking style is designed for most types of documents written for a general audience, such as general correspondence, informal reports, essays, and speeches. The level of formality is Standard.
 - Very Strict checking style is designed for writing that requires a formal tone and a strict interpretation of grammar and style rules. This style is appropriate for correspondence, meeting minutes, and legal documents. The level of formality is Formal.
3. Click the Resume button.

To disable a rule during a proofreading session

1. Click Text, Writing Tools, Grammarly.
2. Click the Turn Off button when Grammarly displays an error message you don't want it to flag.

To enable rule classes during a proofreading session

1. Click Text, Writing Tools, Grammarly.
2. Click the Options button, and enable the Turn On Rules check box.
3. Enable the check boxes beside the rules you want in the Rules list.

Note

- The Turn On Rules option is available only when you disable a rule during a proofreading session.

button „AL(PRC Using Grammarly;', 0, "Defaultoverview".) [Related Topics](#)

Creating and editing grammar checking styles

When Grammatik checks a document, it uses a grammar checking style to identify spelling, grammar, and style errors. You can customize a predefined grammar checking style or create a new one and use it to check your document. Keep in mind that you can restore a predefined checking style to its original settings; however you can't restore a checking style that you create. For more information, see "[Restoring an edited grammar checking style.](#)"

To customize the rules of a grammar checking style

1. Click Text, Writing Tools, Grammatik.
2. Click the Options button, and click Checking Styles.
3. Choose the checking style you want to modify from the list box.
4. Click the Edit button.
5. Do one of the following:
 - Enable the check boxes beside the rules you want to apply in the Rule Classes list.
 - Disable the check boxes beside the rules you don't want to apply in the Rule Classes list.
6. Do one of the following:
 - Click Save to save the changes to the checking style.
 - Click Save As to save create a new checking style. Type the name of the new style in the Custom Style Name box.

To change the maximum allowed settings

1. Follow steps 1 to 4 from the previous procedure.
2. Enable the Consecutive Elements check box in the Rule Classes list.
3. Do any of the following:
 - Type a value in the Consecutive Nouns box to specify the number of consecutive nouns allowed.
 - Type a value in the Consecutive Prepositional Phrases box to specify the number of consecutive prepositional phrases allowed.
 - Type a value in the Long Sentence Length box to specify the maximum number of words allowed in a sentence.
 - Type a value in the Spell Numbers Below Or Equal To box to specify the range of numbers to be spelled out. Set this value to zero if you don't want figures to be flagged as errors.
 - Type a value in the Words Allowed In Split Infinitive box to specify the number of words allowed in a split infinitive.
4. Follow step 6 from the previous procedure.

To set the formality level

1. Follow steps 1 to 4 from the "To customize the rules of a grammar checking style" procedure.
2. Click one of the following buttons:
 - Informal, to check for relaxed usage of the language and allow colloquial expressions
 - Standard, to check for moderate, everyday language
 - Formal, to use strict rules of diction and usage
3. Follow step 6 from the "To customize the rules of a grammar checking style" procedure.

Note

- When you save an edited default checking style, an asterisk (*) appears beside the style name.

button ,AL(\PRC Using Grammatik;',0,"Defaultoverview",) [Related Topics](#)

Restoring an edited grammar checking style

You can quickly restore an edited predefined grammar checking style to its original settings using the Editing Checking Styles dialog box. You can identify an edited checking style by the asterisk (*) that appears beside its name.

To restore an edited checking style

1. Click Text, Writing Tools, Grammatik.
2. Click the Options button, and click Checking Styles.
3. Choose the checking style you want to restore from the list.
4. Click the Edit button.
5. Click the Restore button.
6. Click the Save button.

button ,AL(^PRC Using Grammatik;',0,"Defaultoverview"), [Related Topics](#)

Deleting a grammar checking style

You may want to remove a grammar checking style that you no longer require. Keep in mind that you can only delete grammar checking styles that you create; you can't delete predefined checking styles.

To delete a checking style

1. Click Text, Writing Tools, Grammatik.
2. Click the Options button, and click Checking Styles.
3. Choose the checking style you want to delete from the list.

button „ALC PRC Using Grammatik;“, 0, "Defaultoverview",) [Related Topics](#)

Specifying options for Grammatik

You can determine how Grammatik works by specifying options in the Grammatik dialog box. A check mark appears beside enabled options.

To specify options for Grammatik

1. Click Text, Writing Tools, Grammatik.
2. Click the Options button.
3. Click one of the following options:
 - Auto Start, to begin proofreading as soon as you open Grammatik
 - Prompt Before Auto Replacement, to display a prompt before Grammatik inserts an automatic replacement
 - Suggest Spelling Replacements, to display suggestions for replacements automatically

button „ALC PRC Using Grammatik;“, 0, "Defaultoverview",) [Related Topics](#)

Changing the grammar checking language

Every language has specific ways of formatting dates, time, currency symbols, and other text. You can check the formatting conventions of another language. For example, you can format all the dates in your document in the language you select (e.g., "12 avril 1996" for French).

To change the language

1. Click Text, Writing Tools, Grammatik.
2. Click the Options button, and click Language.
3. Choose a language from the Current Language list.

To save a language as the default grammar check language

1. Follow all the steps from the previous procedure.
2. Enable the Save As Default Writing Tool Language check box.

button ,AL(^ PRC Using Grammatik;',0,"Defaultoverview",) [Related Topics](#)

Using Grammatik to analyze writing style

Grammatik can analyze the grammatical structure of your writing and your writing style to determine the level of readability. You can use this information to decide how to correct possible errors and refine your writing style.

Grammatik assigns a part of speech to each word or group of words in a sentence (e.g., subject, verb, and subordinate clause) and displays it in a Parse tree. You can also analyze the parts of speech (e.g., conjunction, abbreviation, and preposition) of a selected sentence.

Using Grammatik, you can also view three statistical summaries: Basic Counts, Flagged List, and Readability Report.

To analyze text

1. Using the [Text tool](#), place the cursor in the sentence you want to analyze.
2. Click Text, Writing Tools, Grammatik.
3. Click the Options button.
4. Click Analysis.
5. Click one of the following:
 - Parse Tree, to analyze the parts of sentences
 - Parts Of Speech, to identify the parts of speech
 - Basic Counts, to count the text elements
 - Flagged, to display the number and types of flagged grammar issues
 - Readability, to analyze the readability of the text

button ,AL(^PRC Using Grammatik;',0,"Defaultoverview"), [Related Topics](#)

Analyzing parts of speech

When Grammatik analyzes text, it assigns a part of speech to each word or group of words in a sentence (e.g., subject, verb, and subordinate clause). You can also analyze the parts of speech (e.g., conjunction, abbreviation, and preposition) of a selected sentence. Enable the Use Part Of Speech option to view the assignments.

The following table lists the abbreviations that identify the parts of speech.

Abbreviation	Meaning
3v	Third person, present form of a verb
<>	Punctuation
abrv	Abbreviation
adj	Adjective
adv	Adverb
aux	Auxiliary verb
bv	Base verb, comes after to in an infinitive, or after a modal
.cj	Conjunction
c/s	Comparative or superlative forms of adjectives or adverbs
det	Determiner
ij	Interjection
inf	Infinitive
mod	Modal
num	Number
pn	Plural noun
poss	Possessive noun
ppt	Past participle
prep	Preposition
pres-p	Present participle
prn	Pronoun
pv	Past tense of a verb
sn	Singular noun

To view parts of speech

1. Using the Text tool, place the cursor in the sentence you want to analyze.
2. Click Text, Writing Tools, Grammatik.
3. Click the Options button.
4. Click Analysis.
5. Click Parts Of Speech.

Tip

- The Parts Of Speech dialog box automatically updates as new errors are found.

button ,AL(^ PRC Using Grammatik;',0,"Defaultoverview",) [Related Topics](#)

Analyzing parts of a sentence

When analyzing a sentence, Grammatik assigns a sentence part to each word or group of words. You can view the assignments by using the Parse Tree option. The Parse Tree dialog box automatically updates as new errors are found.

The following table lists the abbreviations that identify the parts of a sentence.

Abbreviation	Meaning
adv	Adverb
cj	Conjunction
direct object	Direct object
ij	Interjection
indirect object	Indirect object
main clause	Main clause
phrasal	Phrasal
prep phr	Prepositional phrase
relative clause	Relative clause
rel prn	Relative pronoun
subject	Subject
subordinate clause	Subordinate clause, referred to as "Clause #Subord."
that clause	A specialized subordinate clause starting with "that"
verb or verb phrase	Verb or verb phrase. Verb is used for a single word; verb phrase is used when several words make up the verb
wh- clause	Subordinate clause starting with "when," "how," "why," or "where"

To view a parse tree

1. Place the Insertion point in the sentence you want to analyze with the Text tool.
2. Click Text, Writing Tools, Grammatik.
3. Click the Options button.
4. Click Analysis.
5. Click Parse Tree.

button ,AL(^PRC Using Grammatik;',0,"Defaultoverview".) Related Topics

Displaying a count of the basic text elements used

By using the Basis Counts and the Flagged options, you allow Grammatik to analyze your writing style and determine the level of readability.

When you use the Basic Counts option, Grammatik provides a count of paragraphs, sentences, words, as well as their levels of complexity, and syllables used in the document. It also provides counts for the average number of syllables per word, words per sentence, and sentences per paragraph used in your document. You can use the Basic Counts report to determine if you use many long words in your writing or if your paragraphs are too long for the reader to easily understand.

When you enable the Flagged option, Grammatik produces a list of the types of errors flagged in the document. It also lists the number of times each error was flagged. This feature can be useful for identifying the types of grammar problems that appear often in your writing.

To view basic word counts

1. Place the Insertion point in the sentence you want to analyze with the Text tool.
2. Click Text, Writing Tools, Grammatik.
3. Click the Options button.
4. Click Analysis.
5. Click Basic Counts.

A check mark appears beside enabled options.

To view a list of error types flagged

1. Follow steps 1 to 4 from the previous procedure.
2. Click the Flagged option.

A check mark appears beside enabled options.

button ,ALC'PRC Using Grammatik;', 0,"Defaultoverview"), Related Topics

Testing the readability of a document

The Readability option estimates the amount of skill required for a reader to understand your document. Grammatik analyzes readability by comparing your document with a comparison document, then generates a Readability report. You can choose a Grammatik comparison documents or add your comparison document.

Grammatik evaluates a document according to

- a readability formula, which is dependent on the language you select
- the level of difficulty required to read the document
- how often you use the passive voice
- the length and complexity of sentence structure
- the complexity of words

To test the readability of a document

1. Place the Insertion point in the sentence you want to analyze with the Text tool.
2. Click Text, Writing Tools, Grammatik.
3. Click the Options button.
4. Click Analysis.
5. Click Readability.

To change the comparison document

1. Follow all the steps from the previous procedure.
2. Choose a comparison document from the Comparison Document list box.

To add a comparison document

1. Open the document you want to use as a comparison document.
2. Follow the steps from the "To test the readability of a document" procedure.
3. Click the Add Document button.

Note

- You can add custom comparison documents to the list of comparison documents only one at a time.

Tip

- You can use the Compare Documents feature to track your writing progress by comparing one version of your document to the next revision.

button ,AL('PRC Using Grammatik;',0,"Defaultoverview",) Related Topics

Working with user word lists

Working with user word lists

A user word list is a personal vocabulary list that you can create and to which you add words or phrases that you commonly misspell. When the Spell Checker and Grammatik detect an unknown word or phrase, it treats the word like an error. You can add such words or phrases to your user word list so that the writing tools recognize those words as being correct.

button ,AL(^OVR Using writing utilities;',0,"Defaultoverview".) [Related Topics](#)

Creating and activating user word lists

A word list is a list of words or phrases that you create and that CorelDRAW accesses when you run the Spell Checker or Grammatik.

The Spell Checker scans two types of word lists, user word lists and main word lists. You can have ten lists of each type active when you use the writing tools. CorelDRAW first scans the active user word lists. If the word or phrase is not found there, CorelDRAW scans the active word lists in the order they are displayed in the Word List list. If your document is written in another language, you can want to create and use a word list for that language.

Alternative words appear in the Replacements or Suggestions list box in the Spell Checker and Grammatik.

To create a user word list

1. Click Text, Writing Tools, Grammatik or Spell Check.
2. Click the Options button, and click User Word Lists.
3. Click the Add List button.
4. Choose the drive and folder where you want to store the file, and type a name in the File Name box.
5. Click the Open button.

To add a word to a user word list

1. Follow steps 1 and 2 from the previous procedure.
2. In the Word Lists list, enable the check box next to the user word list to which you want to add a word.
3. Click the Add Entry button when Grammatik stops on a word you want to add.

To enable a user word list

1. Follow steps 1 and 2 from the "To create a user word list" procedure.
2. In the Word Lists list box, enable the check box next to the word list you want.

To select a user word list for another language

1. Follow steps 1 and 2 from the "To create a user word list" procedure.
2. Choose a language from the Language list box.

button ,AL(\PRC Working with user word lists;',0,"Defaultoverview",) [Related Topics](#)

Customizing user word lists

You can add words and phrases that you want the Spell Checker and Grammatik to replace and skip. You can also add a list of alternative words or phrasing for the Spell Checker and Grammatik to display. If a user word list contains an error, you can edit the list or delete the entry.

Keep in mind that each document has its own user word list to which you can add words and phrases that pertain specifically to that document. You can create and use multiple user word lists when you spell check or grammar check a document. If more than one word list is activated, the document user word list is the first list the program scans.

To add a list of alternative words to a user word list

1. Click Text, Writing Tools, Grammatik or Spell Check.
2. Click the Options button, and click User Word Lists.
3. In the Word Lists list, enable the check box next to the word list you want to edit.
4. Type the word or phrase you want to replace in the Word/Phrase box, then type its replacement in the Replace With box.
5. Click the Add Entry button.
6. Repeat steps 3 and 4 for each additional alternative.

To add a replacement word to a user word list

1. Follow steps 1 and 2 from the "To add a list of alternative words to a user word list" procedure.
2. In the Word Lists list, enable the check box next to the word list you want to edit.
3. Type the word or phrase you want to replace in the Word/Phrase box, then type its replacement in the Replace With box.
4. Click the Add Entry button.

To add a word you want skipped to a user word list

1. Follow steps 1 and 2 from the "To add a list of alternative words to a user word list" procedure.
2. In the Word Lists list, enable the check box next to the word list you want to add a word or phrase.
3. Type the word or phrase you want skipped in the Word/Phrase box.
4. Click the Add Entry button.

To delete a word from a user word list

1. Follow steps 1 and 2 from the "To add a list of alternative words to a user word list" procedure.
2. In the Word Lists list, enable the check box on the left side next to the word list you want to edit.
3. Choose the word or phrase you want to delete in the box located at the bottom of the User Word Lists dialog box.
4. Click the Delete Entry button.

To edit a word or phrase in a user word list

1. Follow steps 1 and 2 from the "To add a list of alternative words to a user word list" procedure.
2. In the Word Lists list, enable the check box on the left side next to the word list containing the word or phrase you want to edit.
3. Select the word or phrase you want to edit in the box located at the bottom of the User Word Lists dialog box.
4. Edit the word or phrase in the Replace With box.
5. Click the Replace Entry button.

button ,AL(PRC Working with user word lists;', 0, "Defaultoverview",) [Related Topics](#)

Disabling and removing user word lists

You can quickly disable or remove a user word list using the Grammatik or Spell Checker dialog box. Keep in mind that removing a user word list does not delete it.

To disable a user word list

1. Click Text, Writing Tools, Grammatik or Spell Check.
2. Click the Options button, and click User Word Lists.
3. In the Word Lists list, disable the check box next to the word list you want to disable.

To remove a user word list

1. Follow steps 1 and 2 from the previous procedure.
2. Choose the user word list from the Word Lists list box.
3. Click Remove List button.

button ,AL('PRC Working with user word lists;', 0, "Defaultoverview".) [Related Topics](#)

Checking statistics

Checking statistics

With text statistics, you can count text elements including the number of lines, words, characters, and the names of the fonts and styles used. You can either display statistics for selected text objects or for the entire document. If no text objects are selected, all text elements in the document, including tab and space characters, are counted.

button ,AL(^OVR Using writing utilities;',0,"Defaultoverview".) Related Topics

Checking text statistics

If you want to count the number of words and display information about the styles and fonts in your document, you can check the text statistics.

To count text elements for selected objects

1. Using the Pick tool, select a text object — either a line of Artistic text or Paragraph text frame.
2. Click Text, Text Statistics.
3. Enable the Show Style Statistics check box to display information about the styles used.

To count text elements for your entire document

1. Click a blank space in the Drawing Window to deselect any objects.
2. Click Text, Text Statistics.

Using the Thesaurus

Using the Thesaurus

The Thesaurus displays a list of synonyms, antonyms, definitions, and examples of usage for words for which you request alternatives. You can use the Thesaurus to look up a specific word in a document, or you can type a word for which you want to find a definition or alternate phrasing.

button ,AL(^OVR Using writing utilities;',0,"Defaultoverview".) [Related Topics](#)

Looking for alternative phrasing

The Thesaurus displays alternatives for the selected word in the Replacements list. If you want to verify a word's meaning further, you can double-click it to display a list of synonyms.

Definitions and examples of selected words are displayed in the Definitions list, including different definitions for when the word is used as a different part of speech (e.g., noun and verb).

To use the Thesaurus

1. Select the text object with the [Text tool](#).
2. Click Text, Writing Tools, Thesaurus.

The selected word and its part of speech appears in the Replacements box. The definitions appear in the Definitions list.

3. Double-click a word in the Replacements box to display the list of its definitions in the Definitions For list.
4. Click the word you want to use as the replacement text.
5. Click the Replace button.

button ,AL(^ PRC Using the Thesaurus;', 0,"Defaultoverview",) [Related Topics](#)

Customizing Thesaurus settings

Using the Options button in the Thesaurus, you can customize the settings of the Thesaurus. By default, Auto Look Up and Auto Close are enabled. Consequently, when you open the Thesaurus, it automatically looks up the word at the insertion point, and it closes automatically when you click the Replace button. You can also specify the language and whether the Thesaurus displays definitions for words, spelling suggestions, or words for one definition at a time.

To customize Thesaurus settings

1. Click Text, Writing Tools, Thesaurus.
2. Click the Options button.
3. Enable any of the following options:
 - Auto Look Up, to turn on the automatic look up
 - Auto Close, to close the Thesaurus when you click the Replace button
 - Show Definitions, to display definitions for words
 - Spelling Assist, to display spelling suggestions when you type a word the Thesaurus doesn't recognize
 - Language, and choose the language you want to use from the Current Language list box to select another languageA check mark appears beside enabled options.

button ,AL(^ PRC Using the Thesaurus;',0,"Defaultoverview",) [Related Topics](#)

Customizing Thesaurus look-up options

You can customize the Thesaurus look-up options to specify what types of alternative words appear when you look up a word.

To customize Thesaurus look up options

1. Click Text, Writing Tools, Thesaurus.
2. Click the Options button.
3. Enable any of the following options:
 - Synonyms, to look up words with the same meaning
 - Related Words, to look up words with a similar meaning
 - Antonyms, to look up words with opposite meanings
 - Words For One Definition, to display words for one definition of a word at a time

A check mark appears beside enabled options.

4. Select a word or type a word in the Replace With box.
5. Click the Look Up button.

You can also look up a word by double-clicking it in the Thesaurus dialog box.

button ,AL(PRC Using the Thesaurus;', 0,"Defaultoverview",) Related Topics

Making automatic text corrections and changes (Type Assist)

Making automatic text corrections and changes (Type Assist)

With Type Assist, you can correct capitalization errors automatically and create shortcuts to frequently used words and phrases. For example, you can store the phrase "for your information" under the abbreviation "FYI" so that each time you type "FYI" followed by a space, it is replaced with the phrase in full.

[button ,AL\(^OVR Using writing utilities;', 0,"Defaultoverview".\) Related Topics](#)

Using Type Assist

Type Assist allows you to replace text and punctuation marks and change letter case automatically. When you enable the Correct Two Initial, Consecutive Capitals check box, no change is made when a capital letter is followed by a space or period or if a word contains other capital letters.

Remember that you can also use the Change Case command instead of enabling the Capitalize First Letter Of Sentences check box to change selected text to sentence case. For more information, see "[Changing case.](#)"

To customize Type Assist

1. Click Text, Writing Tools, Type Assist.
2. Enable any of the following check boxes:
 - Capitalize First Letter Of Sentences
 - Change Straight Quotes To Typographic Quotes
 - Correct Two Initial, Consecutive Capitals
 - Capitalize Names of Days
 - Replace Text While Typing, and type the text in the Replace box. Type the replacement text in the With box, and click the Add button

Creating three-dimensional text

Creating three-dimensional text

You can enhance Artistic text by making it three-dimensional (3D). You can add and format Artistic text in your drawing and manipulate it using the 3D Viewport. For example, you may want to position the text, change camera settings, or add a light source to create different effects before using it in your drawing.

Because you are working in three dimensions, you can view text from any angle and at any degree of magnification. When you work with 3D text in CorelDRAW, you are viewing the 3D text object through a camera. You can change the position, lens magnification, and rotation properties of the camera to get a different view of your text.

Additionally, you can adjust the extrude depth, add beveled edges, and apply predesigned pattern fills.

Three-dimensional text is rendered as two-dimensional (2D) bitmaps for use in your drawing. You can activate the 3D Viewport to edit the text at any time.

button ,AL(OVR Working with text;',0,"Defaultoverview".) [Related Topics](#)

Applying 3D effects to Artistic text

You can apply 3D effects to Artistic text using the Text Extrude command or the Extrude Text button on the Property Bar. Before you create 3D text, format the text to suit your needs (i.e., apply fill, outline, and font attributes). For more information, see ["Formatting text."](#)

To apply 3D effect to Artistic text

1. Select the Artistic text with the [Pick tool](#).
2. Do one of the following:
 - Click Text, Extrude Text.
 - Click the Extrude Text button the Property Bar.

button ,AL(^PRC Creating threedimensional text;',0,"Defaultoverview".) [Related Topics](#)

Setting the extrusion depth for 3D text

You can alter the appearance of 3D text by changing the depth of your extrusion.

To change the depth of the extrusion

1. Select the text with the Object Select tool.
2. Type a value in the Depth Of Extrusion box on the Property Bar.

button ,AL('PRC Creating three-dimensional text;', 0, "Defaultoverview",) Related Topics

Using the 3D Viewport

Using the 3D Viewport

You can manipulate 3D text within CorelDRAW in the 3D Viewport. The 3D Viewport is opened when you select Artistic Text and click the Text Extrude command, or when you double-click a rendered text on the Drawing Page. When you are working in the 3D Viewport, the Toolbox contains a number of tools to help you work with 3D text. The Property Bar also changes to reflect the tool that you are using.

button ,AL(OVR Creating three-dimensional text;', 0, "Defaultoverview",) [Related Topics](#)

Positioning the 3D Viewport in the Drawing Window

You can move the 3D Viewport to any location in the Drawing Window.

To position the 3D Viewport in the Drawing Window

- Click the diagonal lines that border the 3D Viewport, and drag the 3D Viewport to a new location.

button ,AL(^PRC Using the 3D Viewport;',0,"Defaultoverview",) [Related Topics](#)

Sizing and stretching the 3D Viewport

You can size and stretch the 3D Viewport to accommodate different text sizes.

To size the 3D Viewport

- Drag one of the corner selection handles inward to decrease the size of the 3D Viewport or outward to increase its size.

To stretch the 3D Viewport

- Drag one of the middle selection handles inward to decrease the size of the 3D Viewport or outward to increase its size.

button ,AL(^PRC Using the 3D Viewport;',0,"Defaultoverview".) [Related Topics](#)

Editing 3D text

You can open the 3D Viewport to make changes to rendered 3D text at any time.

To edit rendered 3D text

- Double-click the text.

button ,AL(^PRC Using the 3D Viewport;',0,"Defaultoverview",) Related Topics

Deleting a 3D Viewport

You may decide to remove the 3D text object from your drawing. You can only delete a Viewport when a text object has been rendered. (For more information about rendering, see "[Rendering 3D text.](#)") You can delete 3D text object from the Drawing Page using the Delete command or the keyboard.

To delete a 3D Viewport

1. Select the rendered 3D text object with the [Pick tool](#).
2. Do one of the following:
 - Click Edit, Delete.
 - Press DELETE.

button ,AL(^PRC Using the 3D Viewport;',0,"Defaultoverview".) [Related Topics](#)

Manipulating 3D text

Manipulating 3D text

Working in three dimensions means that you can move and rotate text to situate them precisely within your image. You can combine text manipulation with camera navigation and light settings to create a unique view of 3D text to use in your drawing.

button ,AL(`OVR Creating threedimensional text;', 0, "Defaultoverview",) [Related Topics](#)

Positioning 3D text

You can move 3D text to any position within the 3D Viewport workspace.

To position 3D text

1. Select the text with the Camera Slide tool.
2. Drag the text to a position along the x- or y-axis.

button ,AL(^PRC Manipulating 3D text;',0,"Defaultoverview",) Related Topics

Rotating 3D text

You can rotate 3D text to view a different side of the text.

To rotate a 3D text

1. Select the text with the Object Rotate tool.
2. Drag the rotation widget handles to rotate the text.

Notes

- You can also move the camera to view a different side of the text.
- You can resize the 3D Viewport by dragging the side or middle selection handles.

button ,ALC PRC Manipulating 3D text;',0,"Defaultoverview",) [Related Topics](#)

Using the cameras

Using the cameras

The various camera tools allow you to view 3D text from different perspectives. You can position the cameras to give you the best view for working. Because you are working in three dimensions, you can view your scene from any angle and at any degree of magnification. The camera position and settings help determine the scale and framing of the text.

button ,AL(OVR Creating threedimensional text;', 0,"Defaultoverview".) [Related Topics](#)

Magnifying 3D text

You can zoom in on 3D text by changing the camera lens magnification. This does not physically move the camera toward or away from the text.

To change the camera lens magnification

1. Click the [Camera Zoom tool](#).
2. In the 3D Viewport, click and hold the mouse button and do one of the following:
 - Slide the mouse upward vertically to zoom in.
 - Slide the mouse downward vertically to zoom out.

Tip

- The Property Bar has a number of preset lens magnification settings for your use.

button ,AL(\PRC Using the cameras;', 0,"Defaultoverview",) [Related Topics](#)

Positioning the camera along the xy plane

You can use the Camera Slide tool to move the camera along the xy plane. This is called sliding. The text appears to move within the 3D Viewport, however, the horizontal and vertical coordinates are based on the camera's position, not the position of the text.

To position the camera along the xy plane

1. Click the Camera Slide tool.
2. In the 3D Viewport, drag the text along the xy plane.

button ,AL(^PRC Using the cameras;', 0,"Defaultoverview",) Related Topics

Positioning the camera along the z axis

You can use the Camera Walk tool to move the camera along the z-axis. This is similar to looking through a camera lens and walking up to and away from an object.

To position the camera along the z-axis

1. Open the Camera Tools flyout, and click the [Camera Walk tool](#).
2. Do one of the following:
 - Drag upward vertically to walk toward the text.
 - Drag downward vertically to walk away from the text.

Tip

- The Property Bar has a number of preset walk levels and incremental walk buttons for your use.

button ,AL(^PRC Using the cameras;', 0,"Defaultoverview",) [Related Topics](#)

Adjusting the camera direction

The Camera Pan tool allows you to view 3D text from a different angle by pointing the camera in a different position.

To adjust the direction of the camera

1. Open the Camera Tools flyout and click the Camera Pan tool.
2. In the 3D Viewport, click and drag to change the direction of the camera.

button ,AL(\PRC Using the cameras;', 0,"Defaultoverview",) Related Topics

Rotating the camera around text

The Camera Rotate tool allows you to rotate the camera on its own axis so you can see 3D text at any angle. The camera revolves around the text while maintaining its position like a planet orbiting around the sun. You can rotate the camera around the text interactively, or you can use the Camera Revolve buttons on the Property Bar to rotate the object with precision.

To rotate the camera around the text interactively

1. Open the Camera Tools flyout and click the Camera Rotate tool.
2. Drag the rotation widget handles to rotate the text.

To rotate the camera around the text with precision

1. Open the Camera Tools flyout and click the Camera Rotate tool.
2. Click one of the following buttons on the Property Bar:
 - Camera Revolve X
 - Camera Revolve Y
 - Camera Revolve Z
3. Do one of the following:
 - Type a value in the Camera Rotation box, and press Enter.
 - Drag the Camera Rotation slider.

button ,AL(^PRC Using the cameras;', 0,"Defaultoverview",) Related Topics

Adding lights to 3D text

Adding lights to 3D text

You can use lighting to enhance the realism and effects of 3D text. The same text rendered using different light can provide strikingly different results. For example, rendering without light is like taking a photograph without a flash. Conversely, too much lighting washes out subtle effects.

When you first create 3D text, there is no lighting. You can add as many lights as you want, but as the number of lights increases, so does the time it takes to render your final illustration. Most scenes can be lit with one, two, or at most three well-placed lights. You can choose from several different types of lights to create the effect you want.

Ambient

Ambient light is uniform. It has no specific origin and casts no shadows. It is the equivalent of daylight in a real-world scene. Ambient light radiates in every direction, has no position, and no source of origin.

Point

A Point light is a special object that casts light in all directions.

button „AL(OVR Creating threedimensional text;', 0,"Defaultoverview"), [Related Topics](#)

Adding Ambient light

Ambient light allows you to view 3D text that doesn't have any specific lights. It is the equivalent of environmental light, which is needed to be able to see.

To add ambient light

1. Click the Ambient button on the Property Bar.
2. Enable the On check box.
3. Choose a color, and click OK.
4. Do one of the following:
 - Drag the Brightness slider left or right to decrease or increase the intensity.
 - Type a value in the Brightness box. Lower values decrease the intensity; higher values increase the intensity.

For deeper shadows and high contrast with lit areas, use a lower Ambient light setting. As you increase the brightness of Ambient light, the intensity of shadows and other effects generated by other light setting decreases. This "flattens" the image. To rely exclusively on the other light setting, set Ambient light to zero. For example, to create the dramatic effect of a spot light on a theater stage, you would use no Ambient light.

button ,AL(^PRC Adding lights to 3D text;',0,"Defaultoverview",) Related Topics

Adding Point lights

Point lights project toward the extruded object. You can apply light from any direction and vary the intensity and color.

To add a Point light

1. Click the **Point Light** button on the Property Bar.
2. Click the **Add Light Source** button.

The light source appears in the center of the black-filled circle in the Sample box.

3. Click the **Apply** button.

To position a Point light

1. Follow sets 1 and 2 from the previous procedure.
2. Drag the light source from the center of the black circle to another area of the Preview box.
3. Click the **Apply** button.

To adjust the intensity of the light source

1. Click the **Point Light** button on the Property Bar.
2. Click the light source in the Sample box.
3. Enable the **On** check box.
4. Do one of the following:
 - Drag the **Brightness** slider to the left or right to decrease or increase the intensity.
 - Type a value in the **Brightness** box.

Lower values decrease the intensity; higher values increase the intensity.

To change the color of the light source

1. Click the **Point Light** button on the Property Bar.
2. Click the light source in the Sample box.
3. Click the **Color** button.
4. Choose a color, and click **OK**.
5. Click the **Apply** button.

To remove a light source

1. Click the **Point Light** button on the Property Bar.
2. Click the light source in the Sample box.
3. Click the **Remove Light Source** button.

button ,ALC PRC Adding lights to 3D text;',0,"Defaultoverview",) [Related Topics](#)

Applying texture fills to 3D text

Applying texture fills to 3D text

A texture fill is a random, fractally generated fill that you can use to give your objects a natural appearance. Texture fills significantly increase the size of your file and the time it takes to print. Therefore, you may want to use these fills sparingly, especially with larger objects.

button ,AL(OVR Creating three-dimensional text;', 0, "Defaultoverview",) [Related Topics](#)

Adding texture fills to 3D text

You can apply a texture fill CorelDRAW provides to alter the appearance of 3D text.

To add a texture fill

1. Select the text with the Object Select tool.
2. Choose a pattern from the Texture Fill list box on the Property Bar.

Creating beveled edges

Creating beveled edges

The Font Bevel and Back Bevel tools on the Property Bar let you simulate the effect of real-life beveling tools. Beveling creates the illusion that an object's edges have been cut at an angle other than 90 degrees. You can specify the angle and the depth of the "cut" for the front face of the text, the back face, or both.

button ,AL(OVR Creating three-dimensional text;', 0, "Defaultoverview",) [Related Topics](#)

Applying beveled edges to text

Creating beveled edges changes the corner shape of the text. You can apply one of many predesigned beveled edges to the front face of the text, the back face, or both. Additionally, you specify the height and width of the bevel.

To apply a beveled edge

1. Select the text with the Object Select tool.
2. Do one of the following:
 - Choose a bevel from the Front Bevel list box on the Property Bar.
 - Choose a bevel from the Back Bevel list box on the Property Bar.

To change the height or width of the bevel

1. Select the text with the Object Select tool.
2. Do one of the following:
 - Type a value in the Bevel Width box, and press ENTER.
 - Type a value in the Bevel Height box, and press ENTER.

Rendering 3D text

Rendering 3D text

Rendering captures a view of your 3D text and saves it as a 2D bitmap, much like taking a snapshot using the light and camera settings that you have specified. If the rendering does not turn out quite right, you can double-click the text to invoke the 3D Viewport for further editing.

After it has been rendered, the 3D text is displayed as a bitmap that you can manipulate like any other object on the Drawing Page. You can position, size, and scale the rendered bitmap, but you cannot rotate it. You can return to the 3D Viewport at any time to edit the 3D text. Bitmap effects are disabled unless you convert the image to a true bitmap using the Convert to Bitmap command, in which case the 3D text can no longer be edited.

button ,AL(OVR Creating three-dimensional text;', 0, "Defaultoverview"), [Related Topics](#)

Specifying the image size and resolution

You can choose a specific size and resolution for your rendered image.

To set the image size

1. Click the Render Settings button on the Property Bar.
2. Choose a unit of measurement from the list box.
3. Specify values in the Width and Height boxes.

To set image resolution

1. Follow steps 1 and 2 from the previous procedure.
2. Specify a value in the Resolution box.

Tips

- Enable the Maintain Aspect Ratio check box to keep the original relationship between width and height.
- Click the Reset button to return the text's original size and resolution settings.

button „AL(PRC Rendering 3D text;', 0, "Defaultoverview",) [Related Topics](#)

Specifying the render quality

The render quality determines the resolution of the final image as well as the amount of time it takes to render the image.

To set the render quality

1. Click the Render Settings button on the Property Bar.
2. Click the Render tab.
3. Choose a render quality setting from the Renderer list box.

button ,AL(^PRC Rendering 3D text;', 0,"Defaultoverview",) [Related Topics](#)

Rendering 3D text

Rendering a 3D image converts it to a 2D bitmap for use in your drawing.

To render an image

- Click outside the 3D Viewport.

Note

- If you are not satisfied with the rendered image, double-click the bitmap to open the 3D Viewport and modify the 3D text.

button ,AL(^PRC Rendering 3D text;', 0,"Defaultoverview",) Related Topics

Creating effects with text

Creating effects with text

You can give text a distinct appearance by applying graphical effects to it. You can apply effects to both Paragraph text and Artistic text. However, some effects are exclusive to Artistic text and others to Paragraph text because CorelDRAW treats the two text types differently.

Graphical effects that you can apply to Paragraph text frames include applying envelopes, drop shadows, and PowerClip objects, embedding graphics in text, wrapping text around graphic objects, and placing Paragraph text inside objects directly.

You can apply special effects to Artistic text as you do to other objects in CorelDRAW. Special effects include extrudes, blends, contours, distorting, embedding graphics in text, and applying envelopes, lenses, PowerClip objects, perspectives, and drop shadows.

For more information, see the following:

- "Blending objects"
- "Contouring objects"
- "Working with envelopes"
- "Extruding objects"
- "Using lenses"
- "Working with PowerClip"
- "Adding perspective to objects"
- "Using the Interactive Transparency tool"
- "Adding drop shadows to objects"
- "Distorting objects"

In addition to applying special effects, you can position Artistic text along the path of a graphic object using the Fit Text To Path command. When you fit text to a path, you have several options for changing the position of text using the Property Bar.

The easiest way to fit Artistic text along a path is typing directly along the path using the Text tool. For more options and flexibility, use the Property Bar.

Using the Property Bar you can

- specify the orientation of characters relative to the path. This allows you to create the impression that letters are standing upright and rotating individual characters to follow the contours of the path
- specify the vertical position and vertical orientation of the text using the characters' baseline, ascender, descender, or center point
- specify the horizontal position of text along the path

Once fitted together, CorelDRAW treats a text fitted to a path as one object. You can separate the text from the path, however, the text retains the shape of the graphic object to which it was fitted. If you want to undo the shape, you can straighten it to revert the text to its original state.

button ,AL(^OVR Working with text;',0,"Defaultoverview",) [Related Topics](#)

Using envelopes

You can apply an envelope in one of the following three ways to create graphical effects with [Paragraph text](#):

- create a custom envelope by manipulating the nodes of the [Paragraph text frame](#)
- choose one of the sample envelopes
- create an envelope by copying the shape of another object

You can also specify the minimum number of characters permitted in lines of Paragraph text shaped to fit odd-shaped envelopes. For more information, see "[Specifying the minimum number of characters per line.](#)"

After you apply an envelope, you can modify the frame further by manipulating the frame's nodes. For more information, see "[Working with envelopes](#)" and "[Shaping lines, curves, and curve objects.](#)"

To change the shape of a Paragraph text frame

1. Select the Paragraph text frame with the [Pick tool](#).
2. Click Effects, Envelope.
3. Click the Add New button.
4. Click an editing node button (one of the four buttons under the Add Preset button).
5. Drag the [nodes](#) until the [envelope](#) is the shape way you want.

To shape a frame with a preset shape

1. Follow steps 1 and 2 from the previous procedure.
2. Click the Add Preset button.
3. Click the desired shape.
4. Click the Apply button.

The Paragraph text flows to fit the margins of the envelope while the individual characters do not change shape.

5. Drag the nodes until the envelope is the shape you want.

To change the shape of a frame using another object

1. Follow steps 1 and 2 from the "To change the shape of a Paragraph text frame" procedure.
2. Click the [Create From](#) button.

The cursor changes to an arrow.

3. Select the object with the shape you want to copy.
4. Click the Apply button.
5. Drag the nodes until the envelope is the shape you want.

button ,AL(^ PRC Creating effects with text;', 0, "Defaultoverview",.) [Related Topics](#)

Embedding graphic objects in text

You can embed graphic objects into Artistic text and Paragraph text. When the graphic object is inserted in text, it is treated as a text character; consequently, you can apply formatting options according to the text type into which you embed the graphic object.

You can apply any special effect to the graphic object (i.e., envelopes, extrude, blends, and distortions) before you embed it in Artistic text or Paragraph text. Keep in mind that you must save the file as a version 8 file to preserve the graphic object in text.

To embed a graphic object in text

1. Using the Pick tool, select the graphic object.
2. Click Edit, Copy.
3. Select the text with the Text tool.
4. Place the Insertion point where you want to place the graphic.
5. Click Edit, Paste.

button ,AL(^PRC Creating effects with text;',0,"Defaultoverview",) Related Topics

Wrapping Paragraph text around objects

You'll probably find wrapping text around objects an creates interesting effect, especially if your design closely integrates Paragraph text and graphics.

To wrap new Paragraph text around an object

1. Right-click the object with the Pick tool, and click Wrap Paragraph Text.
2. Click the Text tool, and create a Paragraph text frame on top of the object.
3. Type in the Paragraph text frame.

The text flows around the object, leaving the space occupied by the object blank.

To wrap existing Paragraph text around an object

1. Right-click the object with the Pick tool, and click Wrap Paragraph Text.
2. Drag the Paragraph text frame to the object and position it.

To change the amount of space between the text and an object

1. Right-click the object with the Pick tool, and click Properties.
2. Click the General tab.
3. Enable the Wrap Paragraph Text check box.
4. Type a value in Text Wrap Offset, and change the units of measurement, if necessary.

button ,AL(^PRC Creating effects with text;',0,"Defaultoverview",) Related Topics

Fitting text to a path directly

The easiest way to place Artistic text along the curve of a graphic object is to type directly along the object's path. If you need to specify values such as the distance between text and object, or change the placement of text along the object's path, use the Fit Text To Path Roll-Up or the Property Bar. You can fit Artistic text to the path of objects with open and closed paths.

To fit text to a path directly

1. Click the Text tool.
2. Position the cursor near the object.
3. When the cursor changes to the insertion point cursor, click in your Drawing Window.
4. Type the text along the object's path.

Note

- You can't fit text to the path of another text object.

button ,AL(\ PRC Creating effects with text;',0,"Defaultoverview"), Related Topics

Fitting text to an open path

If you need to specify values, such as the distance between the text and the object, or change the placement of text along the object, you can use the Fit Text To Path command in combination with the Property Bar to fit text to a path and customize its appearance at the same time. You can also use the Fit Text To Path Roll-Up.

To fit text to an open path object using the Fit Text To Path command

1. Using the Pick tool, select the object with an open path (e.g., a line or spiral).
2. Hold down SHIFT, and click the Artistic text.
3. Click Text, Fit Text To Path.
4. Choose an option for the orientation of letters on the path from the Text Orientation list box on the Property Bar.
5. Choose the vertical position of the Artistic text on the object from the Vertical Placement list box on the Property Bar.
6. Choose the horizontal position of the Artistic text on the object from the Text Placement list box on the Property Bar.

To fit text to an open path object using the Fit Text To Path Roll-Up

1. Using the Pick tool, select the object with an open path (e.g., a line or spiral).
2. Hold down SHIFT, and click the Artistic text.
3. Click View, Roll-Ups, Fit Text To Path.
4. Choose an option for the orientation of letters on the path from the first list box.
5. Choose the vertical position of the Artistic text on the object from the second list box.
6. Choose the horizontal position of the Artistic text on the object from the third list box.
7. Click the Apply button.

Note

- You can't fit text to the path of another text object.

Tip

- To display the Property Bar, click View, Toolbars, and enable the Property Bar check box.

button ,AL(^PRC Creating effects with text;',0,"Defaultoverview",.) [Related Topics](#)

Fitting text to a closed path

If you need to specify values such as the distance between text and object or change the placement of text along the object, you might find it useful to use the Fit Text To Path command in combination with the Property Bar to fit text to a path and customize its appearance at the same time. You can also use the Fit Text To Path Roll-Up.

For objects with closed paths (ones in which the two endpoints meet) you have the option of choosing the quadrant in which you want the text to appear.

To fit text to an object with a closed path using the Fit Text To Path command

1. Using the Pick tool, select the closed path object (e.g., ellipse, box, etc.).
2. Click Text, Fit Text To Path.
3. Choose an option for the orientation of characters on the path from the Text Orientation list box on the Property Bar.
4. Choose the vertical position of the Artistic text relative to the object from the Vertical Placement list box on the Property Bar.
5. Click the quadrant in which you want to place the Artistic text from the Text Placement list box on the Property Bar.

To fit text to an object with a closed path using the Fit Text To Path Roll-Up

1. Select the closed path object (ellipse, box etc.) with the Pick tool.
2. Click View, Roll-Ups, Fit Text To Path.
3. Choose an option for the orientation of characters on the path from the first list box.
4. Choose the vertical position of the Artistic text relative to the object from the second list box.
5. Click the quadrant in which you want to place the Artistic text.
6. Click the Apply button.

Note

- You can't fit text to the path of another text object.

Tips

- To edit Artistic text directly on paths. Hold down CTRL and click the text with the Pick tool.
- To flip the Artistic text to the opposite side of the path, enable the Place On Other Side check box in the Fit Text To Path Roll-Up, or click the Place Text On Other Side button on the Property Bar.
- To display the Property Bar, click View, Toolbars, and enable the Property Bar check box.

button ,AL(\PRC Creating effects with text;',0,"Defaultoverview",) Related Topics

Adjusting the orientation of text fitted to a path

After text is fitted to a path, you have several options for changing the orientation of characters on the path to create interesting effects. You can change text orientation using the Property Bar or the Fit Text To Path Roll-Up.

To adjust the orientation of text fitted to a path using the Property Bar

1. Select the text fitted to a path with the Pick tool.
2. Choose an option from the Text Orientation list box on the Property Bar.

To adjust the orientation of text fitted to a path using the Fit Text To Path Roll-Up

1. Select the text fitted to a path with the Pick tool.
2. Click View, Roll-Ups, Fit Text To Path.
3. Choose an option from the topmost list box.
4. Click the Apply button.

Tips

- To display the Property Bar, click View, Toolbars and enable the Property Bar check box.
- To display the Fit Text To Path Roll-Up, click Window, Roll-Ups, Fit Text To Path.
- You can also adjust the orientation of text fitted to a path by holding down CTRL and selecting the text with the Pick tool. Drag the selection handles to change the orientation.

button ,AL(\PRC Creating effects with text;',0,"Defaultoverview".) Related Topics

Adjusting spacing and position of text fitted to a path

Once you've fitted text to a path, you can experiment with modifying the position of text relative to the path. You can adjust the spacing between text and the path using the Property Bar or the Fit Text To Path Roll-Up.

To specify the space between the text and the path using the Property Bar

1. Select the text fitted to a path with the Pick tool.
2. Type a value in the Distance From Path box on the Property Bar.
3. Press ENTER.

To specify the space between the text and the path using the Fit Text To Path Roll-Up

1. Select the text fitted to a path with the Pick tool.
2. Click Window, Roll-Ups, Fit Text To Path.
3. Click the Edit button.
4. Type a value in the Distance From Path box.
5. Click the Apply button.

Tips

- To display the Property Bar, click View, Toolbars. Enable the Property Bar check box.
- You can also adjust the horizontal spacing of text fitted to a path by clicking text with the Shape tool, on the Shape Edit flyout, and dragging the Interactive Horizontal Spacing arrows. You can also select nodes, and drag horizontally to adjust the spacing of individual characters.

button ,AL(^PRC Creating effects with text;',0,"Defaultoverview".) Related Topics

Specifying the vertical alignment of text fitted to a path

Once you've fitted text to a path, you can experiment with modifying the vertical alignment of the text relative to the path using the Property Bar or the Fit Text To Path Roll-Up.

You can choose to align the baseline, ascender line, or descender line with the path of the graphic object.

To change the vertical alignment of text

1. Select the text fitted to a path with the Pick tool.
2. Choose one of the following from the list box on the Property Bar or the Fit Text To Path Roll-Up:
 - Baseline, to align the body of the text with the path to which it is fitted
 - Ascender, to align the top of the text characters with the path to which it is fitted
 - Descender, to align the bottom of the text characters with the path to which it is fitted
 - Center, to place the center of the text on the path to which it is fitted

Tips

- To display the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- To display the Fit Text To Path Roll-Up, click Window, Roll-Ups, Fit Text To Path.
- You can edit Artistic text fitted to paths directly in the Drawing Window.

button ,AL(^PRC Creating effects with text;',0,"Defaultoverview",) Related Topics

Changing the position of text fitted to a path

Once you've fitted text to a path, you can experiment with modifying the horizontal position of the text relative to the path using the Property Bar, the Shape tool, or the Fit Text To Path Roll-Up.

You can also flip text to the opposite side of the path.

To specify the horizontal position with precision using the Property Bar

1. Select the text fitted to a path with the Pick tool.
2. Type a value in the Horizontal Offset box on the Property Bar
3. Press ENTER.

To change the horizontal position of text along a path interactively

1. Open the Shape Edit flyout, and click the Shape tool.
2. Select the text with the Shape tool.
3. Click the nodes of the characters you want to move.
4. Drag the characters in the desired direction you want along the path.

To specify the horizontal position with precision using the Fit Text To Path Roll-Up

1. Select the text fitted to a path with the Pick tool.
2. Click Window, Roll-Ups, Fit Text To Path.
3. Click the Edit button.
4. Type a value in the Horizontal Offset box.
5. Click the Apply button.

To flip text to the opposite side of the path using the Property Bar

1. Select the text fitted to a path with the Pick tool.
2. Click the Place Text On Other Side button on the Property Bar.

Tip

- To display the Property Bar, right-click any toolbar, and click Property Bar.

button ,AL(PRC Creating effects with text;', 0, "Defaultoverview",) Related Topics

Removing text from a path

When text is fitted to an open or closed path, CorelDRAW treats both the text and the object as one object. You might want to separate the text from the object to manipulate the text characters individually. The Separate command removes text Artistic text from the path, resulting in two separate objects.

When you separate text that's fitted to a curved or closed path, the text retains the shape of the object to which it was fitted. If you want to revert the text to its original appearance, use the Straighten Text command.

To separate text from a path

1. Select the text fitted to a path with the Pick tool.
2. Click Arrange, Separate.

The text and graphic object become two individual objects that you can select and manipulate individually.

To straighten text

1. Select the text fitted to a path with the Pick tool.
2. Click Text, Straighten.

button ,AL(\PRC Creating effects with text;',0,"Defaultoverview",) Related Topics

Creating new and customizing existing typefaces

Creating new and customizing existing typefaces

You can create your own characters — uppercase and lowercase letters, numbers, punctuation, and symbols or modify an existing design of a set characters. The unique design of a character set is called its typeface. Using the TrueType or Adobe Type 1 Export Filter, you can incorporate your graphic directly into a TrueType (TTF) or an Adobe Type 1 (PBF) font. (A font contains a complete assortment of all the characters of one typeface.) By exporting, you can use your graphic object as a character in CorelDRAW and other Windows applications, either as a part of an existing typeface or as a character of a new typeface.

You can customize any character in any of the typefaces included with CorelDRAW or create a completely new typeface, such as your own symbol set. Using a scanner, you can even create a typeface based on your own handwriting.

This section is unique from the rest of the documentation. The topics that follow must be completed in sequence.

button ,AL(OVR Creating new and customizing existing typefaces;', 0, "Defaultoverview",) [More Detailed Information](#)

button ,AL(OVR Working with text;', 0, "Defaultoverview",) [Related Topics](#)

Preparing your resources

Converting scanned images

You can use several types of graphics to create your own characters. You'll most likely use either a scanned or traced image, or a graphic created directly in CorelDRAW. If you're scanning an image, you can convert the scanner's bitmap file (.PCX or .TIFF) to a vector image using CorelTRACE. When you use CorelTRACE, keep the image size below 3000 by 3000 pixels so that CorelDRAW can handle it efficiently.

In general, when you scan a graphic, the larger the graphic is, the more accurate the final result will be. When you scan a large graphic, you produce a large scanner file. However, you can delete the scanner file after you trace it to save disk space. You can easily create a large, page-sized graphic by enlarging the original using a photocopier.

button ,AL(^OVR Creating new and customizing existing typefaces;',0,"Defaultoverview".) [Related Topics](#)

Becoming familiar with typography terms

Typography is a complex subject and is beyond the scope of this documentation. Definitions for the terms that you will need to understand, however, are provided below.

- Baseline, the invisible, horizontal line on which all the letters of a line sit.
- Cap height, the distance from the baseline to the top of an uppercase character.
- X-height, the part that makes up the main body of a lowercase letter. The x-height is equal to the height of a lowercase x.
- Ascender, the parts of lowercase letters that extend above the x-height.
- Descender, the parts of lowercase letters that extend below the baseline.

Generally, all uppercase letters within the same font have the same cap height. Similarly, lowercase characters all have the same x-height. Ascenders and descenders are more or less uniform in the distance they extend from their x-height. Character heights tend to look unbalanced if the ratio of ascender to descender isn't uniform.

button ,AL(OVR Creating new and customizing existing typefaces;', 0, "Defaultoverview",) [Related Topics](#)

Considering the printer resolution

To produce characters that print as you would expect at regular type sizes (e.g., 20 to 40 points), you need know your printer's resolution. For example, at 300 dots per inch (dpi), a 36-point character prints with a maximum vertical resolution of 150 dots. (There are 72 points in an inch.) Similarly, a 12-point character (a typical type size for letters) prints with a maximum vertical resolution of only 50 dots.

A Linotronic printer can yield resolutions of 2540 dpi. At 2540 dpi, a six-point character prints with a maximum vertical resolution of 212 dots. Such a printer is capable of rendering fine detail.

If the characters you create are elaborate and include many small, intricate curves, swirls, or segments, your printer might not be able to handle them adequately at small point sizes. Your options at this point are as follows:

- use your characters only at larger point sizes
- simplify the characters
- print your work at higher resolution

Note

- You should set your printer at the highest possible resolution to yield the maximum result. To set the printer resolution, click File, Print Setup. Click the Properties button, and click the Resolution tab. Choose the Resolution from the Resolution list box. Click the Apply button. For more information about printing, see ["Printing."](#)

button ,ALC OVR Creating new and customizing existing typefaces;', 0, "Defaultoverview".) [Related Topics](#)

Preparing a character for exporting

Preparing a character for exporting

There are a few basic steps required to prepare your character before you can export it to a font file. These procedures can be used to change a few characters in an existing typeface, or to build an entirely new typeface.

If you are building a new typeface, the first character you export is automatically designated as the default character. The default character for a typeface is used whenever you type a keyboard character for which no character has been defined in that typeface. Once assigned, the default character cannot be changed. (The character itself can be modified.) Normally the "period," #046, is designated as the default character.

This section provides step-by-step procedures for preparing your character for exporting to a TrueType or Adobe Type 1 font. This section includes details on:

- creating a working folder
- making a backup copy of the original font file (if modifying an existing typeface)
- setting up the page
- converting the character to curves
- modifying the character

button ,AL(^OVR Creating new and customizing existing typefaces;',0,"Defaultoverview",) [Related Topics](#)

Creating folders and backing up the font

Whether you are making changes to a typeface, or adding characters to an existing typeface, or building an entirely new typeface, you must create a folder on your hard drive and export the characters to a font file in that folder. When you finish exporting to the file, you'll install the font file in the Fonts folder (\\WIN95\FONT, by default).

If you plan to customize an existing typeface, create a backup of the original font and rename it. You may need to return to the original font later. You'll be exporting your character to the renamed version of the font.

Keep in mind that installed fonts can't be should not be modified because Windows is using them. You must export the character to an existing uninstalled font or a new font file.

To create a new folder

1. In Windows Explorer, choose the drive and folder (if required) where you want to create the new folder.
2. Click File, New, Folder.
3. Type the name of the new folder.
4. Press ENTER.

To make a back-up copy of the original font

1. Search for the font in the Fonts directory (\\WIN95\FONTS, by default) with Windows Explorer.
2. Right-click the font you want to copy, and click Copy.
3. Right-click the folder you created in the previous procedure, and click Paste.
4. Right-click the font, and click Rename.
5. Type the new name for the font.

Setting up the page for character design

Setting up the page for character design

The key to successfully creating a character is to work with large objects. The CorelDRAW TrueType or Adobe Type 1 export filters are sensitive to the size at which you create your character. By refining details on a larger scale, the result is cleaner and crisper than if you create the character on a smaller scale.

Create your object at a size suitable for exporting a 720-point character. At this size, most objects fit neatly on an 8.5" by 11" page, making it easy for you to print and review the graphic. (If part of your object lies outside the printing area of an 8.5" by 11" page, enable the Fit To Page check box before printing. CorelDRAW temporarily scales the graphic to fit the page.) This point size, 720, represents one-third the size of the upper limit, 2160 points. If your character approaches the maximum, the enlargement from 720 points will be a three-fold increase at the most.

Before you start to design or modify a character, it is important to set up your page to ensure that the character height and width is consistent. Otherwise, the new character(s) might appear unbalanced next to the others in the set.

This section provides step-by-step procedures for setting up the [Drawing Page](#).

- Sizing the Drawing Page
- Setting the base point
- Adding vertical and horizontal guidelines
- Marking the x-height for character design
- Choosing the object and preparing it for exporting
- Modifying the new character

button ,AL(OVR Creating new and customizing existing typefaces;', 0,"Defaultoverview".) [Related Topics](#)

Sizing the Drawing Page

When you export characters, it's important to keep their heights consistent. Otherwise, they appear unbalanced. An easy way to ensure consistency is to define the Drawing Page size as the same size as your new character.

To set up the page

1. Click Tools, Options.
2. In the list of categories, double-click Page, and click Size.
3. Choose Custom from the Paper list box.
4. Choose Points from the box that appears to the right of the Width box.
5. Type 750 in the Height and Width boxes.
The page is close to 10.5" by 10.5".
6. Click OK.
7. Click View, Rulers to display the rulers.

Tip

- You can name and save the page dimensions for future CorelDRAW sessions. To do this, click Tools, Options, in the list of categories, double-click Page, and click Size. Type the page dimensions and click the Save Custom Page button. Type the name of the page in the Save Custom Page Type As box and click OK. The page name appears in the Page list box.

button ,AL(\PRC Setting up the page for character design;',0,"Defaultoverview",) Related Topics

Setting the base point

Setting the base point is an essential step in establishing the typeface's baseline and intercharacter spacing. The base point is usually defined as the lower left corner of an imaginary rectangle that encloses the character. This is referred to as the character's "outline box." The outline box is not always the same as the character's bounding box, which is the dashed box that appears when an object or character is moved. Although the character lies entirely inside its outline box (by definition), no part of it actually has to lie on the base point.

To ensure that all characters exported to the typeface share the same baseline, they must have the same base point — the 0,0 point of the rulers.

To set the base point using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, click Document, Rulers.
3. Type 30 in the Horizontal Origin and Vertical Origin boxes.

This step resets the rulers so that the point where the rulers intersect is the new origin. This new origin also becomes the character's base point.

To set the base point interactively

1. Click the Pick tool.
2. Position the cursor on the top left corner in the space where the rulers intersect.
3. Drag the cursor 30 points above the bottom of the Drawing Page and 30 points in from its left side.

button ,AL(^PRC Setting up the page for character design;', 0,"Defaultoverview".) Related Topics

Setting vertical and horizontal guidelines

Setting up vertical and horizontal guidelines at the base point of your character provides you with a way of lining up the character's outline with the base point precisely. The vertical guideline along the left side of the Drawing Window allows you to maintain intercharacter spacing. The horizontal guideline becomes the baseline of the typeface. There are 720 points from the baseline to the top of the page. A typeface's point size is defined as the distance from baseline to baseline between two lines of text.

To set up guidelines

1. Click Layout, Guidelines Setup.
2. Click the Horizontal tab.
3. Type 0, and click the Add button.
4. Click the Vertical tab.
5. Type 0, and click the Add button.

To set the guidelines interactively

1. Click the Pick tool.
2. Click the Horizontal ruler displayed across the top of the Drawing Window.
3. Drag the dotted black line to the 0 horizontal point.
4. Click the Vertical ruler.
5. Drag the dotted black line to 0 vertical point.

button ,AL(^ PRC Setting up the page for character design;', 0, "Defaultoverview",) Related Topics

Defining your parameters

Whether you are building a typeface from scratch or customizing an existing typeface, guidelines help maintain a constant height throughout the font. If you're working with a lowercase letter, add horizontal guidelines to mark the x-height (if required), the descender length — the part of a lowercase character that falls below the baseline (e.g., "j"), and (if required) the ascender height — the part of the lowercase character that extends above the x-height. Typically, lowercase letters with ascenders (e.g., "b") have the same total height as uppercase characters. Ascenders and descenders are generally more or less uniform in the distance they extend from their x-height.

If you are exporting more than one character, you may want to set all of the guidelines now and keep using the same Drawing Page. If you are creating a new typeface and the first character you are exporting is the period (as suggest), or some other punctuation mark, you will notice it doesn't correspond to these guidelines. To mark all of the guidelines, type or create a "T," "x," "g," and "d" (if the cap and ascender heights are different) before following the procedures below. Mark the top of the "T" to represent the cap height, the top of the "x" to represent the x-height, the tail of the "g" to represent the descender length, and the top of the "d" to represent the ascender height.

If you are creating a symbols set, you can map your symbols to the keyboard when you export them, as you would a character. When you press a key on the keyboard, the symbol to which you mapped that key appears on the screen. If you plan to map your symbols to the keyboard, to maintain vertical and horizontal consistency among the symbols, you must establish guidelines as you would for characters. You may even want to mark the guidelines using letter characters as a reference.

To mark guidelines

1. Click the Horizontal ruler that runs across the top of the Drawing Window.
2. Do one or more of the following:
 - Drag the guideline to the top of the T to mark the cap height.
 - Drag the guideline to the top of the d to mark the ascender height.
 - Drag the guideline to the top of the x to mark the x-height.
 - Drag the guideline beneath the tail of the g to mark the descender line

Note

- Once you are satisfied with these parameters, delete the characters "T," "g," "x," and "d" so that only the character you want to export appears on the Drawing Page.

button ,AL(^ PRC Setting up the page for character design;', 0,"Defaultoverview",) Related Topics

Sizing and converting the character

If you are modifying an existing typeface, observe the following procedures. If you are creating a character from a traced and scanned image, or an object you created, proceed to "[Positioning the character at the base point.](#)"

When you modify a character from an existing font that was supplied with CorelDRAW, you need to add the character to your document at the scale at which you intend to modify it. For example, if you're going to export the characters at the suggested 720 points, then size the original, unmodified character at 720 points. This measurement lets you maintain the proper vertical scale, unless you're creating special effects such as oversized characters or subscripts.

Before you can reshape a character from an existing typeface, you must convert the character to a curved object using the Convert To Curves command. This allows you to node edit the character.

To choose the font type and character you want to modify

1. Click the [Text tool](#).
2. Choose the font you want to change from the Fonts list box.
3. Type 720 in the Font Size list box and press ENTER.
4. Type the letter you want to customize.

To convert the character to curves

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Click Arrange, Convert To Curves.
 - Click the [Convert To Curves button](#) on the Property Bar.

button ,AL(^PRC Setting up the page for character design;', 0, "Defaultoverview",) [Related Topics](#)

Positioning the character at the base point

By positioning your character at the base point, you are ensuring that the spacing between characters and the point size are consistent.

The point size is regulated by the distance from baseline to baseline between two lines of text. The distance from the top of the Drawing Page to the top of an uppercase character is the difference between the point size and the cap height. It is also called the interline spacing of the typeface. The interline spacing determines the amount of white space that appears between lines of text. The height of the uppercase character and the interline spacing total the point size of a typeface.

To position the character at the (0,0) base point

1. Click Layout, Snap to Guidelines.
2. Drag the character to the 0,0 base point with the Pick tool.
The character snaps to the intersection of the guidelines.
3. If the outline box enclosing the graphic is smaller than the graphic's actual bounding box, click Layout, Snap To Guidelines again to disable the option.
This gives you more control when placing the lowermost and leftmost object outlines with respect to the guidelines you set.
4. Drag a Horizontal guideline to the top of the letter to mark the cap height.
Unless you're creating a special effect, all uppercase characters and lowercase case characters with ascenders should be sized to this guideline.

button ,AL(PRC Setting up the page for character design;', 0,"Defaultoverview",) Related Topics

Modifying the character

By selecting the new character with the Shape tool, you can modify it as required.

There are a few conventions and restrictions to observe when you create characters

- The character that you create or modify must be a single or combined object. If your character consists of a number of visually separate lines or shapes, they must all be selected and combined (not grouped) into a single object, and they must be closed paths, before you export the character.
- The character can't have any intersecting lines. An object has to be either inside or outside another object before combining them or the result might not be acceptable.
- Don't assign any fill or outline color, or line thickness to the object. Such information is ignored when you export the character.

To combine objects

1. Select the entire character with the [Pick tool](#).
2. Do one of the following:
 - Click Arrange, Combine.
 - Click the Combine button on the Property Bar.

To modify the new character

1. Open the [Shape Edit flyout](#), and click the [Shape tool](#).
2. Move and manipulate the character's [nodes](#) as you want.
For more information see "[Shaping lines, curves, and curve objects.](#)"

Note

- When you modify an existing character that is made of multiple objects, you need to apply the Break Apart command before you can start to modify it. Select the object with the Pick tool then click Arrange, Break Apart.

Tips

- If the Property Bar isn't displayed, click View, Toolbars. Enable the Property Bar check box.
- When you are modifying your character, use the Zoom feature to make the lines and curves as precise as possible. The result is a sharper character. For more information about Zoom, see "[Zooming and panning.](#)"
- When you finish shaping your character, you might want to proof it by printing it. If you followed the sizes suggested in this section, you'll have no problem printing on an 8.5" by 11" sheet. If any part of your character falls outside of the [Drawing Page](#), click File, Print, click the Layout tab, and enable the Fit To Page button.
- If you think you may want to modify the character further after exporting it, save it as a .CRD file.

button ,AL(^PRC Setting up the page for character design;', 0,"Defaultoverview".) [Related Topics](#)

Exporting characters

Exporting characters

Whether you are creating or customizing a character, you need to export it to a font file. You can export characters as TrueType fonts or Adobe Type 1 fonts. Keep in mind that when you export as an Adobe Type 1 font, you need to use Adobe Type Manager to install the font.

This section provides step-by-step procedures for exporting a character to TrueType and Adobe Type 1 fonts. It explains

- specifying the font file (if modifying an existing typeface)
- creating a font file (if creating a new typeface)
- specifying the character's grid, character space width, style properties
- specifying the character, design size, and character width

button ,AL(OVR Creating new and customizing existing typefaces;',0,"Defaultoverview",) [Related Topics](#)

Exporting characters to modify a typeface

You need to export your customized character to a font file order to make it available. Characters are exported to the font file one at a time. Keep in mind that you are exporting to the folder that you created earlier which contains the renamed font file.

To export your character to an existing typeface

1. Click File, Export.
2. Choose the drive where the file is located from the Save In list box.
3. Double-click the folder where the file is located.
4. Choose the TrueType Font (.TTF) or Adobe Type 1 Font (.PFB) from the Save As Type list box.
5. Double-click the filename.

The TrueType Export or the Adobe Type 1 Export dialog box appears.

6. Specify the character, design size, and character width. For more information, see "[Specifying the character, design size, and character width.](#)"
7. Click the Options button.
8. Specify the style, grid size, and space width, as required. For more information, see "[Specifying the character's grid size and width, and style properties.](#)"

Note

- Installed fonts can't be modified because Windows is using them. You must export the character to an existing uninstalled font or a new font file.

button ,AL(\PRC Exporting characters;',0,"Defaultoverview".) [Related Topics](#)

Exporting characters to create a new typeface

You must export your character to a font file order to create a typeface character. Although symbols are characters, the process of exporting a symbol to a symbol font file differs slightly from exporting characters to a font file. Characters are exported to the font file, which you created earlier, one at a time. Keep in mind that when you type a keyboard character that hasn't been defined in that font, the default character for the font is used.

To create a font file for your new typeface

1. Click File, Export.
2. Double-click the folder where you want to store the new font.
3. Type a unique file name in the File Name box.
This is the name of the file, not the font name.
4. Choose either TrueType Font or Adobe Type 1 Font from the Save As Type list box.
5. Click the Save button.
The Options dialog box appears.

To export your new character to a font file

1. In the Options dialog box, type the name you want to assign to the font in the Family Name box.
This is the font name.
2. Disable the Symbols check box.
3. Specify the style, grid size, and space width, as required. For more information, see "[Specifying the character's grid size and width, and style properties.](#)"
4. Click OK.
CorelDRAW asks you if you want to save the changes to this file. Click Yes to upgrade the character definition. The TrueType Export or the Adobe Type 1 Export dialog box appears.
5. Specify the character number, character width, and design style in the TrueType Export or the Adobe 1 Export dialog box as required. For more information, see "[Specifying the character, design size, and character width.](#)"

To export your new character to a symbol font file

1. Follow steps 1 to 5 from the "To export your new character to a font file" procedure.
2. Type the name you want to assign to the symbol font in the Family Name box.
This is the font name.
3. Enable the Symbol Font check box to create a symbol file or nonstandard character set.
4. Specify the style, grid size, and space width, as required. For more information, see "[Specifying the character's grid size and width, and style properties.](#)"
5. Click OK.
CorelDRAW asks if you want to save the changes to this file. Click Yes to upgrade the character definition. The TrueType Export or the Adobe Type 1 Export dialog box appears.
6. Specify the options in the TrueType Export or the Adobe 1 Export dialog box, as required. See "[Specifying the character, design size, and character width.](#)"

Note

- To return to the Options dialog box, click the Options button in the TrueType Export or Adobe Type 1 Export dialog box.

button ,AL(^ PRC Exporting characters;',0,"Defaultoverview".) [Related Topics](#)

Specifying the character, design size, and character width

The Preview window in the TrueType Export and Adobe Type 1 Export dialog boxes displays your character. The base point — located in the lower left corner — represents the character's origin, and the vertical line to the right of the character represents its width.

Character

The keyboard is mapped to the ASCII characters set — a series of numbers that represent characters. Every key on the keyboard can be identified by a unique numeric value from 0 to 127. The Character Number box identifies the character you are exporting. Refer to your Microsoft Windows User's Guide for the number of the character you want to export to and type the value in the Character Number box.

You can also choose the character you are exporting from the list box beside the Preview window. Notice that the your choice is reflected in the Character Number box. When a character appears gray, it doesn't exist in the font file. Conversely, when a character appears black, it exists in the font file. Characters only appear black when you are exporting to an existing typeface.

Keep in mind that if you are creating a new typeface, the first character you should export is the period (# 046). The first character you export is the default character.

Design size

The value you type in the Design Size list box is the same size as the text character or symbol you created or modified on your Drawing Page. For example, if you created your symbol or object at the suggested 720 points, set the value at 720 points. This value doesn't affect the other characters in the set. If you change the design size, the Preview window updates to reflect the change.

You can also choose the unit in which you want to export character or symbol in the Units list box.

Character width

You can either enable the Auto check box to automatically calculate a character width or specify a value in the Character Width box to manually set the width for the character you are exporting.

When you are modifying a character in an existing typeface, and you enable the Auto check box, CorelDRAW maintains the original proportions of the character. If you disable this check box and type a new value in the Character Width box, the character may seem disproportionate in comparison to the other typeface characters. Keep in mind that when you are using the typeface character, you can adjust its spacing by kern it manually. For more information about kerning see, "[Using range kerning.](#)"

When you are creating a new typeface and you enable the Auto check box, CorelDRAW automatically calculates a width for the character being exported. This width is based on the character's shape and design, plus an additional 5% of the object's width is added to the right side of the character for intercharacter spacing. If you don't like the width after examining the character in a CorelDRAW file, you can always re-export the character and adjust the width manually.

If you are knowledgeable in typography, are creating a special effect (e.g., oversized characters), or have used this filter extensively enough to develop a feel for character widths, set the widths manually.

To specify the character you are exporting

- Do one of the following:
 - Type the ASCII value that represents the character you want to export in the Character Number box.
 - Choose the character you want to export from the list box beside the Preview window.

Tip

- If you are exporting symbols or a nonstandard characters set, they will be available on a character-by-character basis through the Symbols Docker as well as the keyboard. If you want to access symbols using the keyboard, after typing the character number in the Character box, note what character it is mapped to in the character list box. You can later access the symbol by choosing your symbol font from the Font list and pressing the key to which the symbol was mapped.

To specify the design size of a modified character

1. Type the point size value in the Design Size box.
2. Choose a unit of measurement from the Units box.

To specify the character width automatically

- Enable the Auto check box.

To specify the character width manually

1. Disable the Auto check box.
2. Specify a value in the Character Width box.

This is the width of your character relative to the grid size specified when the font file was created.

Note

- You can also specify the character width interactively. Disable the Auto check box. In the Preview window, drag the vertical line to the right to increase the character width, or left to decrease it.

button ,AL(\ PRC Exporting characters;',0,"Defaultoverview",) [Related Topics](#)

Specifying the character's grid size and width, and style properties

The Options dialog box allows you to specify: the grid size and width for characters, the style properties for new character, and whether the new font is a character or symbol font.

Grid size

The grid size is a complex variable that applies only to TrueType fonts. For Adobe Type 1 fonts, this value is fixed at 1000. The grid size involves a number of factors within the typeface such as granularity and certain scaling parameters. If you're exporting an object to an existing typeface, a set number appears in the Grid Size box. This value can't be changed. If you're creating a new typeface and this is the first object you're exporting into that typeface, you can specify the grid size.

The industry standard grid size for TrueType fonts is 2048. However, you may want to change the grid size if you plan to use your typeface at very large point sizes. A larger grid size (e.g., 4096) uses more points to describe the character, yielding better results and more complex character descriptions. Keep in mind that once you set the grid size, you can't change it.

Space width

The value in the Space Width list box determines the amount of space that's inserted between words when you press the Space Bar. The space character (#32) represents the Space Bar. Decrease this value to produce a lesser space between words, or increase it to produce a greater space.

Style properties

You can make your new character font bold, italic, italic-bold, or normal using the Style list box. Remember to disable the Symbol Font check box.

Load Font Metrics

You can apply both kerning and width information from another existing Adobe Type 1 font to your newly created or customized Adobe Type 1 font. The final character must be exported before loading font metrics. Export the final character to the font file, then reexport it and apply Load Font Metrics. Select the .ATM file that contains the kerning and width information that you want to apply to your font.

To set the grid size for TrueType fonts

- Type a value in the Grid Size box.

To set the width of the space character

- Type a value in the Space Width box.

To specify normal, bold, or italic font properties

- Choose an option from the Style list box.

Note

- You can change this field only if you're creating a new typeface and the Symbol Font box isn't enabled. Once you select and save this option in the font, it can't be changed.

To apply kerning and width information from an Adobe Type 1 font

1. Click the Load Font Metrics button in the Options dialog box.
2. Choose the drive where the file is located in the Look In list box.
3. Double-click the folder where the file is located.
4. Double-click the appropriate .ATM file.

button ,ALC PRC Exporting characters;',0,"Defaultoverview".) [Related Topics](#)

Using your custom typeface

Using your custom typeface

Before you can use your newly created or customized typeface, you must install it. You can install TrueType fonts using the Windows Explorer or the Font Navigator. To install Type 1 fonts, you must use the Adobe Type Manager. For information about installing Adobe Type 1 fonts, refer to the documentation provided with Adobe Type Manager.

button ,AL(OVR Creating new and customizing existing typefaces;', 0,"Defaultoverview".) [Related Topics](#)

Installing fonts

If you are installing a customized font and you didn't rename the font file, you must delete the original font from the font folder before installing the modified font. Note that copying the original typeface and renaming the copy is strongly recommended.

The following procedure explains how to install a TrueType font using the Windows Explorer, however, you can install, uninstall, organize and find fonts using the Font Navigator. You can also view print font samples. For more information about the Font Navigator, see "[What is Font Navigator?](#)".

To install a TrueType font

1. In Windows Explorer, click the drive and folder that contains the font file.
2. Click Edit, Copy.
3. Click the folder that contains (\\WIN95\FONTS, by default).
4. Click Edit, Paste.

When you create a line of text in CorelDRAW and assign your modified typeface to it, your customized characters appear in the font lists.

Customizing Corel applications

Customizing Corel applications

CorelDRAW 8 and Corel PHOTO-PAINT 8 both have a number of powerful customization features that let you create your own unique workspace and maximize your productivity by placing the menus and commands you use most often at the location of your choice. You can customize the keyboard shortcut keys, menus, Color Palettes, toolbars, Status Bar, and Roll-Ups by changing their appearance, placement on screen, and more. You can also customize your import/export filters and file associations.

These settings are adjusted using the Options dialog box.

button ,AL(^OVR Customizing Corel applications;', 0,"Defaultoverview",) [More Detailed Information](#)

Accessing the Options dialog box

Accessing the Options dialog box

The Options dialog box lets you customize many items within Corel applications including the keyboard, menus, Color Palette, toolbars, Status Bar, Roll-Ups, filters, file associations and more.

button ,AL(^OVR Customizing Corel applications;',0,"Defaultoverview",) [Related Topics](#)

To access the Options dialog box

Use the Options dialog box to customize your workspace and maximize your productivity. You can define shortcut keys, arrange menus, set viewing options for Color Palettes, and much more.

To access the Options dialog box

- Click Tools, Options.

Customizing start-up options

Customizing start-up options

You can choose what action is executed when the graphics application opens. You can choose to open a new document, open the last edited drawing, start the CorelTUTOR, or one of a number of other options. By default, the Welcome Screen is displayed on start-up.

button ,AL(^OVR Customizing Corel applications;', 0,"Defaultoverview".) [Related Topics](#)

To customize CorelDRAW Start-up options

You can choose what action is executed when CorelDRAW opens using the General page in the Options dialog box.

To choose CorelDRAW startup options

1. Click Tools, Options.
2. In the list of categories, click Workspace, General.
3. Choose one of the following options from the On CorelDRAW! Start-Up list box:
 - Welcome Screen, opens the Welcome to CorelDRAW screen, which lets you start a new graphic, open the last drawing you edited, open a graphic, start a new graphic with the template of your choice, launch CorelTUTOR, or preview new features.
 - Start A New Document, opens a new document on startup.
 - Open An Existing Document, opens the Open Drawing dialog box on startup.
 - Select A Template, opens the Template Wizard.
 - Start CorelTUTOR, launches the CorelTUTOR on startup.

Note

- If you disable the Show This Welcome Screen At Startup check box on the Welcome to CorelDRAW screen, CorelDRAW opens a new document on startup.

Customizing keyboard shortcuts

Customizing keyboard shortcuts

Assigning keyboard shortcuts to the commands, tools, or styles that you use most often helps you work more quickly and efficiently. For example, pressing CTRL + S saves your work, just as clicking File, Save does. Corel applications already have preset keyboard shortcuts, but you can change these presets or add your own shortcuts. By assigning keyboard shortcuts, you can customize any Corel application to suit your working style.

In addition to assigning your own shortcuts, you can save and load keyboard shortcut configurations to use with particular projects or types of drawings. You can also edit and remove keyboard shortcuts or restore the shortcuts to the default configuration.

button ,AL(OVR Customizing Corel applications;', 0,"Defaultoverview",) [Related Topics](#)

Assigning keyboard shortcuts

When you change the shortcuts that are assigned to keyboard keys, the changes are saved in a file called an accelerator table. CorelDRAW comes with two accelerator tables: the Main table, containing all non-text related shortcut keys and the Text Editing table containing all the text related shortcut keys. The tables can be customized to suit the way you work.

To assign a keyboard shortcut to a command or tool

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Shortcut Keys.
3. Choose the accelerator table you want to make your changes to from the Table list box.
Corel applications include two accelerator tables: Main (active when you're in regular drawing mode) and Text Editing (active when you're in text mode).
4. On the Shortcut Keys page, double-click a folder from the list to see a list of available commands or tools.
Some folders may have sub-folders. If so, continue double-clicking until you see the list of available commands or tools.
5. Choose the command or tool from the list.
The Current Shortcut Keys box contains a list of shortcut keys currently assigned to that command or tool.
6. Type the key combination that you want to assign to the command or tool in the Press New Shortcut Key box.
Your shortcut can use up to four different keystrokes. For example, you can assign the key combination CTRL + ALT + SHIFT + 1 by holding down CTRL and ALT, then pressing SHIFT and 1 in succession.
7. Click the Assign button.

To delete a shortcut

1. Follow steps 1 to 5 from the previous procedure.
2. Choose the keyboard shortcut that you want to remove from the Current Shortcut Keys box.
3. Click the Delete button.

Note

- If you enable the Delete Conflicting Shortcut check box you are not prompted to enter a new shortcut key to replace the one being erased.
- A number of keyboard shortcuts cannot be changed. These keys include: F1, ALT + F6, ALT + TAB, ALT + ESC, CTRL + ESC, and CTRL + /.

Tip

- To avoid assigning the same keyboard shortcut to two or more commands, enable the Navigate To Conflict On Assign check box and the Delete Conflicting Shortcut check boxes. Then, if you assign an existing shortcut, the old keyboard assignment is erased, its associated command is highlighted at left and the cursor jumps to the Press New Shortcut Key box prompting you to enter a new shortcut key combination.

button ,AL(^PRC Customizing keyboard shortcuts;',0,"Defaultoverview".) Related Topics

Assigning shortcuts to styles

Assigning shortcuts to styles allows you to work more quickly and efficiently.

To assign a keyboard shortcut to a text style

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Shortcut Keys.
3. Choose the accelerator table you want to make your changes to from the Table list box.
Corel applications include two accelerator tables: Main (active when you're in regular drawing mode) and Text Editing (active when you're in text mode).
4. On the Shortcut Keys page, double-click the Apply Styles folder in the list.
5. Choose a style from the list.
The Current Shortcut Keys box contains a list of shortcut keys currently assigned to that style.
6. Type the key combination that you want to assign to the style in the Press New Shortcut Key box.
Your shortcut can use up to four different keystrokes. For example, you can assign the key combination CTRL + ALT + SHIFT + 1 by holding down CTRL and ALT, then pressing SHIFT and 1 in succession.
7. Click the Assign button.

Note

- If you enable the Delete Conflicting Shortcut check box you are not prompted to enter a new shortcut key to replace the one being erased.

Tip

- To avoid assigning the same keyboard shortcut to two or more commands, enable the Navigate To Conflict On Assign check box and the Delete Conflicting Shortcut check boxes. Then, if you assign an existing shortcut, the old keyboard assignment is erased, its associated command is highlighted at left and the cursor jumps to the Press New Shortcut Key box prompting you to enter a new shortcut key combination.

button ,ALC'PRC Customizing keyboard shortcuts;', 0,"Defaultoverview",) [Related Topics](#)

Printing your keyboard shortcuts

You can print your shortcut keys directly to your printer using the Shortcut Keys page in the Options dialog box.

To print your keyboard shortcuts

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Shortcut Keys.
3. Click the View All button.
4. Click the Print button.

button ,AL(PRC Customizing keyboard shortcuts;', 0,"Defaultoverview",) [Related Topics](#)

To save your shortcut keys in a format readable by other programs

You can save your shortcuts in a file format that can be opened by applications such as word-processors or spreadsheets.

To save your shortcut keys in a format readable by other programs

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Shortcut Keys.
3. Click the View All button.
4. Click the Export To CSV button.
5. In the Save As dialog box, double-click the folder in which you want to save the file.
6. Type a filename in the File Name box.
7. Click Save.

button ,AL('PRC Customizing keyboard shortcuts;', 0, "Defaultoverview",) [Related Topics](#)

Customizing menus

Customizing menus

Corel customization features let you adjust the Menu Bar and the menus it contains. For example, you can add commands to existing menus or add new menus to the Menu Bar. You can also remove menu commands or entire menus. Further, you can change the name or order of menus and the commands they contain to give you easy access to the functions you use most often. This applies to the Menu Bar menus as well as any pop-up menus that you access by right-clicking.

Corel online Help is based on the application's default settings. When you customize menus and menu commands, the Help topics associated with them do not change to reflect your changes.

button ,AL(OVR Customizing Corel applications;', 0,"Defaultoverview",) [Related Topics](#)

Rearranging menus

You can use the Menus page in the Options dialog box to change the order of menus to suit the way you work.

To change the order of menus

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. Choose Main Menu from the list box to the right of the Add button.
4. Choose a menu from the list on the right side of the Menus page.
5. Do one of the following:
 - Click the Move Up or Move Down button until the menu occupies the position you want.
 - Drag the menus to change their order.

Note

- Moving a menu down in the list moves it to the left on the Menu Bar. Moving a menu up in the list moves it to the right on the Menu Bar.

button ,AL(^PRC Customizing menus;', 0,"Defaultoverview",) [Related Topics](#)

Rearranging menu commands

You can use the Menus page in the Options dialog box to change the order of menu commands to suit the way you work.

To change the order of menu commands

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. Double-click the menu name you want to customize in the list on the right side of the Menus page.
4. Click the name of the command you want to move.
5. Do one of the following:
 - Click the Move Up or Move Down button until the menu command occupies the position you want.
 - Drag the commands to change their order.

button ,AL(^PRC Customizing menus;' 0,"Defaultoverview"), [Related Topics](#)

Adding and removing menu commands

You can customize your work environment by choosing the commands that appear in the menus.

To add a menu command to a menu

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. In the list of menus on the right side of the Menus page, double-click the name of the menu to which you want to add a command.
4. Click the command name under which you want the new command to appear.
5. In the list of commands and tools on the left side of the Menus page, double-click the folder that contains the command you want to add.
6. Click the name of the command you want to add.
7. Click the Add button.

To remove a menu command from a menu

1. Follow steps 1 and 2 from the previous procedure.
2. In the list of menus on the right side of the Menus page, double-click the name of the menu to which you want to remove a command.
3. Click the command name that you want to remove.
4. Click the Remove button.

Tip

- You can also drag the menu command from one box to another to add it.

button ,AL(\ PRC Customizing menus;', 0, "Defaultoverview"), [Related Topics](#)

Adding and removing menus

You can customize your work environment by choosing the menus that appear in the Menu Bar and by renaming the ones that are included by default.

To add a menu to the Menu Bar

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. Make sure Main Menu is chosen in the list box to the right of the Add button.
4. In the list on the right side of the Menus page, choose the menu beside which you want to add a new menu.
5. Click the Add Menu button.

The new menu appears below the chosen menu in the dialog box, but will appear to the right of the chosen menu in the Menu Bar.

6. Type a name for the new menu in the box in which the cursor is flashing.

To remove a menu from the Menu Bar

1. Follow steps 1 to 3 from the previous procedure.
2. In the list on the right side of the Menus page, choose the menu you want to remove.
3. Click the Remove button.

button ,ALC PRC Customizing menus;', 0, "Defaultoverview"), [Related Topics](#)

Adding and removing menu command separators

You can add or remove a menu command separator—a horizontal line in a menu that distinguishes one group of commands from another.

To add a menu command separator

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. In the list on the right side of the Menus page, double-click the name of the menu to which you want to add a separator.
4. Click the command that you want the separator to appear below.
5. Click the Separator button.

To remove a menu command separator

1. Follow steps 1 and 2 from the previous procedure.
2. In the list on the right side of the Menus page, double-click the name of the menu to which you want to remove a separator.
3. Click the separator you want to remove.
4. Click the Remove button.

button „AL(“PRC Customizing menus;’,0,“Defaultoverview”,) [Related Topics](#)

Renaming and restoring menus and commands

You can change the name of the menus and commands that appear in the Menu Bar. Or you can restore the original menu settings.

To rename a menu or menu command

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. In the list on the right side of the Menus page, double-click the name of the menu containing the sub-menu or command you want to rename.
4. Click the menu or command name you want to rename.
5. Click the menu name or command name again. A text cursor appears after the last character in the menu name and a highlighting box appears around the name.
6. Type the new menu name in the highlighting box.
Type an ampersand [&] before the letter in the name you want to use as a shortcut.

Tip

- To restore the original menu settings click Reset button on the Menus page of the Options dialog box.

button ,AL('PRC Customizing menus;', 0, "Defaultoverview",) [Related Topics](#)

Changing menu and menu command shortcuts

You can change the shortcuts used to access the CorelDRAW menus and menu commands.

To change a menu command's shortcut

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. In the list on the right side of the Menus page, double-click the name of the menu containing the command you want to change.
4. Click the name of the command.
5. Click the command again. A text cursor appears after the last character in the menu name and a highlighting box appears around the name.
6. Insert an ampersand (&) before the letter you want to use as the shortcut.
7. Remove all other ampersands in the command name.
8. Press ENTER.

Note

- Be sure the shortcut letter you choose has not already been used in the same menu.

button ,ALC PRC Customizing menus;', 0,"Defaultoverview"), [Related Topics](#)

Customizing the Color Palette

Customizing the Color Palette

As with many CorelDRAW and Corel PHOTO-PAINT components, manipulating the on-screen Color Palette couldn't be easier. By simply clicking and dragging, for example, you can display, hide, and move the Color Palette. You can also dock the Color Palette at the top, bottom, or side of the Drawing Window, or drag it onto the Drawing Window to create a floating Color Palette. You can also create custom Color Palettes for which you choose the contents, color, and arrangement. With custom Color Palettes you can also add colors you produce using powerful color building tools. Further, you can display color swatches in small or large swatches, and in multiple (up to seven) rows. You can also save and load the contents of your custom Color Palettes so that you can use them for specific projects or types of drawings. In short, you can adjust the Color Palette and its colors to suit any way you want to work.

button „ALC OVR Customizing Corel applications;', 0, "Defaultoverview",) [Related Topics](#)

Moving the Color Palette

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

To move the Color Palette

1. Click an area of the Color Palette that does not have a color swatch.
2. Drag the Color Palette to a new position.

If you drag the Color Palette inside the Drawing Window, it becomes a floating Color Palette.

To dock the Color Palette

- Drag the Color Palette toward the edge of the window until it changes shape.

Tip

- Double-clicking the Title Bar of the Color Palette when it is floating docks it to its last docked position.

button ,AL(^PRC Customizing the Color Palette;',0,"Defaultoverview".) [Related Topics](#)

Resizing the Color Palette

You can change the size of the Color Palette both when it is floating (removed from the window border) or when it is docked (attached to the window border).


To resize the Color Palette while it's docked

1. Right-click a gray area on the Color Palette and click Properties.
2. Type a value in the Maximum Number of Rows While Docked box.

To resize a floating Color Palette

1. Place the cursor on an edge of the Color Palette. The cursor changes to a two-directional arrow.
2. Drag the Color Palette to the desired size.

To expand the Color Palette

- Click  to see more colors.

The Color Palette displays up to seven rows of colors when docked.

Tip

- You can also access the Color Palette properties in the Options dialog box. Click Tools, Options, and then double-click Customize, Color Palette in the list of categories.

button ,AL(\PRC Customizing the Color Palette;',0,"Defaultoverview",) [Related Topics](#)

Moving and removing colors on the Color Palette

You can change the order in which the colors appear on the Color Palette, or you can remove colors altogether. However you cannot move the No Color swatch.

To move a color swatch on the Color Palette

- Drag a color swatch to a new position on the Color Palette.

To remove a color swatch from the Color Palette

1. Right-click a color swatch and hold down the mouse button for one second.
2. Release the mouse button, and click Delete Color.

button ,AL('PRC Customizing the Color Palette;',0,"Defaultoverview",) Related Topics

Using custom color palettes

CorelDRAW supplies several preset process and custom color palettes, and a single Spot Color Palette. You can add, delete, and rearrange colors in these palettes and save them under a new name. This can be done using the Color Selector dialog box or by right-clicking the Color Palette. You can open a custom color palette or create your own.

For more information about custom color palettes, see ["Customizing color palettes."](#)

To create a new custom palette

1. Right-click the Color Palette's border, and click New.
2. Type a filename for the new palette in the File Name box.
3. Click Save.

CorelDRAW displays an empty palette, containing only the No Color swatch.

To save a custom palette

- Right-click the Color Palette's border, and click Save.

To save a palette using a new filename

1. Right-click the Color Palette's border, and click Save As.
2. Type a new filename for the palette in the File Name box.

By default, the application saves all palette configurations in the same directory. You can use the controls in the Save Palette As dialog box to specify a different directory.

3. Click Save.

To open a custom palette

1. Right-click the Color Palette's border, and click Open.
2. Choose the drive where the template is stored from the Look In list box.

Color palettes have the extension .CPL.

3. Double-click the folder where the file is stored.
4. Double-click the palette's filename.

Tip

- To add a new color to the custom color palette see ["Changing the colors in the onscreen Color Palette."](#)

button ,AL(\PRC Customizing the Color Palette;',0,"Defaultoverview",) [Related Topics](#)

Changing the appearance of the Color Palette

You can change the appearance of the Color Palette in a number of ways.

To change the size of the color swatches

1. Right-click on the Color Palette, and click Properties.
2. Do one of the following:
 - Enable the Large Swatches check box to display large color swatches.
 - Disable the Large Swatches check box to display small color swatches.

To display or hide the No Color swatch in CoreIDRAW

1. Right-click on the Color Palette, and click Properties.
2. Enable or disable the Show "No Color" Well check box.
On the Color Palette, the No Color swatch is represented by an "X".

Tip

- You can also access the Color Palette properties in the Options dialog box. Click Tools, Options, and then double-click Customize, Color Palette in the list of categories.

button ,AL("PRC Customizing the Color Palette;',0,"Defaultoverview",) [Related Topics](#)

Changing the Color Palette's right mouse button menu

Clicking the Color Palette with the right mouse button can display a different menu, depending on the option that you choose in the Properties Of "palette name" dialog box, where "palette name" is the name of the current Color Palette.

To change the Color Palette's right mouse button menu

1. Right-click on the Color Palette, and click Properties.
2. Do one of the following:
 - Enable the Display Pop-Up Menu button to display a menu whenever you right-click a color swatch with the right mouse button.
 - Enable the Set Outline Color button to change outline colors by clicking a color swatch with the right mouse button.

Tips

- If you enable the Set Outline Color option you can still view the Color Palette's menu by right-clicking on a color swatch, holding the mouse for one second then letting go, or by right-clicking anywhere on the Color Palette's border.
- You can also access the Color Palette properties in the Options dialog box. Click Tools, Options then, in the list of categories, double-click Customize, and click Color Palette.

button ,AL(PRC Customizing the Color Palette;',0,"Defaultoverview",) [Related Topics](#)

Customizing toolbars

Customizing toolbars

You have complete control over the placement and content of the toolbars including the Property Bar. Using the mouse, you can resize or move your toolbars anywhere inside the Drawing Window. You can also add, remove, and rearrange toolbar controls (except in the Toolbox), or create your own toolbars containing the controls you use most often.

Note

- Corel online Help is based on the application's default settings. When you customize the toolbars, the Help topics associated with them do not change to reflect your changes.

button ,AL(^OVR Customizing Corel applications;',0,"Defaultoverview",) [Related Topics](#)

Moving and resizing a toolbar

You can move the toolbar anywhere on screen. Placing it inside the Drawing Window turns it into a floating toolbar with a title bar. Placing it on any of the four sides of the application window docks the toolbar there, making it part of the window border.

You can also change the size of the toolbar when it is floating (removed from the window border), but not when it is docked.

To move a toolbar

- Click the toolbar's border, and drag it to a new position.

When you drag the toolbar onto the Drawing Window, it becomes a floating toolbar.

To dock a toolbar

- Click the toolbar's border, and drag it toward the edge of the window until it changes shape.

To resize a floating toolbar

1. Place the cursor on the edge of the toolbar.
The cursor changes to double-sided arrow.
2. Drag the edge of the toolbar to resize it.

Note

- To cancel resizing, click the right mouse button, or press ESC, while you drag.

Tip

- Double-clicking the toolbar when it is floating docks it to its last docked position.

button ,AL(^PRC Customizing toolbars;',0,"Defaultoverview".) [Related Topics](#)

Displaying toolbars

The toolbars that come with your Corel application give you access to a variety of frequently used commands and functions.

To display an existing toolbar

1. Click Tools, Options.
2. In the list of categories, click Workspace, Customize.
3. Enable the check box next to the toolbar that you want to display.

button ,AL('PRC Customizing toolbars;', 0, "Defaultoverview",) [Related Topics](#)

Creating a custom toolbar

You can create custom toolbars that contain the buttons that you use most often. These toolbars can be deleted at any time, unlike the predefined toolbars provided with the application.

To create a custom toolbar

1. Click Tools, Options.
2. In the list of categories, click Workspace, Customize.
3. Click New.
4. Type a name for the new toolbar.

To delete a custom toolbar

1. Click Tools, Options.
2. In the list of categories, click Workspace, Customize.
3. Choose the name of a toolbar.
4. Click Delete.

button ,AL(PRC Customizing toolbars;',0,"Defaultoverview".) [Related Topics](#)

Configuring toolbars

You can add and remove toolbar items from toolbars. You can't add or remove toolbar items from the Toolbox or from any of its flyouts.

To customize the toolbar

To ...

Do This ...

Move a toolbar item

Hold down ALT, and drag the toolbar item to its new position.

Relocate a toolbar item

Hold down ALT, and drag the toolbar item to another toolbar.

Copy a toolbar item

Hold down CTRL + ALT, and drag the toolbar item to another toolbar.

Remove a toolbar item

Hold down ALT, and drag the toolbar item to the Drawing Window.

Note

- Right-clicking while you drag, or pressing ESC, cancels this operation.

To add a toolbar item to a toolbar

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Toolbars.
3. In the Commands list, double-click the folder that contains the toolbar item you want to add.
4. Click the toolbar item you want to add.
5. Drag the highlighted toolbar item icon (on the right), to the desired toolbar.

button ,AL(^PRC Customizing toolbars;',0,"Defaultoverview".) [Related Topics](#)

Customizing the Property Bar

The Property Bar displays different settings depending on what you have selected making it easy for you to change the settings. You can also customize what appears on the Property Bar when you have different items selected. For example, when you select a rectangle, the Property Bar displays the default rectangle settings and controls. You can remove these items and add items as needed.

To customize the Property Bar

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Toolbars.
3. Choose the Property Bar you want to customize in the Property Bars list box.
4. Double-click the folder containing the toolbar item you want.
5. Drag the appropriate toolbar item icon (at right) to the Property Bar.

Note

- You can also access the Options dialog box by right-clicking the toolbar and clicking Customize.

button ,AL(^PRC Customizing toolbars;',0,"Defaultoverview",) [Related Topics](#)

Renaming toolbars

You can change the name of the toolbars at any time if you wish to use one custom toolbar for a number of different projects. You cannot, however, change the names of the toolbars that come with the application.

To rename a toolbar

1. Click View, Toolbars.
2. Enable the check box next to the toolbar you want to rename.
3. Click the toolbar's name again. A text cursor appears after the last character in the menu name and a highlighting box appears around the name.
4. Type a new name for the toolbar.

button ,AL(^PRC Customizing toolbars;',0,"Defaultoverview".) [Related Topics](#)

Restoring toolbars

You can restore the original configuration of a built-in toolbar.

To restore the original configuration of a built-in toolbar

1. Click View, Toolbars.
2. Enable the check box next to the toolbar you want to reset.
3. Click Reset.

button ,AL('PRC Customizing toolbars;',0,"Defaultoverview",) [Related Topics](#)

Sizing toolbar items

You can change the size of boxes, list boxes, and other toolbar items. As well, you can change the size of the buttons and borders that appear in the toolbars.

To resize toolbar items

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Toolbars.
3. On the toolbar (i.e., outside the Customize dialog box) click the toolbar item you want to resize.
Although the Customize dialog box is open, you can still select objects on the toolbar.
4. Drag the sides of the toolbar item to resize it.

To resize toolbar buttons

1. Click View, Toolbars.
2. On the Customize page of the Options dialog box, move the Button slider to adjust the size of the buttons.

To resize button borders

1. Follow step 1 from the previous procedure.
2. Move the Border slider to adjust the size of the border.

Tip

- You can also access the Toolbars page of the Options dialog box by right-clicking a toolbar and clicking Customize.

button ,AL(^PRC Customizing toolbars;',0,"Defaultoverview",) [Related Topics](#)

Changing the appearance of toolbar buttons

You can change toolbar buttons so that text appears instead of bitmaps.

To change the appearance of toolbar buttons

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Toolbars.
3. On the toolbar (i.e., outside the Customize dialog box), right-click the toolbar button you want to change, then click Properties.
Although the Customize dialog box is open, you can still access tools on the toolbar.
4. Enable the Show Text button.

The text that appears in the box below will now appear in the toolbar. You can also change the text to anything you like.

Tip

- You can also access the Toolbars page of the Options dialog box by right-clicking a toolbar and clicking Customize.

button ,AL(PRC Customizing toolbars;',0,"Defaultoverview".) [Related Topics](#)

Editing toolbar buttons

You can change the bitmaps that appear in toolbar buttons.

To edit toolbar buttons

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Toolbars.
3. On the toolbar (i.e., outside the Customize dialog box), right-click the toolbar button you want to change, then click Properties.
Although the Customize dialog box is open, you can still access tools on the toolbar.
4. Enable the Show Image button.
Use the controls to change the appearance of the bitmap.

Note

- For more information about each control that appears in the dialog box, right-click the control and click What's This?

Tip

- You can also access the Toolbars page of the Options dialog box by right-clicking a toolbar and clicking Customize.

button ,AL(PRC Customizing toolbars;',0,"Defaultoverview",) [Related Topics](#)

Customizing the Status Bar

Customizing the Status Bar

The Status Bar gives you constant, up-to-date information about your working environment, such as the colors used for fills and outlines, the position of your cursor, and the type of object that appears in the Drawing Window. You can customize its position, appearance, and content so that you have easy access to the information you require to work most efficiently.

button ,AL(OVR Customizing Corel applications;', 0,"Defaultoverview".) Related Topics

Moving or resizing the Status Bar

You can move the Status Bar so that it appears on the top or along the bottom of the Application Window.

To move the Status Bar

- Right-click the Status Bar, and click Position, Top or Bottom.

To resize the Status Bar

- Right-click the Status Bar and click Size, One Line or Two Lines.

To resize a Status Bar item

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Toolbars.
3. On the Status Bar, click the Status Bar item you wish to resize.

A highlighted box appears around the item.

4. Position the cursor on the edge of the highlighted box. The cursor changes to a double-sided arrow.
5. Drag to resize the item.

Tip

- You can also access the Toolbars page of the Options dialog box by right-clicking a toolbar and clicking Customize.

button „ALC PRC Customizing the Status Bar; 0, "Defaultoverview",) [Related Topics](#)

Changing the appearance of the Status Bar

You can customize the Status Bar to display exactly the type of information you want, in the way that you want it displayed.

To change what the Status Bar displays

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Toolbars.
3. Double-click the Status Bar folder in the Commands box.
4. Drag the Status Bar item you want to the Status Bar.

The Status Bar items are displayed to the right of the Commands box.

Tip

- You can also access the Toolbars page of the Options dialog box by right-clicking a toolbar and clicking Customize.

button ,AL(^PRC Customizing the Status Bar;', 0, "Defaultoverview"), [Related Topics](#)

Hiding or displaying the Status Bar

When displayed, the Status Bar provides useful information such as the position of your cursor and the type of object you have selected. If you want to see more of the Drawing Window, however, you can hide the Status Bar.

To display or hide the Status Bar

- Click View, Status Bar.

If no check mark appears next to the command name, the Status Bar is hidden. If a check mark is there, the Status Bar is displayed.

Tip

- You can also right-click the Status Bar, and click Hide Status Bar.

button ,AL(^PRC Customizing the Status Bar;!,0,"Defaultoverview"), [Related Topics](#)

Customizing Roll-Ups

Customizing Roll-Ups

If you frequently use Roll-Ups, you'll want to organize them for easier access. Roll-Ups can be grouped together so that a single Roll-Up gives you access to the commands of several Roll-Ups.

Roll-Up groups in the Application Window support drag and drop, allowing you to group and ungroup Roll-Ups while you work.

button ,AL(^OVR Customizing Corel applications;', 0, "Defaultoverview",) [Related Topics](#)

Creating Roll-Up groups

You can combine two or more Roll-Ups into a single Roll-Up group. In a group, only one Roll-Up is active at a time. Roll-Ups can still exist as single entities, but grouping them allows you to move more than one Roll-Up around in a single Roll-Up window.

To create a Roll-Up group on screen

1. Open the Roll-Ups you want to group together.
2. Do one of the following:
 - Hold down ALT, and drag one of the Roll-Ups onto another.
 - Right-click a Roll-Up's Title Bar, drag the Roll-Up onto another, release the mouse button, and click Move Here.
3. Continue adding Roll-Ups until your group is complete.

To create a Roll-Up group using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Roll-Ups.
3. Click the New Group button.
4. Type a name for the new Roll-Up group.

button ,AL(^ PRC Customizing RollUps;', 0, "Defaultoverview",) [Related Topics](#)

Renaming and removing Roll-Up groups

You can assign Roll-Up groups any name you wish. As well, you can remove individual Roll-Ups from a group.

To rename a Roll-Up group

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Roll-Ups.
3. Click a Roll-Up group in the Left Aligned Roll-Ups or Right Aligned Roll-Ups box.
4. Click the name again. A text cursor appears after the last character in the name.
5. Type the new name.

To remove an individual Roll-Up from a group

1. Open the group.
2. Right-click the name of the Roll-Up you want to remove in the list at the top of the Roll-Up box, and click Ungroup.

To delete a Roll-Up group

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Roll-Ups.
3. Click a Roll-Up group in the Left Aligned Roll-Ups or Right Aligned Roll-Ups box.
4. Press DELETE.

Notes

- You can rename the Roll-Up groups that come with the CorelDRAW but not the individual Roll-Ups.
- You can also remove an individual Roll-Up from a group by dragging its icon out of the group window.

button ,AL(^PRC Customizing RollUps;'0,"Defaultoverview",) [Related Topics](#)

Changing a Roll-Up's alignment

You can change the position of the Roll-Up (i.e., where it appears in the Application Window). When you change a Roll-Up's alignment, it appears on the other side of the window.

To change a Roll-Up's alignment

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Roll-Ups.
3. Do one of the following:
 - Click the Roll-Up's name, and click the appropriate Move button.
 - Drag the Roll-Up's name from one box to the other.
4. To save these settings as the start-up configuration, choose Save On Exit from the Start-Up Setting list box.

button ,AL(^PRC Customizing RollUps;', 0, "Defaultoverview",) [Related Topics](#)

Changing the configuration of Roll-Ups

You can change where Roll-Ups appear on the screen when you first start a Corel application. The Roll-Ups page in the Options dialog box is divided into two parts: Left Aligned Roll-Ups, which lists the Roll-Ups that are opened on the left-hand side of your screen, and Right Aligned Roll-Ups, which lists the Roll-Ups that are opened on the right-hand side of your screen.

To change the initial Roll-Up configuration

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Roll-Ups.
3. Choose a start-up option from the Start Up Setting list box:
 - No Roll-Ups, starts the application with no Roll-Ups displayed.
 - All Roll-Ups Arranged, starts the application with all Roll-Ups open and arranged on screen.
 - Save On Exit, starts the application with the same Roll-Ups you had open when you exited.

button ,AL(^PRC Customizing RollUps;' 0,"Defaultoverview",) [Related Topics](#)

Changing the appearance of grouped Roll-Ups

You can change the appearance of grouped Roll-Ups. Using the Group List command, you can hide the names of individual Roll-Ups that appear beneath the Title Bar of a grouped Roll-Up.

To hide the names of individual Roll-Ups in a grouped Roll-Up

- Right-click a grouped Roll-Up's Title Bar and click Group List.

The Roll-Up names that appear in the window below the Roll-Up's Title Bar disappear. To change to a different Roll-Up in the group, right-click the Title Bar and choose the desired Roll-Up.

To display the names of individual Roll-Ups in a grouped Roll-Up

- Right-click a Roll-Up's Title Bar and click Group List.

If no check mark appears next to the Group List command name the names are hidden. If a check mark is there, the Roll-Up names are displayed.

button ,AL(^ PRC Customizing RollUps;' 0,"Defaultoverview"), [Related Topics](#)

Customizing Filters

Customizing Filters

You can easily add or remove import/export filters so only the filters you need are loaded. Corel applications provide many filters. Loading only those you need can save valuable disk space.

button ,AL(OVR Customizing Corel applications;', 0,"Defaultoverview",) Related Topics

To add or remove filters

You can customize your filters using the [Filters](#) page in the Options dialog box. The filters are organized into four categories: [Raster](#), [Vector](#), [Text](#) and [Animation](#).

To add a filter

1. Click Tools, Options.
2. In the list of categories, click Global, Filters.
3. In the Available File Types list, double-click the type of filter you want to add.
4. Click the name of the filter you want to add.
5. Click the Add button.

To remove a filter

1. Click Tools, Options.
2. In the list of categories, click Global, Filters.
3. Click the filter you want to remove in the List of Active Filters box.
4. Click the Remove button.

button ,AL("PRC Customizing Filters";0,"Defaultoverview".) [Related Topics](#)

To change a filter's position in the List Of Active Filters box

You can place filters in the List Of Active Filters list in the order that works best for you.

To change a filter's position in the List Of Active Filters

1. Click Tools, Options.
2. In the list of categories, click Global, Filters.
3. In the List of Active Filters box click the filter you want to move.
4. Click the Move Up or Move Down button accordingly.

button ,AL(\PRC Customizing Filters;',0,"Defaultoverview"), [Related Topics](#)

To reset the filters to the default settings

If you change your mind about some filters you added or removed you can easily reset the filters to what they were when you first opened the Options dialog box.

To reset the filters

1. Click Tools, Options.
2. In the list of categories, click Global, Filters.
3. Click the Reset button.

button „ALC PRC Customizing Filters;’, 0, "Defaultoverview".) [Related Topics](#)

Customizing file associations

Customizing file associations

You can easily associate many file types with Corel applications. When you double-click a file of a type you have associated with a Corel application, the application launches and opens the file.

button ,AL(OVR Customizing Corel applications;', 0,"Defaultoverview",) Related Topics

To associate a file type with CorelDRAW

When you double-click a file of a type you have associated with CorelDRAW, CorelDRAW launches and the file opens.

To associate a file type with CorelDRAW

1. Click Tools, Options.
2. In the list of categories, double-click Filters, and click Associate.
3. In the Associated File Extensions With CorelDRAW 8 box enable the file type check box you wish to associate.

To break a file type association with CorelDRAW

1. Click Tools, Options.
2. In the list of categories, double-click Filters, and click Associate.
3. In the Associate File Extensions With CorelDRAW 8 box, disable the check box of the file type for which you wish to break the association with CorelDRAW.

button ,AL('PRC Customizing file associations;', 0, "Defaultoverview",) [Related Topics](#)

To reset file associations to default settings

If you change your mind about some choices you've made you can easily reset the file associations to the what they were before you opened the Options dialog box.

To reset file associations

1. Click Tools, Options.
2. In the list of categories, double-click Filters, and click Associate.
3. Click the Reset button.

button ,ALC PRC Customizing file associations;', 0, "Defaultoverview"), [Related Topics](#)

Reference

Using the command line in Windows

Using the command line in Windows

The CorelDRAW application may be started from the Start, Run command line in Windows 95 and Windows NT 4.0. The command line may be used to provide the following options upon startup:

- display the Help window
- minimize the application
- suppress the splash screen
- load files
- restore factory defaults

Displaying command line Help

This procedure allows you to view the CorelDRAW Help. Although the Help window opens to this particular topic, you can navigate the rest of the Help system through the Contents tab.

To display command line Help

1. Click Start, Run in Windows 95 or Windows NT 4.0.
2. Type the pathname for the Coreldrw.exe followed by /h, /H, /?, -h, -H, or -?
e.g., c:\draw8\programs\coreldrw /h

button ,AL(^PRC Using the command line in Windows;', 0,"Defaultoverview",) [Related Topics](#)

Starting the application in a minimized state

If you want the application to startup but remain in a minimized state on the Taskbar, the following procedure is used.

To start the application in a minimized state

1. Click Start, Run in Windows 95 or Windows NT 4.0.
2. Type the pathname for the Coreldrw.exe followed by /min or -min
e.g., c:\draw8\programs\coreldrw /min

Note

- The application will display the splash screen then reduce to a minimized state

button ,AL(\PRC Using the command line in Windows;',0,"Defaultoverview",) [Related Topics](#)

Suppressing the splash screen

Upon startup the application will display a splash screen by default. The splash screen monitors the progress of the startup process and provides information on copyright and registration. The following procedure may be performed if you do not wish to display the splash screen.

To suppress the splash screen

1. Click Start, Run in Windows 95 or Windows NT 4.0.
2. Type the pathname for the Coreldr.exe followed by /nosplash or -nosplash
e.g., c:\draw8\programs\coreldr /nosplash

button ,AL(^PRC Using the command line in Windows;!, 0,"Defaultoverview",) [Related Topics](#)

Loading a file

A Welcome Screen is displayed by default when the CorelDRAW application is started. The Welcome Screen provides you with six options, one of which is opening an existing graphic. You can skip this screen and load the graphic directly from the command line as outlined in the procedure below.

To load a file

1. Click Start, Run in Windows 95 or Windows NT 4.0.
2. Type the pathname for the Coreldrw.exe followed by the pathname for desired file
e.g., c:\draw8\programs\coreldrw c:\corel\draw8\samples\camera.cdr

Note

- More than one file may be opened at a time by appending the pathname(s) to the end of the same command line e.g. c:\draw8\programs\coreldrw c:\corel\draw8\samples\camera.cdr c:\corel\draw8\samples\test.cdr

button ,AL(^PRC Using the command line in Windows;', 0,"Defaultoverview",) [Related Topics](#)

Restoring factory defaults for Workspace Manager

This procedure provides the same result as pressing F8 while starting the CorelDRAW application. You will be asked to verify that you want to overwrite the current workspace with the factory default.

To restore factory defaults for the Workspace Manager

1. Click Start, Run in Windows 95 or Windows NT 4.0.
2. Type the pathname for the Coreldrw.exe followed by /factory or -factory
e.g., c:\draw8\programs\coreldrw /factory

button ,AL(\PRC Using the command line in Windows;',0,"Defaultoverview",) [Related Topics](#)

Using the command line in DOS

Using the command line in DOS

The CorelDRAW application may be started from the DOS environment. The following startup options are available:

- display this Help window
- minimize the application
- suppress the splash screen
- load files
- restore factory defaults

Displaying command line Help from DOS

This command allows you to view the CorelDRAW Help. Although the Help window opens to this particular topic, you can navigate the rest of the Help system through the Contents tab.

To display command line Help

1. Ensure that you are working from within the directory where the Coreldrw.exe file resides.
2. Type Coreldrw followed by /h, /H, /?, -h, -H, or -?
e.g.,coreldrw /h

button ,AL(^PRC Using the command line in DOS;';0,"Defaultoverview".) [Related Topics](#)

Starting the application in a minimized state from DOS

If you want the application to startup but remain in a minimized state on the Taskbar, the following procedure is used.

To start the application in a minimized state

1. Ensure that you are working from within the directory where the Coreldr.exe file resides.
2. Type Coreldr followed by /min or -min
e.g., coreldr /min

Note

- The application will display the splash screen then reduce to a minimized state

button ,AL(^PRC Using the command line in DOS;'0,"Defaultoverview",) [Related Topics](#)

Suppressing the splash screen from DOS

Upon startup the application will display a splash screen by default. The splash screen monitors the progress of the startup process and provides information on copyright and registration. The following procedure may be performed if you do not wish to display the splash screen.

To suppress the splash screen

1. Ensure that you are working from within the directory where the Coreldr.exe file resides.
2. Type Coreldr followed by /nosplash or -nosplash
e.g., coreldr /nosplash

button ,AL(^ PRC Using the command line in DOS;',0,"Defaultoverview",) [Related Topics](#)

Loading a file from DOS

A Welcome Screen is displayed by default when the CorelDRAW application is started. The Welcome Screen provides you with six options, one of which is opening an existing graphic. You can skip this screen and load the graphic directly from the command line as outlined in the procedure below.

To load a file

1. Ensure that you are working from within the directory where the Coreldrw.exe file resides.
2. Type Coreldrw followed by the pathname for desired file
e.g., coreldrw c:\corel\draw8\samples\camera.cdr

Note

- More than one file may be opened at a time by appending the pathname(s) to the end of the same command line e.g. coreldrw c:\corel\draw8\samples\camera.cdr c:\corel\draw8\samples\test.cdr

button ,AL(^PRC Using the command line in DOS;',0,"Defaultoverview",) [Related Topics](#)

Restoring factory defaults from DOS

This procedure provides the same result as pressing F8 while starting the CorelDRAW application. You will be asked to verify that you want to overwrite the current workspace with the factory default.

To restore factory defaults for the Workspace Manager

1. Ensure that you are working from within the directory where the Coreldrw.exe file resides.
2. Type Coreldrw followed by /factory or -factory
e.g., coreldrw /factory

button ,AL(PRC Using the command line in DOS;' 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 ["Reproducing colors accurately."](#)

button ,AL(^OVR Working with color;', 0,"Defaultoverview",) [More Detailed Information](#)

Choosing colors

Choosing colors

The quickest way to choose a color is by using the on-screen Color Palette. However, if the on-screen Color Palette doesn't contain quite the right color, then you can use one of the other methods of choosing colors. Each method offers different ways of working with colors to find the perfect color. In most cases, the method you choose should be based on how you prefer to work.

Choosing a color using a color viewer

The color viewers offer a visual representation of the full spectrum of colors. You can change the color by manipulating the controls associated with the color viewer. For example, when you use the default color viewer, you can change the hue (the color) by moving a slider.

Choosing a color by blending or mixing colors

The color blender and color mixer let you choose colors by combining other colors. The color blender displays a grid of colors that it creates from the four base colors that you select. The color mixer uses a bitmap as a palette on which you can paint and mix colors.

Choosing a color using color harmonies

Color harmonies are most useful when you're selecting several colors for a project. By using color harmonies, you are guaranteed that the colors you choose look good together. Color harmonies work by superimposing a shape — such as a square or a triangle 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.

Choosing a color from a color palette

There are two types of color palettes from which you can choose colors: fixed color palettes and custom color palettes. Don't confuse these types of color palettes with the on-screen Color Palette. The on-screen Color Palette is used to display and select colors from both fixed and custom color palettes.

Fixed color palettes are provided by third-party manufacturers and are most useful when accompanied by a color swatch book. A swatch book is a collection of color samples that shows exactly what each color looks like when it is printed. The best reason for using a color from a fixed color palette is having the opportunity to see how that color appears when it's printed correctly. Swatch books are available at most art supply stores or directly from the swatch book manufacturer.

Several of the fixed color palettes are collections of spot color inks. If you select a color from one of these palettes, then that color requires its own color separation. For more information about spot colors and color separations, see "[Creating color separations.](#)"

Custom color palettes are collections of colors saved as a color palette file (.CPL extension). For more information about custom color palettes, see "[Customizing color palettes.](#)"

button ,AL(^OVR Working with color;', 0,"Defaultoverview",) [Related Topics](#)

Choosing a color from the on-screen Color Palette

The color palette is the quickest way to add colors to an object. One feature that is unique to the Color Palette is that it lets you augment the current color of an object with a new color. For example, you can add some red to a yellow object to create an orange object.

To choose the uniform fill or outline color of an object

1. Select the object with the Pick tool.
2. Do one of the following:
 - Click a color in the on-screen Color Palette to change the fill color.
 - Right-click a color in the on-screen Color Palette to change the outline color.

To augment the current uniform fill or outline color of an object

1. Select the object with the Pick tool.
2. Do one of the following:
 - Hold down CTRL, and click a color in the on-screen Color Palette to change the fill color.
 - Hold down CTRL, and right-click a color in the on-screen Color Palette to change the outline color.
3. Repeat step 2 to add more color.

Note

- Spot colors in the on-screen Color Palette are marked by a dot in the bottom-left corner of the color swatch.

Tips

- You can also change the uniform fill or outline color of an object by dragging the color swatch from the on-screen Color Palette to the outline or fill of the object.
- You can also augment the current uniform fill or outline color of an object by holding down CTRL and dragging the color swatch from the on-screen Color Palette to the outline or fill of the object.
- Hold down the mouse on a color swatch to view a grid of neighboring colors.

button ,AL(PRC Choosing colors;', 0, "Defaultoverview",) [Related Topics](#)

Choosing a color from the color viewer

The default color viewer is based on the HSB color model. The slider at the right represents the hue, the x-axis represents the saturation, and the y-axis represents the brightness. You can select different color models for the color you're choosing, but the color viewer remains based on the HSB model. You can select other color viewers if you don't want to use the HSB color viewer. For more information about color models, see "[Working with color.](#)"

To choose the uniform fill or outline color of an object

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click the [Color Viewers button](#).
4. Move the color slider up or down to change the range of colors displayed in the color selection area on the left.
5. Drag the small box in the color selection area to the color you want to use.

To use an alternate color viewer

1. Follow steps 1 to 2 from the previous procedure.
2. Click and hold the Color Viewers button to display the color viewer list.
3. Click an alternate color viewer.

Each color viewer lets you use a slider and a color selection area to choose a color.

To change the color model used in the color viewer

1. Follow steps 1 to 3 from the "To choose the uniform fill or outline color of an object" procedure.
2. Choose a color model from the Model list box.

button ,AL(^PRC Choosing colors;', 0, "Defaultoverview",) [Related Topics](#)

Choosing a color by blending other colors

You can only blend colors that are in your current on-screen Color Palette. If you want to blend other colors, change the current on-screen Color Palette. You can view more or less blended colors by changing the grid size of the color selection area.

To choose the uniform fill or outline color of an object

1. Select the object with the Pick tool.
2. Do one of the following:
 - Open the Fill Tool flyout, and click the Fill Color Dialog button to change the fill color.
 - Open the Outline Tool flyout, and click the Outline Color Dialog button to change the outline color.
3. Click and hold the Mixers button to display the mixers list.
4. Click Color Blend.
5. Open each of the four color pickers, and click a color.
6. In the color selection area, click the color you want to use.

To change the grid size of the color selection area

1. Follow steps 1 to 4 from the previous procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, click Grid Size, and click the grid size you want to use.

button ,AL(^ PRC Choosing colors;', 0,"Defaultoverview"), Related Topics

Choosing a color using color harmonies

Each of the options in the Hues list box correspond to a shape that is superimposed on the color wheel. As you move the corner of the shape that is covered by a black circle, the grid of color swatches below the color wheel fills with new colors. Based on color theory, all the colors in this grid look good together. Since color harmonies are most useful when you are selecting several colors, try using color harmonies when working with custom palettes. See "[Customizing color palettes](#)" for more information.

To choose the uniform fill or outline color of an object

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click and hold the [Mixers button](#) to display the mixers list.
4. Click Color Harmonies.
5. Drag the black circle around the color wheel to change the color swatches below the wheel.
6. From the color grid below the color wheel, click the color swatch you want to use.

To change the relationship between the colors on the color wheel

1. Follow steps 1 to 4 from the previous procedure.
2. Choose a hue option from the Hues list box.

Each hue option corresponds to a different configuration of circles on the color wheel. Experiment to find the configuration that provides the color set you prefer.

To change the appearance of colors in the color swatches

1. Follow steps 1 to 4 from the "To choose the uniform fill or outline color of an object" procedure.
2. Choose a color variation option from the Variations list box.
3. Type a number in the Number box to change the number of swatches in the color grid.

button ,AL(PRC Choosing colors;', 0, "Defaultoverview",) [Related Topics](#)

Choosing a color by mixing colors

The color mixer lets you select colors from the bitmap in the color selection area and then paint on the bitmap to create new colors. You can use the preset bitmap, or you can load a different bitmap. You can save the bitmap that appears in the color selection area for future use.

To choose the uniform fill or outline color of an object

1. Select the object with the Pick tool.
2. Do one of the following:
 - Open the Fill Tool flyout, and click the Fill Color Dialog button to change the fill color.
 - Open the Outline Tool flyout, and click the Outline Color Dialog button to change the outline color.
3. Click and hold the Mixers button to display the mixers list.
4. Click Mixing Area.
5. Click the Pick Color button.
6. Click the color you want to use in the color selection area.

To mix colors in the color selection area

1. Follow steps 1 to 4 from the previous procedure.
2. Click the Paint button.
3. Drag in the color selection area to paint inside the color selection area.

The color you paint is the current color. To change the color follow the steps in the "To choose the uniform fill or outline color of an object" procedure.

You can vary the amount of color that you place in the color selection area by moving the Blend slider to the left or right. Move the slider to the left to add more color or move it to the right to add less.

To change the properties of the paint brush

1. Follow steps 1 to 4 from the "To choose the uniform fill or outline color of an object" procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, click Brush Size, and click the size you want to use.
4. Click the Options button, click Brush Type, and click the type you want to use.

To change the image in the color selection area

1. Follow steps 1 to 4 from the "To choose the uniform fill or outline color of an object" procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, and click Load Bitmap.
4. Specify the folder and filename of the bitmap you want to use.
5. Click Open.

Tips

- If you want to use an empty color selection area, click the Options button and click Clear Bitmap.
- If you want to save the image from the color selection area, click the Options button and click Save Bitmap.

button ,AL(PRC Choosing colors;', 0,"Defaultoverview",) [Related Topics](#)

Choosing a color from a fixed color palette

The PANTONE MATCHING SYSTEM, Focoltone, TOYO COLOR FINDER, and DIC fixed color palettes are all spot colors. If you create color separations when you print, each color from these palettes requires a separate printing plate. This can significantly increase the cost of your print job. If you want to use these colors but you don't want to use spot colors, then you can convert spot colors to process colors when you print. See "[Creating color separations](#)" for more information.

To choose the uniform fill or outline color of an object

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click the [Fixed Palettes button](#).
4. Choose a palette from the Type list box.
5. Click the color scroll bar to change the range of colors displayed in the color selection area on the left.
6. Click the color swatch you want to use.

To hide or display the names of the colors

1. Follow steps 1 to 4 from the previous procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button, and enable or disable Show Color Names.

Note

- If a fixed color palette supports tints for each of its colors, then change the tint by typing a value in the Tint box.

button ,AL(^PRC Choosing colors;', 0,"Defaultoverview"), [Related Topics](#)

Choosing a color from a custom color palette

A custom color palette can include colors from any color model or fixed color palette.

To choose the uniform fill or outline color of an object

1. Select the object with the Pick tool.
2. Do one of the following:
 - Open the Fill Tool flyout, and click the Fill Color Dialog button to change the fill color.
 - Open the Outline Tool flyout, and click the Outline Color Dialog button to change the outline color.
3. Click the Custom Palettes button.
4. Choose a palette from the Type list box.
5. Click the color scroll bar to change the range of colors displayed in the color selection area on the left.
6. Click the color swatch you want to use.

To display or hide the names of the colors

1. Follow steps 1 to 4 from the previous procedure.
2. Click the More button if the dialog box isn't expanded.
3. Click the Options button and enable or disable Show Color Names.

Notes

- Only the currently loaded palettes are displayed in the Type list box. You can load another palette by choosing Open Palette and specifying a folder and filename.
- The User Defined Inks are all custom spot colors. If you create color separations when you print, each color from this palette requires a separate printing plate. This can significantly increase the cost of your print job. If you want to use these colors but you don't want to use spot colors, then you can convert spot colors to process colors when you print. See "Creating color separations" for more information.

button ,AL(^PRC Choosing colors;', 0,"Defaultoverview",) Related Topics

Choosing a color using a color measurement device

Color measurement devices are external devices that convert the colors of physical objects to color values that a computer can understand. These devices are called colorimeters or spectrophotometers. It is important to calibrate a color measurement device before you capture colors.

To choose the uniform fill or outline color of an object

1. Select the object with the Pick tool.
2. Do one of the following:
 - Open the Fill Tool flyout, and click the Fill Color Dialog button to change the fill color.
 - Open the Outline Tool flyout, and click the Outline Color Dialog button to change the outline color.
3. Click the More button if the dialog box isn't expanded.
4. Click the Options button, click Measure From, and click the color measurement device you want to use.

To calibrate a color measurement device

1. Follow the steps from the previous procedure.
2. Click the Calibrate button, and follow the on-screen instructions.

Note

- The Gretag SPM55 color measurement device doesn't need to be calibrated.

button ,AL(\ PRC Choosing colors;', 0, "Defaultoverview",) Related Topics

Choosing a color by setting numeric values

You can change a color by changing the values of its color components. The color components you can change depend on the color model being used to define the color. See "[Working with color](#)" for more information about color models.

To choose the uniform fill or outline color of an object

1. Select the object with the [Pick tool](#).
2. Do one of the following:
 - Open the [Fill Tool flyout](#), and click the [Fill Color Dialog button](#) to change the fill color.
 - Open the [Outline Tool flyout](#), and click the [Outline Color Dialog button](#) to change the outline color.
3. Click the [Color Viewers button](#).
4. Click the [More button](#) if the dialog box isn't expanded.
5. Choose a color model from the Model list box.

The color model you choose will determine the color values that you can change. For example, if you choose RGB then the color values are Red, Green, and Blue. If you choose HSB, then the values are Hue, Saturation, and Brightness.

6. Type values in the color value boxes.

The range of acceptable values varies from color model to color model.

To view RGB, CMYK, HSB, or Lab color values

1. Follow steps 1 to 4 from the previous procedure.
2. Click the [Options button](#), click Value 1, and click a color model.
3. Click the [Options button](#), click Value 2, and click a color model.

Tip

- You can also change the color model and numeric color values of an object by selecting it with the [Interactive Fill tool](#), then changing the color component values on the [Property Bar](#).

button ,AL(^PRC Choosing colors;',0,"Defaultoverview",) [Related Topics](#)

Choosing the default fill and outline colors

You can change the default outline and fill colors by choosing a color when no object is selected. A dialog box prompts you to select the types of object for which you want to change the default color.

To choose the default fill or outline color

1. Ensure that no object is selected.
2. Do one of the following:
 - Open the Fill Tool flyout, and click the Fill Color Dialog button to change the fill color.
 - Open the Outline Tool flyout, and click the Outline Color Dialog button to change the outline color.
3. Enable any or all of the following check boxes:
 - the Graphic check box
 - the Artistic Text check box
 - the Paragraph Text check box

button ,AL(PRC Choosing colors;', 0,"Defaultoverview",) [Related Topics](#)

Previewing new colors

The top half of the color swatch at the top-right corner of the Color dialog box displays the reference color. The bottom half displays the new color that you have chosen. The reference color is the current color of the object unless you swap the new color with the reference color.

To compare the new color of an object with the current color

1. Select the object with the Pick tool.
2. Do one of the following:
 - Open the Fill Tool flyout, and click the Fill Color Dialog button to change the fill color.
 - Open the Outline Tool flyout, and click the Outline Color Dialog button to change the outline color.
3. Click the Color Viewers button.
4. Click the More button if the dialog box isn't expanded.

To swap the reference color with the new color

1. Follow the steps from the previous procedure.
2. Click the Options button, and click Swap Color.

button ,AL("PRC Choosing colors;", 0, "Defaultoverview",) Related Topics

Working with the on-screen Color Palette

Working with the on-screen Color Palette

The on-screen Color Palette provides quick access to the colors you use most. You can display any fixed or custom color palette in the on-screen Color Palette. The on-screen Color Palette can either be docked to one edge of the Application Window or be made to float as a separate window. You can also change the appearance and size of the on-screen Color Palette to suit your needs.

button ,AL(`OVR Working with color;', 0,"Defaultoverview",) [Related Topics](#)

Changing the colors in the on-screen Color Palette

This procedure explains how to change to an entirely different color palette. If you want to change individual colors, see ["Customizing color palettes."](#)

To change the colors in the on-screen Color Palette

- Click View, Color Palette, and click the color palette you want to use.

To load a new color palette in the on-screen Color Palette

1. Click View, Color Palette, and click Load Palette.

The Color Palettes Docker window is displayed.

2. Click a palette in the Color Palettes Docker window.

Notes

- Spot colors in the on-screen Color Palette are marked by a dot in the bottom-left corner of the color swatch.
- To load a color palette that is not displayed in the Color Palettes Docker window, click the load button. If you want to remove a palette from the Docker window that you loaded using the Load button, then you must either delete or rename the palette in Windows. You can't delete a palette from the Docker.

button ,AL(\PRC Working with the onscreen Color Palette;', 0, "Defaultoverview",) [Related Topics](#)

Changing the position and size of the on-screen Color Palette

The on-screen Color Palette behaves like a toolbar. You can dock or undock it and change its size.

To undock the on-screen Color Palette

- Drag the gray area (outside the color swatches) of the on-screen Color Palette away from the edge of the application window.

To dock the on-screen Color Palette

- Drag the on-screen Color Palette to any edge of the application window.

To specify the number of rows in a docked on-screen Color Palette

1. Right-click the gray area of the on-screen Color Palette, and click Properties.
2. Type a value in the Maximum Number Of Rows While Docked box.

button ,AL(^PRC Working with the onscreen Color Palette;', 0, "Defaultoverview",) Related Topics

Customizing the on-screen Color Palette

Change the appearance and behavior of the on-screen Color Palette to match the way you work. If you have difficulty right-clicking on the gray area of the on-screen Color Palette to access the pop-up menu, then set the right mouse button to display the pop-up menu.

To use large swatches

1. Right-click the gray area of the on-screen Color Palette, and click Properties.
2. Enable the Large Swatches check box.

To display a "No Color" color swatch

1. Right-click the gray area of the on-screen Color Palette, and click Properties.
2. Enable the Show "No Color" Well check box.

To change the behavior of the right mouse button

1. Right-click the gray area of the on-screen Color Palette, and click Properties.
2. Click one of the following:
 - the Display Pop-Up Menu button
 - the Set Outline Color button

button ,AL(PRC Working with the onscreen Color Palette;', 0,"Defaultoverview",) [Related Topics](#)

Customizing color palettes

Customizing color palettes

Custom color palettes are collections of colors saved as a color palette file (.cpl file extension). These palettes can contain both spot colors and colors created using any color model. This product includes many previously created custom palettes or you can create new palettes from scratch. Custom palettes are useful when you often use the same colors or when you want to work with a set of colors that all look good together.

button ,AL(OVR Working with color;', 0,"Defaultoverview",) [Related Topics](#)

Editing an existing custom palette

Palettes that are currently loaded appear in the Palette list box. It is possible for several custom palettes to be loaded at once but only one palette can be displayed in the on-screen Color Palette at a time.

To open an existing custom palette

1. Click Tools, Palette Editor.
2. Click the Open button.
3. Specify a folder and palette filename.

To edit a palette that is currently loaded

1. Click Tools, Palette Editor.
2. Choose the palette from the Palette list box.

button „AL(‘PRC Customizing color palettes;’,0,“Defaultoverview”,) [Related Topics](#)

Creating a custom palette

When you create a custom palette, the palette starts out empty and ready for you to choose the colors you want to include in it. However, you can create a custom palette that includes colors by creating a palette that contains all the colors in a selection or all the colors in the current document.

To create a palette

1. Click Tools, Palette Editor.
2. Click the New button.
3. Specify a folder and palette filename.
4. If you want to include a description of the palette, type a description in the Description box.

To create a palette from a selection

1. Click Tools, New Palette From Selection.
2. Specify a folder and palette filename.
3. If you want to include a description of the palette, type a description in the Description box.

To create a new palette from the current document

1. Click Tools, New Palette From Document.
2. Specify a folder and palette filename.
3. If you want to include a description of the palette, type a description in the Description box.

button ,AL(\PRC Customizing color palettes;',0,"Defaultoverview",) [Related Topics](#)

Saving a custom palette

If you don't save a custom palette before you exit the palette editor, your changes will be lost.

To save a palette

1. Click Tools, Palette Editor.
2. Click the Save button.

To save a palette with a new filename

1. Click Tools, Palette Editor.
2. Click the Save As button.
3. Specify a folder and palette filename.

button ,AL(^PRC Customizing color palettes;',0,"Defaultoverview",) [Related Topics](#)

Changing the colors in a custom palette

The methods for choosing colors in the Palette Editor are identical to the methods available in the Uniform Fill dialog box. See ["Choosing colors"](#) for information about choosing a color.

To add a color to a custom palette

1. Click Tools, Palette Editor.
2. Choose a color in the color selection area.
3. Click a color swatch in the palette area to specify the position of the new color.
The color is added in the position before the selected color swatch.
4. Click the Add button.

To add multiple colors to a custom palette

1. Click Tools, Palette Editor.
2. In the color selection area, hold down SHIFT and click the color swatches that you want to add to the palette.
You can only add multiple colors when you choose colors using the color blend grid, color harmonies, fixed color palettes, or other custom palettes. You can only select groups of colors that appear consecutively.
3. Follow steps 3 and 4 from the previous procedure.

Tips

- If the current on-screen Color Palette is a custom color palette, then you can add a color to the that palette from the Uniform Fill and Outline Color dialog boxes by clicking the Add To Palette button. The color is placed at the end of the palette.
- From the Uniform Fill and Outline Color dialog boxes, you can add all the colors in a blended colors grid or a color harmonies grid to the current on-screen Color Palette. Add the entire grid by clicking the Options button and clicking Add All Grid Colors To Palette. The colors are placed at the end of the palette.

To replace a color in a custom palette

1. Follow steps 1 to 3 from the "To add a color to a custom palette" procedure.
2. Click the Replace button.

To remove a color from a custom palette

1. Click Tools, Palette Editor.
2. Click the color swatch in the palette area that you want to remove.
3. Click the Remove button.

To remove multiple colors from a custom palette

1. Click Tools, Palette Editor.
2. In the color selection area, hold down SHIFT and click the color swatches that you want to remove from the palette.
You can only select groups of colors that appear consecutively.
3. Click the Remove button.

Note

- The Sort and Remove buttons are disabled when you use User Defined inks. These buttons are disabled because User Defined inks are referenced based on their position in the palette rather than by the colors themselves.

Tips

- If you want to know if a color similar to the one you have selected in the color selection area is already in the custom palette, click the Find Closest button. This button finds the color in the current custom palette that is closest to the color you have selected.
- Click the Reset button to return the palette to the state it was in when you began making changes.
- You can change the order of colors in a custom color palette by clicking the Sort button and clicking an option. You can also move individual colors by dragging them to a new position in the palette area.

button ,AL(PRC Customizing color palettes;', 0, "Defaultoverview",) [Related Topics](#)

Naming colors in a custom palette

Naming colors helps you to keep track of the colors in a custom palette.

To name a color

1. Click Tools, Palette Editor.
2. Choose a color in the palette area.
3. Type a name in Name box.

To display or hide the names of the colors in a custom palette

1. Click Tools, Palette Editor.
2. Right-click, and enable or disable Show Color Names.

button ,AL('PRC Customizing color palettes;', 0, "Defaultoverview",) [Related Topics](#)

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 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",) [Related Topics](#)

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 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",) [Related Topics](#)

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 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

Reference

Using Digimarc Digital Watermarking

Using Digimarc digital watermarking

CorelDRAW and Corel PHOTO-PAINT include PictureMarc from Digimarc, which allows you to embed and read digital watermarks in your image. These watermarks allow you to embed information which communicates your copyrights and authorship. The watermarks are imperceptible, apparent to the computer, but not to the viewer of an image, providing a persistent identity which travels with the image wherever it goes.

A Digimarc watermark carries a unique Creator Id, and image attributes. A Creator ID is assigned when you subscribe to Digimarc's on-line service. You provide a complete set of contact details, including your name, phone number, address, e-mail and web addresses, and specialty. This is uniquely associated with your creator id.

A Digimarc watermark is actually a small amount of random noise added to the luminance component of the pixels in your image. At high magnification, you might notice seemingly random changes in brightness of a pixel. This change is not enough to harm the visual integrity of your image, but carries information which survives normal edits and even printing and scanning.

Digimarc watermarks do not prevent someone from using your images or infringing on your copyright. But they do communicate that you are claiming your copyrights, and provide a mechanism for interested parties to contact you about the image or one like it.

Whenever someone opens or scans a watermarked image into CorelDRAW 7 or Corel PHOTO-PAINT 7, it is automatically checked for a watermark. If one is present, a copyright symbol is added to the title bar, communicating to the viewer that someone has embedded information in the image. From there, the viewer can read the watermark, where they discover your Creator Id. By clicking the Web Lookup button in the read dialog, or calling Digimarc's fax-back service, the viewer has direct access to your contact details.

To find out more about Digimarc and PictureMarc, go to <http://www.digimarc.com>.

To embed a watermark

1. In Corel PHOTO-PAINT click Effects, Digimarc, Embed watermark; in CorelDRAW click Bitmaps, Plugins, Digimarc, Embed watermark
2. If you have not personalized your copy of PictureMarc, click Personalize. In the Personalize dialog, click the Register button, or call the Digimarc phone number to subscribe to MarcCentre, and get your unique Creator Id. Enter this Id in the Creator Id field, following the instructions on the registration form, and click OK.
3. Select the Type of Use attribute (Restricted Use or Royalty Free), and set or unset the Adult Content attribute.
Note: This is for communication only, and does not affect display of the image.
4. Set the watermark intensity. This determines how strongly the watermark is placed in the image. The higher the intensity, the more visible the watermark will be, and the more edits and transformations it will survive. Likewise, the lower the intensity, the less visible the watermark will be, and the less it will survive. The default setting is 2, and is suitable for most applications.
5. Click OK to embed the watermark.

button ,ALC PRC Using Digimarc Digital Watermarking;',0,"Defaultoverview"), [Related Topics](#)

To read a watermark

1. In Corel PHOTO-PAINT click Effects, Digimarc, Read watermark; in CorelDRAW click Bitmaps, Plugins, Digimarc, Read watermark
2. If a watermark is present, you will see a read results dialog displaying the creator id and image attributes found in the watermark.
3. To find out more about the creator or distributor of the image, either launch a web browser and go to the URL provided; call the Digimarc fax-back service at the number listed; or if you have a Web connection, click the Web Lookup button to go directly to the page of contact details for that Creator Id.

button ,AL(^PRC Using Digimarc Digital Watermarking;', 0,"Defaultoverview".) [Related Topics](#)

Creating special effects

Creating special effects

The special effects tools in CorelDRAW let you alter the appearance of objects by distorting them, adding new elements to them, or by changing their relationship to other objects around them. As with other powerful tools provided by CorelDRAW, you have complete control over the way the special effects tools operate.

Effects can be applied to most objects you create using CorelDRAW and, in some cases, objects you import from other programs. Each effect can be copied between objects or removed as required. You can also clone certain effects so that the cloned versions automatically update when you make changes to the original, master object.

Use special effects to add a distinctive, professional look to your illustrations — even if you're not a professional designer.

button ,AL(^OVR Creating special effects;', 0,"Defaultoverview".) [More Detailed Information](#)

Blending objects

Blending objects

A blend is a special effect that you can apply to any two objects you create using CorelDRAW. When you blend two objects, you create a "progression" composed of the two objects and a series of intermediate objects (stacked one on top of another and offset) along a path between them. These intermediate objects show a smooth transition between the shapes and colors (both outline and fill) of the two original objects. For example, blending a red pentagon and a blue star creates intermediate shapes that follow a transition from pentagon to star, as well as from red to blue.

The Blend effect is one of the most powerful and versatile tools in CorelDRAW. Try using blends to enhance word pictures, create highlights, or to create airbrush effects that define the shapes and shadows of an object.

button ,AL(^OVR Blending objects;', 0,"Defaultoverview".) [More Detailed Information](#)

button ,AL(^OVR Creating special effects;', 0,"Defaultoverview".) [Related Topics](#)

Creating basic blends

Creating basic blends

Blends come in three basic forms. By default, CorelDRAW creates a blend in which the intermediate objects follow a direct, straight-line path between the two original objects. If the original objects have fills applied to them, the intermediate objects show a progression through the spectrum between the two colors. Variations on this straight-line format include rotated intermediate objects and "loop" blends that produce shape progressions between the original objects along an arc.

The second type of blend is a blend along a path. You can blend objects along any path you create, including shapes, lines, and text. The blend can progress over the entire path or just part of it, depending on the effect you want to create. You can also set the blend so that the intermediate objects rotate to match the shape of the path.

The third blend type is a compound blend, which is a blend composed of two or more connected blends. Each component blend in a compound blend shares a start or end object with at least one other component. The result is a chain-like series of blends.

By default, the intermediate objects and colors in a blend progress from the start object (the bottommost of the two selected objects) to the end object (the topmost of the two selected objects).

button ,AL(OVR Blending objects;', 0,"Defaultoverview".) [Related Topics](#)

Blending objects directly

CorelDRAW provides two ways to create straight-line blends: with the Interactive Blend tool and with the Blend Roll-Up. The Interactive Blend tool lets you blend objects by clicking and dragging the mouse. When you use this tool, you can see the outlines of the intermediate objects in the blend before you release the mouse button. This helps you determine if the blend is acceptable prior to completion. The Blend Roll-Up allows you to blend objects by using dialog box controls to set specific variables.

In straight-line blends, the intermediate objects follow a straight-line path between the two original objects. At the same time, these objects show a progression in shape and size between the original objects. By default, outline and fill colors progress on a straight-line path across the Color Wheel. Special fills such as fountain, pattern, and texture fills, show a progression between the objects' fills. The intermediate objects' outlines also show progressions between different thickness and formats.

To create a straight-line blend using the Interactive Blend tool

1. Click the Interactive Blend tool.
2. Drag the end handle of one of the objects you want to blend over the other object you want to blend, and release the mouse button.

The end handle appears after you start dragging the object.

To create a straight-line blend using the Blend Roll-Up

1. Using the Pick tool, select the two objects you want to blend.
2. Click Effects, Blend.
3. Click the Apply button.

button ,AL(\ PRC Creating basic blends;',0,"Defaultoverview".) Related Topics

Blending objects along a path

You can **blend** objects so that the intermediate objects progress along a **path** of any shape. By default, the intermediate objects take on the original objects' horizontal and vertical orientation and are attached to the path at their respective centers of rotation. You can choose to have these objects **rotate** according to the shape of the path and to have the blend cover the entire path.

You can blend along any path you create using CorelDRAW, including text, symbols, shapes, lines, and curves.

To blend two objects along a path using the Interactive Blend tool

1. Click the **Interactive Blend tool**.
2. Drag the end handle of one of the objects you want to blend over the other object you want to blend, and release the mouse button.

The end handle appears after you start **dragging** the object. This creates a straight-line blend between the two objects.

3. Right-click the blend, and drag it over the path.
4. Release the mouse button, and click **Fit Blend To Path**.

To blend two objects along a path using the Blend Roll-Up

1. Using the **Pick tool**, select the objects you want to blend.
2. Click **Effects, Blend**.
3. Click the **Steps** tab.
4. Click the **Apply** button.

This creates a straight-line blend with the default number of steps between the two objects.

5. Click the **Path** button, then choose **New Path**.
6. Using the curved pointer that appears, select the path along which you want the blend to follow.
7. Enable the **Blend Along Full Path** check box to stretch the blend along the entire path.
8. Enable the **Rotate All Objects** check box to rotate the blend's intermediate objects so that they match the shape of the blend path.
9. Click the **Apply** button.

To blend two objects along a freehand path

1. Click the **Interactive Blend tool**.
2. Hold down **ALT** and draw a freehand path from one of the objects you want to blend to the other object you want to blend, then release the mouse button.

After you draw the freehand path from one object to the other, the end handles, the acceleration sliders, and the outlines of the intermediate objects appear.

Tip

- If you blend the objects using the Interactive Blend tool, you can still have the intermediate objects follow the entire path or rotate to match the shape of the path. To do so, select the blend, then follow steps 2 and 3 and 7 to 9 in the procedure "To blend two objects along a path using the Blend Roll-Up."

button ,AL(PRC Creating basic blends;',0,"Defaultoverview",) [Related Topics](#)

Creating a compound blend

Adding one or more objects to an existing blend creates a compound blend. To create a compound blend, you need two components: an existing blend and an additional object you've created using CoreDRAW. Next, you need to decide how you want to connect the existing blend and its new addition. You can connect at the existing blend's start or end object but not at one of its intermediate objects. The object where you connect is shared between the two branches of the compound blend but maintains its relationship (that is, start or end object) with both.

You'll probably find it helpful to experiment with the effects of compound blends. For example, try to create blends that appear to bend around corners. Or, create a complex compound blend using blends along many different paths. Use compound blends to create interesting variations on basic blends.

To create a compound blend using the Interactive Blend tool

1. Click the Interactive Blend tool.
2. Drag the end handle of the object you want to add to an existing blend over that blend's start or end object (depending on how you want to blend the objects), and release the mouse button.

The end handle appears after you start dragging the object. When you drag over the start or end object, the cursor will display a horizontal arrow to indicate that blending can occur. If the cursor is not positioned over the object, blending can't occur.

To create a compound blend using the Blend Roll-Up

1. Using the Pick tool, select the object you want to add to an existing blend.
2. Hold down SHIFT, and select the existing blend's start or end object (depending on how you want to blend the objects).

The object you select in the blend can't be an intermediate object; it must be a start or end object.

3. Click Effects, Blend.
4. Click the Apply button.

button ,AL(^ PRC Creating basic blends;',0,"Defaultoverview",) Related Topics

Copying and cloning blends

The Copy Blend From and Clone Blend From commands provide quick ways to create blends. The Copy Blend From command lets you copy a blend's settings to two selected objects. These objects take on all blend-related settings; their outline and fill attributes remain unaffected. The two blends have no connection and can be edited independently.

The Clone Blend From command also copies blend attributes to two selected objects. The selected objects take on all blend-related settings, while their outline and fill settings remain unaffected. With clones, however, changes made to the original blend (the "master") afterwards are also applied to the clone. In addition, you can't edit the cloned blend's settings using the Blend Roll-Up; any changes must be made to the master object.

To copy a blend

1. Using the Pick tool, select the two objects to which you want to copy a blend.
2. Click Effects, Copy, Blend From.
3. Using the horizontal pointer that appears, select the blend you want to copy.

CorelDRAW automatically blends the objects you selected in step 1.

To clone a blend

1. Using the Pick tool, select the two objects to which you want to clone a blend.
2. Click Effects, Clone, Blend From.
3. Using the horizontal pointer that appears, select the blend you want to clone.

CorelDRAW automatically blends the objects you selected in step 1.

button ,AL(PRC Creating basic blends;',0,"Defaultoverview".) [Related Topics](#)

Setting basic blend attributes

Setting basic blend attributes

Once you've learned how to create a basic blend, you'll probably want to start experimenting with the attributes that control a blend's fundamental appearance. For example, you can change the number, rotation, and color of a blend's intermediate objects. Or, you can "accelerate" a blend to tip the balance of its color and shape progressions toward its start or end object. If you're blending objects along a path, you can experiment with precise object spacing and loop effects. You can also control how the intermediate objects progress by mapping nodes on the start and end objects.

You'll find tools to set all of these attributes on the Property Bar and in the Blend Roll-Up.

button ,AL(OVR Blending objects;', 0,"Defaultoverview",) [Related Topics](#)

Selecting blends

Selecting blends and their components is a little different from selecting other objects. Learn the following procedures to make editing blends even easier.

To select an entire blend

- Select any of the blend's intermediate objects with the Pick tool.

To select a component in a compound blend

- Hold down CTRL and select any of the component's intermediate objects with the Pick tool.

To select a blend's start or end object

- Select the object with the Pick tool.

button ,AL(^PRC Setting basic blend attributes;',0,"Defaultoverview",) Related Topics

Setting the distance between intermediate objects in a blend

There are two ways to control the distance between intermediate objects in a blend. The first way is to set the number of steps in the blend. You can set any number between 1 and 999. Higher numbers result in closer spacing of the intermediate objects. You can specify the number of steps for any type of blend.

The second method of setting the distance between intermediate objects, called fixed spacing, is available only for objects that are blended along a path. Fixed spacing involves specifying a precise distance between the blend's intermediate objects. You can set spacing values from 0.01 to 10 inches (or the equivalent in other units of measurement).

To set the number of steps in a blend

1. Select a blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Steps tab.
4. Enable the Number Of Steps button.
5. Type the number of steps, or intermediate objects, you want in the Steps box.
6. Click the Apply button.

To set precise spacing of intermediate objects in a blend

1. Follow steps 1 to 3 from the previous procedure.
2. Enable the Fixed Spacing button.
This button is only available for objects that are blended along a path.
3. Type a separation value (based on the unit of measurement displayed) in the box provided.
4. Click the Apply button.

To set the spacing of intermediate objects using the Property Bar

1. Select a blend with the Pick tool.
2. Type a value in the top portion of the Number Of Steps Or Offset Between Shapes box as required.
3. Press ENTER.

button ,AL(PRC Setting basic blend attributes;',0,"Defaultoverview".) [Related Topics](#)

Setting the rotation of intermediate objects in a blend

The Blend Roll-Up and Property Bar provide controls for rotating a blend's intermediate objects as they progress between the start and end objects. By default, the objects rotate counterclockwise around their own centers of rotation. If you enable the Loop option, the objects rotate around a point halfway between the start and end objects' centers of rotation. You can enter degree values between -360 and 360. Negative numbers rotate the objects clockwise.

For example, entering a rotation value of 180 means that the intermediate objects rotate 180 degrees through the progression from the start object to the end object. If you then enable the Loop option, the shapes also rotate to form an arc.

As with any CorelDRAW tools, try experimenting with the rotation settings to determine what effect you want to create.

To set the rotation of intermediate objects using the Property Bar

1. Select a blend with the Pick tool.
2. Type the degree to which you want to rotate the intermediate objects in the Blend Direction box.
3. Press ENTER.
4. Click the Loop button to rotate the intermediate objects around a point halfway between the start and end objects' centers of rotation.

To set the rotation of intermediate objects using the Blend Roll-Up

1. Select a blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Steps tab.
4. Type the number of degrees you want to rotate the intermediate objects in the Rotate box.
5. Enable the Loop check box to rotate the intermediate objects around a point halfway between the start and end objects' centers of rotation.
6. Click the Apply button.

Note

- The rotation controls in the Blend Roll-Up and on the Property Bar are not applicable to blends that are fit to a path.

button „ALC PRC Setting basic blend attributes;’, 0, "Defaultoverview".) Related Topics

Setting color attributes for intermediate objects in a blend

You can set the way outline and fill colors progress between the start and end objects in any blend. CorelDRAW provides three options, each of which produces a distinctive color progression. You can choose a straight, clockwise, or counterclockwise path through the color spectrum, using the buttons on the left side of the Color Wheel page in the Blend Roll-Up.

You can set the color progression for any blend that uses uniform or fountain fills. You can't create color progressions using bitmap, texture, vector pattern, PostScript, or transparent fills.

To set the color progression for intermediate objects using the Property Bar

1. Select a blend with the Pick tool.
2. Click one of the following buttons to indicate the type of color progression you want:
 - Direct Blend
 - Clockwise Blend
 - Counterclockwise Blend

To set the color progression for intermediate objects using the Blend Roll-Up

1. Select a blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Color Wheel tab.
4. Click one of the following buttons to indicate the type of color progression you want:
 - Direct
 - Clockwise
 - Counterclockwise
5. Click the Apply button.

button ,AL(^PRC Setting basic blend attributes;',0,"Defaultoverview",.) Related Topics

Accelerating the intermediate objects, fills, and outlines in a blend

In a basic [blend](#), the intermediate objects are spaced evenly as they progress between the start and end objects. Similarly, the intermediate colors progress evenly between these objects. The [Blend Roll-Up](#), [Property Bar](#), and [Drawing Window](#) provide controls that let you change these progressions so that they appear to "accelerate" toward the start or end object. When you accelerate objects in one direction, for example, they get closer together as they progress in that direction. Color acceleration operates similarly, moving more quickly through the color spectrum as it progresses.

To accelerate intermediate objects and colors using the Blend Roll-Up

1. Select a blend with the [Pick tool](#).
2. Click [Effects, Blend](#).
3. Click the [Acceleration tab](#).
4. Move the [Accelerate Objects](#) slider to set the direction and rate of object acceleration.
Move the slider to the left to accelerate objects toward the start object or to the right to accelerate objects toward the end object. Acceleration increases as you move the slider further in either direction. The 0 setting results in no acceleration in either direction.
5. Move the [Accelerate Fills/Outlines](#) slider to set the direction and rate of color acceleration.
6. Click the [Apply](#) button.

To accelerate intermediate objects and colors using the Property Bar

1. Select a blend with the [Pick tool](#).
2. Move the [Blend Object Acceleration slider](#) to set the direction and rate of object acceleration.
3. Move the [Blend Color Acceleration slider](#) to set the direction and rate of color acceleration.

To accelerate intermediate objects and colors using controls in the Drawing Window

1. Using the [Interactive Blend tool](#), select the blend that contains the objects and colors you want to accelerate.
Two sliders appear on the blend that allow you to adjust the object and color acceleration.
2. Move the sliders to set the direction and rate of object and color acceleration.

Tips

- You can link the rates of object and color acceleration so that you only have to adjust one setting to make both settings the same. You do this by enabling the [Link Accelerations check box](#) in the [Blend Roll-Up](#), or by clicking the [Link Blend Accelerations button](#) on the [Property Bar](#). You can also link and unlink the object and color acceleration rates by double-clicking the sliders directly on the blend.
- You can also control whether object size is accelerated at the same time as objects or colors. You do this by enabling the [Apply To Sizing check box](#) in the [Blend Roll-Up](#) or by clicking the [Accelerate Sizing for Blend button](#) on the [Property Bar](#).

button ,AL(^ PRC Setting basic blend attributes;',0,"Defaultoverview".) [Related Topics](#)

Mapping nodes to set the progression of objects in a blend

Each time you blend two objects, CorelDRAW searches for the first node on the start and end objects and maps them to each other to create the intermediate objects. This may or may not give you the results you want.

By mapping nodes, you control the way the start object is transformed into the end object. As a result, you have greater control over the appearance of the intermediate blend objects. The Map Nodes option lets you specify the nodes you want CorelDRAW to treat as the start and end objects' first nodes.

To change a blend's appearance by mapping nodes

1. Select a blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Miscellaneous Options tab.
4. Click the Map Nodes button.
5. Using the curved pointer that appears, select the two nodes you want to map.

Nodes are indicated by hollow, black squares on the start and end objects. The nodes on the end object appear only after you click a node on the start object.

6. Click the Apply button.

Tip

- You can also open a drop-down Miscellaneous Options list by clicking the Miscellaneous Options Page button on the Property Bar.

button ,AL(\PRC Setting basic blend attributes;',0,"Defaultoverview".) Related Topics

Editing blends

Editing blends

In addition to tools for creating basic blends and setting their attributes, the Blend Roll-Up and the Effects menu provide a full set of advanced blend editing tools. These tools make it easy to adjust any blend's basic properties, so that you can create more diverse effects. You can change a blend's properties by:

- changing its start or end object
- splitting it to create a compound blend
- fusing it (if it's a split or compound blend) so that it becomes a single blend
- reversing its direction
- changing the path it uses or removing it from the path altogether
- separating it so that you can experiment with its basic components
- clearing the blend effect so that only the original objects remain

button ,AL(OVR Blending objects;', 0,"Defaultoverview",) Related Topics

Identifying the start and end objects in a blend

The Show Start and Show End commands help you identify the selected blend's start and end objects. When you click either command, CorelDRAW automatically selects the appropriate object. If you need to, you can edit the object using the CorelDRAW tools and features. For example, you can apply a new outline or fill or resize the object. The blend automatically incorporates any changes you make.

To identify the start object in a blend

1. Select a blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Start Object button, then click Show Start.

To identify the end object in a blend

1. Follow steps 1 and 2 from the previous procedure.
2. Click the End Object button, then click Show End.

button ,AL(^PRC Editing blends;',0,"Defaultoverview",) Related Topics

Changing the start and end objects in a blend

The New Start and New End commands let you change a blend's start or end object without having to reblend. Instead of losing the settings you've made, you just click the appropriate command, then select a new start or end object. When you apply your change, CorelDRAW automatically redirects the blend, using the same settings as the original blend.

To change a blend's start object

1. Select a blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Start Object button, then choose New Start.
4. Using the horizontal pointer that appears, click the new start object.
5. Click the Apply button.

Note

- The new start object must be layered behind the selected blend's end object.

To change a blend's end object

1. Follow steps 1 and 2 from the previous procedure.
2. Click the End Object button, then choose New End.
3. Using the horizontal pointer that appears, click the new end object.
4. Click the Apply button.

Note

- The new end object must be layered in front of the selected blend's start object.

button ,AL(^PRC Editing blends;',0,"Defaultoverview",) Related Topics

Splitting a blend

By splitting a blend, you create a compound blend that is composed of two component blends. The object you use to split the original blend becomes the start object in one component blend and the end object in the other. Editing this object — for example, moving or resizing it changes the appearance of both component blends.

For a better understanding of how compound blends work, try moving the object at which you split the original blend. Notice how the blend's appearance changes when you do this.

To split a blend

1. Select a blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Miscellaneous Options tab.
4. Click the Split button.
5. Using the curved pointer that appears, click the intermediate object at which you want to split the blend.
6. Edit the intermediate object as desired.

The blends automatically incorporate your changes.

After you split a blend, you can select one of the component blends and make changes that won't affect the other component(s). For example, you can specify a different number of steps or blend along a path. To select a blend that is part of a compound blend, hold down CTRL and click any of its intermediate objects.

Note

- You can't split a blend using the intermediate object that is immediately adjacent to the start or end object.

button ,AL(^PRC Editing blends;', 0, "Defaultoverview",) Related Topics

Fusing a split blend

The Fuse Start and Fuse End commands allow you to recombine split or compound blends. The terms "start" and "end" refer to the object the two component blends share—the object at which you split the original blend. This object ends one blend (the one that ends with the object on top) and starts another (the blend that starts with the object on the bottom). When you fuse the blend, it reforms between the original start and end objects.

To fuse the start or end objects in a split or compound blend

1. Hold down CTRL and select one of the blend's components with the Pick tool.
2. Click Effects, Blend.
3. Click the Miscellaneous Options tab.
4. Click the Fuse Start or the Fuse End button.

If the selected blend and at least two of the compound blend's components share the same start or end object, a curved pointer appears. Use this pointer to click an intermediate object in the component blend you want to fuse.

button ,AL(PRC Editing blends;', 0, "Defaultoverview",) Related Topics

Reversing the direction of a blend

Normally, blends progress from the start object to the end object—that is, from the object on the bottom to the object on top. The Reverse Order command lets you change the direction of a blend so that it progresses from the end object to the start object.

To reverse the direction of a blend

1. Select a blend with the Pick tool.
2. Click Arrange, Order, Reverse Order.

button ,AL(^PRC Editing blends;',0,"Defaultoverview",) Related Topics

Editing the blend path

The Show Path command helps you identify the path along which objects are blended. When you click the command, CorelDRAW automatically selects the path. You can then edit the path using the CorelDRAW tools and features. For example, you can use the Shape tool to change the path's shape or use the Color Palette to change its color. The blend reforms instantly to reflect any changes you make.

The New Path command makes it easy to apply a blend to a new path. The blend retains all of its settings as it follows the shape of the new path.

To show the blend path

1. Select a blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Path button, then click Show Path.

To edit the blend path

1. Follow steps 1 to 3 from the previous procedure.
2. Edit the path using the path editing tools — for example, the Shape tool and the tools in the Outline flyout.

To blend along a new path

1. Select a blend with the Pick tool.
2. Click Effects, Blend.
3. Click the Path button, then click New Path.
4. Using the curved pointer that appears, select the path to which you want to apply the blend.
5. Click the Apply button.

Note

- The new path to which you want to apply the selected blend must already be drawn.

button „AL(PRC Editing blends;', 0, "Defaultoverview",) Related Topics

Removing a blend from a path

The Detach From Path command separates a blend from its path. The start and end objects remain stationary, and the intermediate objects revert to their original, straight-line path.

To remove a blend from a path

1. Select a blend with the Pick tool.

Hold down CTRL if you want to select a blend that is part of a compound blend.

2. Click Effects, Blend.
3. Click the Path button, then click Detach From Path.

button ,AL(^PRC Editing blends;',0,"Defaultoverview",) Related Topics

Separating and clearing blends

The Separate command lets you break a blend into four possible components: the start object, the end object, the intermediate objects, and the path if the objects were blended along a path. The intermediate objects form a group that can be ungrouped by clicking Arrange, Ungroup.

The Clear Blend command removes the intermediate objects from the selected blend, leaving only the start and end objects and the path (if applicable). These objects are no longer connected.

To separate blended objects

1. Select a blend with the Pick tool.
2. Click Arrange, Separate.

To clear the intermediate shapes in a blend

1. Select a blend with the Pick tool.
2. Click Effects, Clear Blend.

button ,AL(^PRC Editing blends;',0,"Defaultoverview",) Related Topics

Contouring objects

Contouring objects

When you apply contours to an object, you create an effect like that created by contour lines on a topographical map. The Contour feature lets you add a new dimension to an object by adding a series of concentric lines or "steps" that radiate inside or outside its borders. This series (called a "contour group") can contain up to 999 lines separated by any distance from 0.000 to 300.000 inches (or the equivalent in other units of measurement). To help accentuate the impact of adding contour lines, CorelDRAW also lets you add a progression of colors between the original object and the final contour line. This progression can follow a straight, clockwise, or counterclockwise path through the color spectrum.

You can apply contours to any object you create using CorelDRAW, including shapes, lines, and curves. In addition, you'll find that you can create an array of interesting effects by applying contours to Artistic text.

button ,AL(^OVR Creating special effects;', 0,"Defaultoverview",) Related Topics

Contouring to the center of an object

The To Center option adds contour lines that progress to the center of the selected object. CorelDRAW adds these lines based on the size of the object and the value displayed in the Offset box. By changing this value, you can vary the number of contour lines created. No matter what value you set, CorelDRAW will add as many evenly spaced lines as possible, given the size of the original object. The Steps box appears dimmed when contouring to the center of an object.

If you're editing an existing contour, you may find it easiest to apply the To Center option using the Property Bar.

To add contour lines to the center of an object

1. Select an object with the Pick tool.
2. Click Effects, Contour.
3. Click the Steps tab.
4. Enable the To Center button.
5. Leave the default value or type a new value in the Offset box to indicate the space you want between the contour lines.

You can type values from 0.000 to 300.000 inches (or the equivalent in other units of measurement). The valid range depends on the size of the selected object.

6. Click the Apply button.

To apply the To Center option to a contoured object using the Property Bar

1. Select a contoured object with the Pick tool.
2. Click the To Center button.
3. Type the distance you want between contour lines in the Contour Offset box.
4. Press ENTER.

button ,AL(\ PRC Contouring objects;', 0,"Defaultoverview",) Related Topics

Contouring inside an object

The Inside option adds evenly spaced contour lines inside the selected object. CoreIDRAW adds these lines based on the values in the Offset and Steps boxes. For example, if you set an offset value of 0.1 and a steps value of 3, CoreIDRAW will add three contour lines spaced 0.1 inches apart inside the original object. Although you can add up to 999 steps, the number of steps you set is limited by the offset and the size of the object. If the object is too small to accommodate your settings, CoreIDRAW inserts the maximum number of steps that fit between the object's outline and center.

If you're editing an existing contour, you may find it easiest to apply the Inside option using the Property Bar.

To add contour lines inside an object

1. Select an object with the Pick tool.
2. Click Effects, Contour.
3. Click the Steps tab.
4. Enable the Inside button.
5. Leave the default value or type a new value in the Offset box to indicate the space you want between the contour lines.
You can type a value from 0.000 to 300.000 inches (or the equivalent in other units of measurement). The valid range depends on the size of the selected object.
6. Leave the default value or type a new value in the Steps box to indicate the number of contour lines you want inside the object.
7. Click the Apply button.

To apply the Inside option to a contoured object using the Property Bar

1. Select a contoured object with the Pick tool.
2. Click the Inside button.
3. Type the number of contour lines you want in the Contour Steps box.
4. Type the distance you want between contour lines in the Contour Offset box.
5. Press ENTER.

button ,ALC PRC Contouring objects;', 0,"Defaultoverview",) Related Topics

Contouring outside an object

The Outside option adds contour lines outside the selected object. CorelDRAW adds these lines based on the values in the Offset and Steps boxes. For example, if you set an offset value of 0.25 and a steps value of 8, CorelDRAW will add eight contour lines spaced 0.25 inches apart outside the original object.

If you're editing an existing contour, you may find it easiest to apply the Outside option using the Property Bar.

To add contour lines outside an object

1. Select an object with the Pick tool.
2. Click Effects, Contour.
3. Click the Steps tab.
4. Enable the Outside button.
5. Leave the default value or type a new value in the Offset box to indicate the space you want between contour lines.
You can specify offset values from 0.000 to 300.000 inches (or the equivalent in other units of measurement).
6. Leave the default value or type a new value in the Steps box to indicate the number of contour lines you want outside the object.
You can add up to 999 contour lines.
7. Click the Apply button.

To apply the Outside option to a contoured object using the Property Bar

1. Select a contoured object with the Pick tool.
2. Click the Outside button.
3. Type the number of contour lines you want in the Contour Steps box.
4. Type the distance you want between contour lines in the Contour Offset box.
5. Press ENTER.

button ,AL(^PRC Contouring objects;',0,"Defaultoverview",) Related Topics

Setting color progressions in a contoured object

The Contour Roll-Up and the Property Bar provide controls for changing the color scheme of any contoured object. The Outline and Fill color pickers control the colors of the contour shape that is furthest from the original object. The three arrow buttons control how the outline and fill colors progress through the contour. You can use these buttons to select a straight, clockwise, or counterclockwise path through the color spectrum.

You can change the outline and fill colors of the original object just as you would with any other object you create using CorelDRAW. See "[Filling Objects](#)" or "[Outlining objects](#)" for more information.

To set color progressions using the Contour Roll-Up

1. Select a contoured object with the [Pick tool](#).
2. Click Effects, Contour.
3. Click the [Color Wheel tab](#).
4. Click the [Outline color picker](#), then click the color you want at the end of the outline progression.
5. Click the [Fill color picker](#), then click the color you want at the end of the fill progression.
If the original object has a fountain fill, a second color picker appears. Use this control to have a fountain fill at the end of the fill progression.
6. Click one of the following buttons to indicate how you want the outline and fill colors to progress through the color spectrum:
 - [Direct](#)
 - [Clockwise](#)
 - [Counterclockwise](#)The black line on the Color Wheel shows the selected path.
7. Click the Apply button.

To set color progressions using the Property Bar

1. Select a contoured object with the Pick tool.
2. Click the [Outline Color picker](#), then click the color you want at the end of the outline progression.
3. Click the [Fill Color picker](#), then click the color you want at the end of the fill progression.
If the original object has a fountain fill, a second color picker appears. Use this control to have a fountain fill at the end of the fill progression.
4. Click one of the following buttons to indicate how you want the outline and fill colors to progress through the color spectrum:
 - [Linear Contour Colors](#)
 - [Clockwise Contour Colors](#)
 - [Counterclockwise Contour Colors](#)

button ,AL(^ PRC Contouring objects;', 0,"Defaultoverview".) [Related Topics](#)

Editing a contoured object

When you apply contour lines to an object, the object becomes attached to these lines. In this state, all changes you make to the original object — for example, reshaping with the Shape tool or changing fill colors also affect the contour lines. The Separate command allows you to separate the original object from its contour lines. You can then make changes to the original object without altering the contour lines.

If you use the Separate command on a contoured object, you are left with two units: the original object and its contour lines. Use the Ungroup command to turn the lines into a series of individual objects. You can then edit each object separately.

To separate an object from its contour lines

1. Select a contoured object with the Pick tool.
2. Click Arrange, Separate.

The contoured object is now two units: the original object and the group of contour lines.

To ungroup the contour lines

1. Follow steps 1 to 2 from the previous procedure.
2. Select the contour lines with the Pick tool.
3. Click Arrange, Ungroup.

Tip

- You can also ungroup contour lines by clicking the Ungroup button on the Property Bar.

button ,AL(^PRC Contouring objects;', 0,"Defaultoverview".) Related Topics

Copying and cloning contours

The Copy Contour From and Clone Contour From commands provide quick ways to create contours. The Copy Contour From command lets you copy a contoured object's settings to another object. The object takes on all contour-related settings; its outline and fill attributes remain unaffected. The two objects have no connection and can be edited independently.

The Clone Contour From command also copies contour attributes to the selected object. The selected object takes on all contour-related settings, while its outline and fill settings remain unaffected. With clones, however, changes made to the original contour (the "master") afterwards are also applied to the contour. In addition, you can't edit the clone's contour settings; any changes must be made to the master object.

To copy a contour

1. Using the Pick tool, select the object to which you want to copy the contour.
2. Click Effects, Copy, Contour From.
3. Using the horizontal pointer that appears, select the contour you want to copy.
CorelDRAW automatically contours the object you selected in step 1.

To clone a contour

1. Using the Pick tool, select the object to which you want to clone the contour.
2. Click Effects, Clone, Contour From.
3. Using the horizontal pointer that appears, select the contour you want to clone.
CorelDRAW automatically contours the object you selected in step 1.

button ,AL(^PRC Contouring objects;',0,"Defaultoverview".) Related Topics

Distorting objects

Distorting objects

You can quickly alter the appearance of objects in CorelDRAW by using the Interactive Distortion tool. The Interactive Distortion tool provides access to additional Property Bar controls that let you create a wide variety of interesting effects. There are three types of distortion from which you can choose: Push And Pull, Zipper, and Twister. You can alter the appearance of an object by applying a single distortion effect, or you can apply multiple distortions to create a more interesting appearance. In addition, you can define the center of the distortion effect by dragging the diamond-shaped reposition handle with the mouse. The reposition handle is part of the vector controls that let you alter the appearance of a distortion in the Drawing Window. If you're not satisfied with a particular distortion, you can select the distorted object with the Interactive Distortion tool and edit the distortion properties.

You can apply each type of distortion effect to any object you create using CorelDRAW, including shapes, lines, curves, and Artistic text. Try experimenting with the various distortion modes to see what kind of interesting effects you can apply to your objects.

button ,AL(^OVR Creating special effects;', 0, "Defaultoverview",) Related Topics

Distorting objects using the Push And Pull tool

You can apply a Push or Pull distortion to any object you create in CorelDRAW. The Push distortion pushes the nodes of the object you're distorting away from the center of the distortion. The Pull distortion pulls the nodes of the object you're distorting towards the center of the distortion. You can also move the center of the distortion by dragging the reposition handle with the mouse. You can use the Push And Pull tool to generate a wide variety of interesting effects quickly.

To apply a Push distortion

1. Open the Interactive Tools flyout, and click the Interactive Distortion tool.
2. Enable the Push And Pull Distortion button on the Property Bar.
The button is enabled when it appears pressed.
3. Select the object to which you want to apply the distortion, and drag the mouse to the right to determine the amount of Push distortion you want to apply.
The point at which you click the object determines the center of the distortion.

To apply a Pull distortion

1. Follow steps 1 and 2 from the previous procedure.
2. Select the object to which you want to apply the distortion, and drag the mouse to the left to determine the amount of Pull distortion you want to apply.
The point at which you click the object determines the center of the distortion.

Tip

- You can also determine the amount of Push And Pull distortion by typing a value in the Push And Pull Distortion Amplitude box on the Property Bar. You can type values from -200 to 200. Values in the -200 to -1 range apply a Pull distortion, while values in the 1 to 200 range apply a Push distortion.

To move the center of a Push or Pull distortion

1. Using the Interactive Distortion tool, select the object whose center of distortion you want to move.
The diamond-shaped reposition handle determines the center of the distortion.
2. Ensure that the Push And Pull Distortion button is enabled on the Property Bar.
The button is enabled when it appears pressed.
3. Drag the reposition handle to a new location.
The distortion updates as you drag the reposition handle.

To center a reposition handle

1. Using the Interactive Distortion tool, select the object whose reposition handle you want to center.
2. Ensure that the Push And Pull Distortion button is enabled on the Property Bar.
The button is enabled when it appears pressed.
3. Click the Center Distortion button on the Property Bar.

To add a new distortion to an existing distortion

1. Using the Interactive Distortion tool, select the object to which you want to add a new distortion.
2. Ensure that the Push And Pull Distortion button is enabled on the Property Bar.
The button is enabled when it appears pressed.
3. Click the Add New button on the Property Bar.
4. Apply the distortion you want.

button ,AL(^PRC Distorting objects;',0,"Defaultoverview".) Related Topics

Distorting objects using the Zipper tool

You can apply a Zipper distortion to any object you create in CorelDRAW to generate a wide variety of interesting effects quickly. In addition, you can use the controls on the Property Bar to randomize the Zipper distortion, round the points of the zipper, or emphasize the distortion in a specific area of the object.

To apply a Zipper distortion

1. Open the Interactive Tools flyout, and click the Interactive Distortion tool.
2. Enable the Zipper Distortion button on the Property Bar.
The button is enabled when it appears pressed.
3. Select the object to which you want to apply the distortion, and drag the mouse to determine the amplitude of the zipper effect.
The point at which you click the object determines the center of the distortion.
4. In the Drawing Window, move the slider to determine the zipper frequency.

Tips

- You can also determine the amplitude of the zipper effect by typing a value in the Zipper Distortion Amplitude box on the Property Bar. You can type values from 0 to 100. High values produce a more pronounced zipper distortion.
- You can also determine the frequency of the zipper points per segment by typing a value in the Zipper Distortion Frequency box on the Property Bar. You can type values from 0 to 100. High values produce a greater zipper frequency.

To move the center of a Zipper distortion

1. Using the Interactive Distortion tool, select the object whose center of distortion you want to move.
The diamond-shaped reposition handle determines the center of the distortion.
2. Ensure that the Zipper Distortion button is enabled on the Property Bar.
The button is enabled when it appears pressed.
3. Drag the reposition handle to a new location.
The distortion effect updates as you drag the reposition handle.

To center a reposition handle

1. Using the Interactive Distortion tool, select the object whose reposition handle you want to center.
2. Ensure that the Zipper Distortion button is enabled on the Property Bar.
The button is enabled when it appears pressed.
3. Click the Center Distortion button on the Property Bar.

To apply a random Zipper distortion

1. Using the Interactive Distortion tool, select the object to which you want to apply a random Zipper distortion.
2. Ensure that the Zipper Distortion button is enabled on the Property Bar.
The button is enabled when it appears pressed.
3. Enable the Random Distortion button on the Property Bar.

Note

- To return the Zipper distortion to a uniform pattern, disable the Random Distortion button. The button is disabled when it appears not pressed.

To round the points of a Zipper distortion

1. Using the Interactive Distortion tool, select the object whose zipper points you want to round.
2. Ensure that the Zipper Distortion button is enabled on the Property Bar.
The button is enabled when it appears pressed.
3. Enable the Smooth Distortion button on the Property Bar.

Note

- To return to a pointed Zipper distortion, disable the Smooth Distortion button. The button is disabled when it appears not pressed.

To emphasize a Zipper distortion in a specific area of an object

1. Using the Interactive Distortion tool, select the object whose zipper distortion you want to localize.
2. Ensure that the Zipper Distortion button is enabled on the Property Bar.
The button is enabled when it appears pressed.
3. Enable the Local Distortion button on the Property Bar.
4. Drag the reposition handle to the area of the object where you want the zipper distortion to be more pronounced.

To add a new distortion to an existing distortion

1. Using the Interactive Distortion tool, select the object to which you want to add a new distortion effect.
2. Ensure that the Zipper Distortion button is enabled on the Property Bar.

- The button is enabled when it appears pressed.
3. Click the Add New button on the Property Bar.
 4. Apply the distortion effect you want.

button ,AL(PRC Distorting objects;', 0, "Defaultoverview".) [Related Topics](#)

Distorting objects using the Twister tool

You can apply a Twister distortion to any object you create in CorelDRAW to generate a wide variety of interesting effects quickly.

To apply a Twister distortion

1. Open the [Interactive Tools flyout](#), and click the [Interactive Distortion tool](#).
2. Enable the [Twister Distortion button](#) on the Property Bar.
The button is enabled when it appears pressed.
3. Select the object to which you want to apply the distortion, and [drag](#) the mouse to the right along the [X-axis](#), and up slightly along the [Y-axis](#) to apply a small amount of distortion.

The point at which you click the object determines the center of the distortion. Notice the Horizontal Line Of Origin that extends from the center of the distortion. This line of origin measures the amount of distortion in degrees you apply to the object as you drag the rotation handle in either a clockwise or counterclockwise direction. After you complete one full rotation (359 degrees), the Number Of Rotations box counts one and the Degrees box resumes counting from zero.

Tips

- You can also determine the amount of [rotation](#) by typing values in the Number Of Rotations and the Degrees boxes on the Property Bar. High values create a more pronounced Twister distortion.
- You can [toggle](#) between a clockwise and counterclockwise rotation by clicking the applicable button on the Property Bar.

To move the center of a Twister distortion

1. Using the Interactive Distortion tool, select the object whose center of distortion you want to move.
The diamond-shaped reposition handle determines the center of the distortion.
2. Ensure that the Twister Distortion button is enabled on the Property Bar.
The button is enabled when it appears pressed.
3. Drag the reposition handle to a new location.
The distortion updates as you drag the reposition handle.

To center a reposition handle

1. Using the Interactive Distortion tool, select the object whose reposition handle you want to center.
2. Ensure that the Twister Distortion button is enabled on the Property Bar.
The button is enabled when it appears pressed.
3. Click the [Center Distortion button](#) on the Property Bar.

To add a new distortion to an existing distortion

1. Using the Interactive Distortion tool, select the object to which you want to add a new distortion.
2. Ensure that the Twister Distortion button is enabled on the Property Bar.
The button is enabled when it appears pressed.
3. Click the Add New button on the Property Bar.
4. Apply the distortion you want.

button ,AL(^PRC Distorting objects;',0,"Defaultoverview".) [Related Topics](#)

Working with envelopes

Working with envelopes

Envelopes provide a powerful and simple way to reshape objects. Like the Shape tool, the Envelope feature lets you change the shape of objects by using the mouse to move nodes and control points. You start by adding an envelope to the object you want to reshape. This envelope is superimposed on the object and appears as a dotted red line with a series of squares at points along its path. These squares represent the envelope's nodes. By dragging the nodes in any direction, you reshape the envelope. In turn, as the envelope changes shape, the associated object automatically reshapes to conform to the envelope. CorelDRAW reshapes the object based on the order and position of the envelope's nodes.

The Envelope Roll-Up has all the tools you need to create and apply envelopes of any shape. Or, if you prefer, you can use the Interactive Envelope tool to quickly create envelopes using the mouse. As you use the Interactive Envelope tool, all the tools you need are accessible on the Property Bar. The most important controls are the buttons that activate each of the four editing modes. These modes control the shape of the envelopes and the objects inside them. Three of these modes — Straight Line, Single Arc, and Double Arc let you drag a node or control point horizontally or vertically to change the shape of one side of the object. The fourth mode Unconstrained lets you drag a node in any direction to make more dramatic changes, like fitting text inside an irregular shape. In addition, the Unconstrained mode shows control points for each node, allowing you to make precise adjustments to get the exact envelope shape you want.

button ,AL(\OVR Creating special effects;', 0,"Defaultoverview",) Related Topics

Applying envelopes

Envelopes make it easy to distort an object's appearance. This distortion is controlled by the shape of the envelope and the properties of its nodes, as well as the mapping mode it uses. As with many of the CorelDRAW special effects tools, it's a good idea to experiment with envelopes until you learn how to create the effects you want.

To reshape an object using the Envelope Roll-Up

1. Select an object with the Pick tool.
2. Click Effects, Envelope.
3. Click the Add New button.

This places an envelope — represented by a dotted box with squares as its nodes on top of the object and selects the Interactive Envelope tool (in the Toolbox).

4. Click one of the following buttons for the editing mode you want:

- Straight Line
- Single Arc
- Double Arc
- Unconstrained

5. In the Drawing Window, drag a node to change the shape of the envelope.

If you're using an editing mode other than Unconstrained, you can hold down CTRL or SHIFT as you drag to move the adjacent node an equal distance in the same or opposite direction, respectively. Hold down CTRL + SHIFT to have all four corner or side nodes (depending on the type you're dragging) move. If you're using Unconstrained editing mode, you can hold down CTRL to limit node movement horizontally or vertically.

6. Repeat steps 4 and 5 until the envelope is the shape you want.

Tips

- Enable the Keep Lines check box if you want to prevent CorelDRAW from changing the object's straight lines to curves when you apply the envelope.
- If you aren't getting the results you want, click the Reset button and choose a new option from the Mapping Mode list box. For more information about mapping modes, see "[Changing the way CorelDRAW fits an object to an envelope.](#)"

To reshape an object using the Interactive Envelope tool

1. Open the Interactive Tools flyout, and click the Interactive Envelope tool.
2. Select the object to which you want to apply an envelope.
3. Click the button on the Property Bar that indicates the editing mode you want.

You can choose Straight Line, Single Arc, Double Arc, or Unconstrained editing mode.

4. Drag a node to change the shape of the envelope.

If you're using an editing mode other than Unconstrained, you can hold down CTRL or SHIFT as you drag to move the adjacent node an equal distance in the same or opposite direction, respectively. Hold down CTRL + SHIFT to have all four corner or side nodes (depending on the type you're dragging) move. If you're using Unconstrained editing mode, you can hold down CTRL to limit node movement horizontally or vertically.

5. Repeat steps 3 and 4 until the envelope is the shape you want.

Note

- CorelDRAW reshapes the selected object after you change the shape of its envelope.

button „AL(‘PRC Working with envelopes;’,0,‘Defaultoverview’,) [Related Topics](#)

Applying preset envelopes

Both the Envelope Roll-Up and the Interactive Envelope tool provide access to a set of predrawn envelopes of various shapes. These shapes include polygons as well as irregular and special shapes like hearts, curves, and arrows. You can also adjust the shape of a preset envelope after you apply it to an object.

To apply a preset envelope using the Envelope Roll-Up

1. Select an object with the Pick tool.
2. Click Effects, Envelope.
3. Click the Add Preset button, then click the envelope shape you want.
4. Enable the Keep Lines check box if you want to prevent CorelDRAW from changing the object's straight lines to curves when you apply the envelope.
5. Click the Apply button to fit the object to its new envelope.

To apply a preset envelope using the Interactive Envelope tool

1. Select an object with the Pick tool.
2. Open the Interactive Tools flyout, and click the Interactive Envelope tool.
3. Click the Add Preset button on the Property Bar, then click the envelope shape you want to apply.

button ,AL(PRC Working with envelopes;', 0,"Defaultoverview",) Related Topics

Creating an envelope from an object

The Create From option lets you use the shape of an object (in the active drawing) to make an envelope. You can then apply this envelope to any object in your drawing. Envelopes can be created from any single closed path object you create using CorelDRAW (including welded objects). You can't create envelopes from imported objects, open paths, combined objects, or grouped objects.

To create an envelope from an object in your drawing

1. Using the Pick tool, select the object to which you want to apply the envelope.
2. Click Effects, Envelope.
3. Click the Eyedropper button.
4. Using the horizontal pointer that appears, select the object you want to use as the basis for the envelope.

CorelDRAW adds an envelope to the object you selected in step 1. This envelope has the same shape and dimensions as the object you selected in step 4.

5. Click the Apply button.

button ,AL(PRC Working with envelopes;',0,"Defaultoverview".) Related Topics

Copying an envelope from one object to another

The Copy Envelope From command lets you copy an envelope from one object and apply it to another object. You can use this command to apply the same envelope effect to several different objects.

To copy an envelope from one object to another

1. Using the Pick tool, select the object to which you want to copy the envelope.
2. Click Effects, Copy, Envelope From.
3. Using the horizontal pointer that appears, select the object that has the envelope you want to copy.
CorelDRAW copies the envelope to the object you selected in step 1.

Note

- If you've applied an effect to the object since you applied the envelope, you won't be able to copy the envelope.

button ,AL(^PRC Working with envelopes;',0,"Defaultoverview".) [Related Topics](#)

Reshaping an envelope

The Interactive Envelope tool lets you make adjustments to the shape of any envelope. However, if you apply other effects after you apply the envelope, you'll have to clear them before reshaping. If you don't clear these effects, you won't be able to select and move any of the envelope's nodes.

To reshape an envelope

1. Using the Interactive Envelope tool, select the object that has the envelope you want to edit.
2. On the Property Bar, click one of the following buttons for the editing mode you want:
 - Straight Line
 - Single Arc
 - Double Arc
 - Unconstrained
3. Drag the nodes (or the nodes' control points) to attain the desired envelope shape.

Tip

- You can also access the editing mode buttons in the Envelope Roll-Up.

To move several envelope nodes at once

1. Using the Interactive Envelope tool, select the object that has the envelope you want to edit.
2. Click the Unconstrained editing mode button on the Property Bar.

You can also access the Unconstrained editing tool in the Envelope Roll-Up.
3. Marquee select the nodes you want to move.
4. Drag any of the selected nodes.

Each of the selected nodes move the same distance and direction as the node you drag.

Notes

- The marquee select works only in Unconstrained editing mode.
- CorelDRAW reshapes the selected object after you reshape its envelope.

button ,AL(^PRC Working with envelopes;',0,"Defaultoverview".) Related Topics

Changing the way CorelDRAW fits an object to an envelope

The options in the Mapping Mode list box let you control the way an envelope alters the appearance of an object. The list box, which is accessible in the Envelope Roll-Up or on the Property Bar, provides four mapping modes: Horizontal, Original, Putty, and Vertical. A fifth mode, Text, appears if you're using the envelope to reshape [Paragraph text](#).

By applying a new mapping mode, you change how CorelDRAW fits the object to the envelope, not the shape of the envelope itself.

Horizontal mode

Stretches the object to fit the basic dimensions of the envelope, then compresses it horizontally to fit the shape of the envelope.

Original mode

Maps the corner handles on the object's selection box to the envelope's corner nodes. The other nodes are mapped linearly along the edge of the object's selection box. The nodes' control points are taken into consideration during mapping.

Putty mode

Maps the corner handles on the object's selection box to the envelope's corner nodes only. The other nodes are ignored. Putty mode produces less exaggerated distortions than Original mode.

Vertical mode

Stretches the object to fit the basic dimensions of the envelope, then compresses it vertically to fit the shape of the envelope.

To change the mapping mode using the Envelope Roll-Up

1. Using the [Pick tool](#), select the object that has the envelope you want to edit.
2. Click Effects, Envelope.
3. Choose a mapping option from the Mapping Mode list box (located over the Keep Lines check box).
4. Click the Apply button.

To change the mapping mode using the Property Bar

1. Using the [Interactive Envelope tool](#), select the object that has the envelope you want to edit.
2. Choose a mapping option from the Mapping Mode list box (located to the right of the Add Preset button).
3. Select the object you selected in step 1.
4. Edit the envelope until it is the shape you want.

CorelDRAW reshapes the object based on the mapping mode you've chosen.

button ,AL(^PRC Working with envelopes;',0,"Defaultoverview".) [Related Topics](#)

Adding and removing envelope nodes

CorelDRAW makes it easy to add or remove envelope nodes using the mouse. Adding nodes to an envelope allows you to make minute adjustments to give the envelope a more complex shape. Removing nodes simplifies the envelope's shape.

You can also add and remove nodes using the Node Edit Roll-Up. See "[Drawing and shaping objects](#)" for more information about using the Node Edit Roll-Up.

To add a node to an envelope

1. Using the [Interactive Envelope tool](#), select the object that has the envelope you want to edit.
2. Click the [Unconstrained](#) editing mode button on the Property Bar.
3. Double-click the envelope where you want to add a node.

Tip

- You can also right-click the envelope where you want to add a node and click Add. Or, you can click the envelope where you want to add a node and click the Plus button (+) on the Property Bar.

To remove a node from an envelope

1. Follow steps 1 and 2 from the previous procedure.
2. Double-click a node to remove it from the envelope.

Tip

- You can also right-click the node you want to remove from the envelope, and click Delete. Or, you can select the node and click the Minus button (-) on the Property Bar.

button ,AL(^PRC Working with envelopes;',0,"Defaultoverview",) [Related Topics](#)

Modifying envelope nodes and segments

Envelope nodes can be modified in much the same way you modify nodes on an object. By changing a node's type, you change the way the envelope segments on either side pass through the node. This changes the shape of the envelope, which in turn changes the effect it has on the object.

As with object segments, envelope segments can be converted from curves to straight lines or from straight lines to curves.

To change an envelope node's type

1. Using the [Interactive Envelope tool](#), select the object that has the envelope you want to edit.
2. Click the [Unconstrained](#) editing mode button on the Property Bar.
You can also access the Unconstrained editing mode button in the Envelope Roll-Up.
3. Click the node you want to change.
4. Click the Cusp, the Smooth, or the Symmet button on the Property Bar.

For more information about cusp, smooth, and symmetrical nodes, see "[Drawing and shaping objects.](#)"

To change an envelope segment to a straight line or curve

1. Using the Interactive Envelope tool, select the segment you want to change.
2. Click the To Line or the To Curve button on the Property Bar.

button ,AL(^ PRC Working with envelopes;',0,"Defaultoverview",) [Related Topics](#)

Removing an envelope

The Clear Envelope command removes envelopes one at a time, starting with the one you applied most recently. If you've applied three envelopes to an object, for example, you'll need to use the command three times to clear them all. If you remove all envelopes applied to an object, you're left with the original object.

Before clearing an envelope, you have to remove any effects that were applied to the object after you applied the envelope.

To remove an envelope

1. Using the Pick tool, select the object that has the envelope you want to remove.
2. Click Effects, Clear Envelope.

Tip

- You can also remove an envelope while you're using the Interactive Envelope tool by clicking the Clear Envelope button on the Property Bar.

button ,AL(^PRC Working with envelopes;', 0,"Defaultoverview".) Related Topics

Extruding objects

Extruding objects

Extruding an object gives it the illusion of depth. To create this effect, CorelDRAW adds extra surfaces to give an object a three-dimensional look. For example, extruding a square creates the illusion of a cube, while extruding an ellipse creates a cylindrical effect. You can extrude any vector graphics you've created using CorelDRAW, including lines, shapes, and text.

button ,AL(OVR Extruding objects;', 0,"Defaultoverview",) [More Detailed Information](#)

button ,AL(OVR Creating special effects;', 0,"Defaultoverview",) [Related Topics](#)

Creating basic extrusions

Creating basic extrusions

The CorelDRAW Extrude feature makes it easy to apply a three-dimensional look to a two-dimensional drawing. When you apply an extrusion to an object, CorelDRAW projects points from the object and joins them to create extruded surfaces. These surfaces are projected toward a vanishing point, adding depth to the original object so that it appears three-dimensional.

When applied, extruded surfaces form a dynamically linked group with the original object (known as the "control object"). This means that the extruded surfaces automatically reflect any changes you make to the control object's properties. For example, if you resize the control object, the extruded surfaces automatically resize to maintain their proportional and positional relationship.

The Extrude Roll-Up provides all the controls you need to create both simple and complex extrusions. This Roll-Up is divided into five property pages, each containing a set of related controls. You can display a specific page by clicking its associated tab. You can also use the Interactive Extrude tool to create basic extrusions using the mouse. As you use the Interactive Extrude tool, the Property Bar provides controls that let you define the type of extrusion, vanishing point options, extrusion depth, surface color, and rotation, lighting, and bevel properties.

button ,AL(OVR Extruding objects;',0,"Defaultoverview",) [Related Topics](#)

Extruding an object

You can create two basic extrusion types using the Extrude Roll-Up or the Interactive Extrude tool: perspective extrusions and parallel extrusions. Perspective extrusions present the illusions of both perspective and depth, as the extruded surfaces appear to recede towards a vanishing point. The vanishing point (located at infinity and represented by an "X" in the Drawing Window) is the point at which the receding lines would meet if extended that far. With parallel extrusions, the lines of the extruded surfaces are drawn parallel to one another and never approach a vanishing point.

The two extrusion types are further characterized by a reference to "front" or "back." These terms indicate the direction of the extrusion with respect to the control object (the object being extruded). You control how far the extrusion extends by setting a depth value.

To extrude an object using the Extrude Roll-Up

1. Select an object with the Pick tool.
2. Click Effects, Extrude.
3. Click the Vanishing Point Page tab.
4. Choose an extrusion type from the top list box.
5. Choose a vanishing point option from the bottom list box.

If no vanishing point option applies (as is the case with rotated extrusions), this list box appears dimmed. For more information, see "Locking an extrusion's vanishing point" and "Copying and sharing vanishing points."

6. Drag the vanishing point marker (represented by "X") to set the depth and direction of the extrusion. Or, click the Page Flipper button to display controls for placing the vanishing point at a precise coordinate.

If you're creating a perspective extrusion, you can also set the depth by typing a value in the Depth box.

7. Click the Apply button.

To extrude an object using the Interactive Extrude tool

1. Open the Interactive Tools flyout, and click the Interactive Extrude tool.
2. Select the object you want to extrude.

A small arrow appears beside to the cursor to indicate that you can extrude the object. If you move your cursor to a blank space in the Drawing Window, the small arrow disappears and you cannot extrude the object.

3. Drag the vanishing point marker (represented by "X") to set the depth and direction of the extrusion.

The vanishing point marker appears after you begin to drag.

4. Choose an extrusion type from the first list box at the left side of the Property Bar.
5. Choose a vanishing point option from the second list box.

Tips

- You can place the vanishing point at a precise coordinate by typing values in the X and Y boxes on the Property Bar.
- If you're creating a perspective extrusion, you can also set the depth by typing a value in the Depth box or by dragging the slider in the Drawing Window.

button ,AL(\PRC Creating basic extrusions;',0,"Defaultoverview".) Related Topics

Locking an extrusion's vanishing point

You can lock an extrusion's vanishing point to the page or to the control object. If you lock the vanishing point to the page, it remains fixed in its position relative to the page. If you move the control object, the vanishing point maintains its position. The extrusion is redrawn based on the control object's new position.

If you lock the vanishing point to the control object, it remains fixed in its position relative to the control object. If you move the control object, the vanishing point moves with it. By default, all new extrusions use the VP Locked To Object setting.

To lock an extrusion's vanishing point

1. Using the Pick tool, select an extrusion by clicking an extruded surface.
2. Choose VP Locked To Object or VP Locked To Page from the second list box on the Property Bar.

If you choose VP Locked To Object, the vanishing point maintains its position relative to the control object, even if you move the control object. If you choose VP Locked To Page, the vanishing point maintains its position as you move the control object.

Tip

- You can also access these options from the bottom list box on the Vanishing Point page in the Extrude Roll-Up.

button ,AL(\PRC Creating basic extrusions;',0,"Defaultoverview".) [Related Topics](#)

Copying and sharing vanishing points

You may find it useful to have multiple extrusions use the same vanishing point. When you copy an extrusion's vanishing point to another object, a new vanishing point is created on top of the existing vanishing point. As a result, both objects appear to recede toward the same point. The two vanishing points can be edited independently.

You can also have multiple extrusions share a common vanishing point. Unlike when you copy vanishing points, the extrusions all share one vanishing point. Changes to the vanishing point's position affect all the extrusions that share that point.

An extrusion you've rotated using the Extrude Roll-Up can't share a vanishing point with another extrusion. However, this is not the case for two-dimensional rotations you've applied to the extruded object using the Pick tool (rotation handles) or the Transform Roll-Up.

To copy the vanishing point from one extrusion to another

1. Using the Pick tool, select the extrusion to which you want to copy a vanishing point.
2. Choose Copy VP From from the second list box on the Property Bar.
3. Select the extruded object from which you want to copy the vanishing point.

Tip

- You can also access the Copy VP From option from the bottom list box on the Vanishing Point Page in the Extrude Roll-Up.

To have extrusions share one vanishing point

1. Using the Pick tool, select the extrusion with the vanishing point you want to change.
2. Choose Shared Vanishing Point from the second list box on the Property Bar.
3. Select the extrusion that has the vanishing point you want shared.

Tip

- You can also access the Shared Vanishing Point option from the bottom list box on the Vanishing Point Page in the Extrude Roll-Up.

button ,AL(^PRC Creating basic extrusions;',0,"Defaultoverview".) [Related Topics](#)

Copying and cloning extrusions

The Copy Extrude From and Clone Extrude From commands provide quick ways to create extrusions. The Copy Extrude From command lets you copy an extrusion's settings to the selected object. The selected object takes on all extrusion-related settings; its fill and outline attributes remain unaffected. The two extrusions have no connection and can be edited independently.

The Clone Extrude From command also copies extrusion attributes to the selected object. The selected object takes on all extrusion-related settings, while its fill and outline settings remain unaffected. With clones, however, changes made to the original extrusion (the "master") afterward are also applied to the clone. In addition, you can't edit the cloned extrusion's settings using the Extrude Roll-Up; any changes must be made to the master object.

To copy an extrusion

1. Using the Pick tool, select the object to which you want to copy an extrusion.
2. Click Effects, Copy, Extrude From.
3. Using the horizontal pointer that appears, select the extrusion you want to copy.

To clone an extrusion

1. Using the Pick tool, select the object to which you want to clone an extrusion.
2. Click Effects, Clone, Extrude From.
3. Using the horizontal pointer that appears, select the extrusion you want to clone.

Tip

- To select the extrusion you want to copy or clone, you must select an extruded surface, not the control object.

button ,AL(^PRC Creating basic extrusions;',0,"Defaultoverview".) [Related Topics](#)

Creating beveled extrusions

Creating beveled extrusions

The Extrude Roll-Up provides tools that let you simulate the effect created by real-life beveling tools. In CorelDRAW, beveling creates the illusion that an object's edges are cut at an angle other than 90 degrees. You specify the appropriate angle and depth values for the size of the object being "cut." The illusion itself is created through the addition of objects on top of the control object. These objects work together to give the object a three-dimensional look.

You can choose the fill you want for beveled surfaces. These surfaces can use object, solid, or shade fills, like extruded surfaces, or use their own unique fill. If you use object or shade fills on an extrusion that uses beveling, the fill applies to the extruded and beveled surfaces independently.

You can apply a beveled edge to any closed-path object you create using CorelDRAW. You can create cones by applying high-angle and high-depth bevels to ellipses. Or, you can create interesting three-dimensional effects by applying bevels to Artistic text. CorelDRAW automatically applies a suitable bevel depth to text based on its point size. However, you can adjust the bevel angle and depth to obtain the exact result you want.

button ,AL(OVR Extruding objects;',0,"Defaultoverview",) [Related Topics](#)

Creating a beveled extrusion

The Bevels page in the Extrude Roll-Up lets you choose how you want to apply beveled edges to an object or extrusion. The first method involves entering numeric values to specify a precise bevel depth and angle. The second method involves dragging a handle control within the Interactive Display box. As you drag the handle (indicated by a small white square), you change the bevel depth and angle. These changes are reflected in the Bevel Depth and Bevel Angle boxes. You can also use the controls on the Property Bar to create beveled edges for extruded objects.

To create a beveled extrusion by typing depth and angle values

1. Using the **Pick tool**, select the object or extrusion to which you want to apply beveled edges.
2. Click **Effects, Extrude**.
3. Click the **Bevels tab**.
4. Enable the **Use Bevel** check box.

If you want to show the bevel but not the extrusion, enable the **Show Bevel Only** check box.

5. Type a value in the **Bevel Depth** box to specify how deep you want the bevel to go.
You can specify values from 0.001 to 1980 inches (or the equivalent in other units of measurement).
6. Type a value in the **Bevel Angle** box to specify the angle at which you want to cut the bevel edge.
You can specify values from 1.0 (a nearly straight bevel) to 89.0 degrees (a high-angle bevel).
7. Click the **Apply** button.

To create a beveled extrusion using the Interactive Display box

1. Follow steps 1 to 4 from the previous procedure.
2. In the **Interactive Display box**, drag the handle control vertically to specify the bevel depth and horizontally to specify the bevel angle.

As you drag, the current depth and angle are indicated in the **Bevel Depth** and **Bevel Angle** boxes.

3. Click the **Apply** button.

To create a beveled extrusion using the controls on the Property Bar

1. Using the **Pick tool**, select the extruded object to which you want to apply beveled edges.
2. On the **Property Bar**, enable the **Extrude Bevels** button.
The button is enabled when it appears pressed.
3. Enable the **Use Bevel** button.

If you want to show the bevel but not the extrusion, enable the **Bevel Only** button.

4. Type a value in the **Bevel Depth** box to specify how deep you want the bevel to go.
You can specify values from 0.001 to 1980 inches (or the equivalent in other units of measurement).
5. Press **ENTER**.
6. Type a value in the **Bevel Angle** box to specify the angle at which you want to cut the bevel edge.
You can specify values from 1.0 (a nearly straight bevel) to 89.0 degrees (a high-angle bevel).
7. Press **ENTER**.

Note

- You can also click the **Bevel Preview** button and set the bevel depth and angle in the **Interactive Display box**.

Filling extrusions

Filling extrusions

You can fill extrusions using your choice of three options. The first option, Use Object Fill, applies the control object's current fill to all its extruded surfaces. This option is best for uniform fills, fountain fills, two-color and full-color patterns, texture fills, and bitmap fills.

The second option, Solid Fill, fills extruded surfaces with whatever solid color you choose. The control object maintains its fill properties, while the extruded surfaces take on the color you specify.

The third option, Shade, blends two colors of your choice along the length of the extruded surfaces. The result is similar to the effect created by a linear fountain fill.

button „AL(OVR Extruding objects;', 0, "Defaultoverview"), [Related Topics](#)

Applying an object's fill to its extruded surfaces

The Use Object Fill option applies the control object's fill to its extruded surfaces. If you enable the Drape Fills check box, CorelDRAW fills the entire extrusion with the control object's fill. If you leave the Drape Fills check box disabled, CorelDRAW applies a copy of the fill to each of the extruded surfaces.

You can access the Use Object Fill option from the Extrude Roll-Up or the Property Bar. The Drape Fills option is available in the Extrude Roll-Up only.

To have extruded surfaces use the same fill as their control object

1. Using the Pick tool, select the extrusion you want to fill.
2. Click Effects, Extrude.
3. Click the Color Wheel tab.
4. Enable the Use Object Fill button.
5. Enable the Drape Fills check box if desired.
6. Click the Apply button.

To have beveled surfaces use the same fill as their control object

1. Follow steps 1 to 5 from the previous procedure.
2. Enable the Use Extrude Fill For Bevel check box.
3. Click the Apply button.

To apply the Use Object Fill option using the Property Bar

1. Using the Pick tool, select the extrusion you want to fill.
2. Click the Use Object Fill button.

button ,AL(^ PRC Filling extrusions;',0,"Defaultoverview",) [Related Topics](#)

Applying solid colors to extruded surfaces

The Solid Fill option lets you apply any solid color to an object's extruded or beveled surfaces. You can apply any color to these surfaces without affecting the control object.

To apply a solid fill color to extruded surfaces

1. Using the Pick tool, select the extrusion you want to fill.
2. Click Effects, Extrude.
3. Click the Color Wheel tab.
4. Enable the Solid Fill button.
5. Click the color picker, then click the color you want for the extruded surfaces.
6. Click the Apply button.

To apply a solid fill color to beveled surfaces

1. Follow steps 1 to 5 from the previous procedure.
2. Do one of the following:
 - Enable the Use Extrude Fill For Bevel check box to have beveled surfaces use the same fill as the extruded surfaces.
 - Disable the Use Extrude Fill For Bevel check box, and choose a color using the Bevel Color picker.
3. Click the Apply button.

To apply the Solid Fill option using the Property Bar

1. Using the Pick tool, select the extrusion you want to fill.
2. Click the Use Solid Color button.
3. Click the Solid/Shade From Extrude Color picker, then click the color you want for the extruded surfaces.

button ,AL(\ PRC Filling extrusions;',0,"Defaultoverview",) Related Topics

Applying gradient fills to extruded surfaces

The Shade Fill option lets you apply a gradient fill — a fill that shows a progression between two colors to an object's extruded or beveled surfaces. This type of fill can use any two colors and has no effect on the control object.

To apply a gradient fill to an object's extruded surfaces

1. Using the Pick tool, select the extrusion you want to fill.
2. Click Effects, Extrude.
3. Click the Color Wheel tab.
4. Enable the Shade button.
5. Click the From color picker, then click the color you want at the start of the gradient fill's color progression.
6. Click the To color picker, then click the color you want at the end of the gradient fill's color progression.
7. Click the Apply button.

To apply a gradient fill to an object's beveled surfaces

1. Follow steps 1 to 6 from the previous procedure.
2. Enable the Use Extrude Fill For Bevel check box.
3. Click the Apply button.

To apply the Shade Fill option using the Property Bar

1. Using the Pick tool, select the extrusion you want to fill.
2. Click the Use Color Shading button.
3. Click the Solid/Shade From Extrude Color picker, then click the color you want at the start of the gradient fill's color progression.
4. Click the Shade To Extrude Color picker, then click the color you want at the end of the gradient fill's color progression.

button ,AL(PRC Filling extrusions;', 0, "Defaultoverview",) Related Topics

Lighting extrusions

Lighting extrusions

The Lighting page in the Extrude Roll-Up provides tools that let you add a lighting effect to any extrusion. This effect is produced by creating and applying simulated white light sources. You can create up to three light sources that project toward the extruded object from any direction with varying intensity. Light sources enhance both the three-dimensional effect created through extrusion and the effect of the fill you apply using the controls on the Color Wheel page or the Property Bar.

The intensity setting controls the amount of light originating from the selected light source. Creating multiple light sources with high intensity settings, for example, causes extruded surfaces to appear very light in color.

Light sources always strike the control object directly and affect extruded surfaces to a lesser degree. Therefore, if the control object is partially hidden from view because it has been rotated, the change in light source direction or intensity may not be readily apparent.

button ,AL(OVR Extruding objects;', 0, "Defaultoverview",) [Related Topics](#)

Applying light sources to an extrusion

By applying light sources to an extrusion, you can enhance the effects of the basic extrusion and its fill attributes. You position the light sources by moving them within the Preview box on the Lighting page in the Extrude Roll-Up. The Preview box contains a sphere icon and a wireframe box. The sphere icon represents the selected extrusion; the surrounding wireframe box represents a three-dimensional grid on which you position the light sources. You can only position light sources where lines intersect on this wireframe box.

To apply light sources to an extrusion

1. Select an extrusion with the [Pick tool](#).
2. Click Effects, Extrude.
3. Click the [Lighting Page tab](#).
4. Enable up to three of the Light Source buttons to apply one, two, or three light sources. These light sources appear as numbered circles in the Preview box.
A light source button is enabled when the button appears pressed.
5. Position the light sources by dragging the numbered circles in the Preview box.
6. Click the Apply button.

button ,AL(^PRC Lighting extrusions;',0,"Defaultoverview",) [Related Topics](#)

Adjusting the intensity of a light source

The Lighting page in the Extrude Roll-Up provides controls for adjusting the properties of the light sources you apply to an extrusion. The Intensity slider controls the intensity of each light source. By moving the slider to the left, you decrease the intensity, thereby darkening the extrusion's colors. By moving the slider to the right, you increase the intensity, which makes these colors appear lighter. A light source's intensity is indicated by the numbered circle to which it corresponds. Low-intensity light sources (those closest to 0) appear dark gray; high-intensity sources (those closest to 100) appear lighter.

To adjust the intensity level of a light source

1. Using the Pick tool, select the extrusion with the light source you want to adjust.
2. Click Effects, Extrude.
3. Click the Lighting Page tab.
4. In the Preview box, click the light source (represented by a numbered circle) you want to adjust.
5. Move the Intensity slider to set the desired level of light intensity.
6. Click the Apply button.

Tip

- You can see a light source's intensity level by clicking a blank area in the Preview box.

To make shading appear more realistic

1. Follow steps 1 to 3 from the previous procedure.
2. Enable the Use Full Color Range check box.

This option combines light and dark shades (brightness and saturation) precisely, creating a more realistic extrusion. If you disable this check box, CorelDRAW uses a more basic shading process.

button ,AL(^PRC Lighting extrusions;',0,"Defaultoverview",.) Related Topics

Removing a light source from an extrusion

You can remove a light source from an extruded object through the Extrude Roll-Up. When you remove a light source, the object loses the shading provided by that light. If you remove all the light sources, the object loses its shading and returns to its original state.

To remove a light source from an extrusion

1. Using the Pick tool, select the extrusion from which you want to remove a light source.
2. Click Effects, Extrude.
3. Click the Lighting Page tab.
4. Disable the light source button that corresponds to the light you want to remove.
A light source button is disabled when the button appears raised.
5. Click the Apply button.

button ,AL(^PRC Lighting extrusions;',0,"Defaultoverview",) Related Topics

Editing extrusions

Editing extrusions

In addition to filling and shading an extrusion, there are numerous ways to change its appearance. By rotating an extrusion, for example, you can accentuate its three-dimensional look. Or, if you want to change the basic shape of the extrusion, you can do so by editing the nodes of its control object or any of its extruded surfaces. If you still don't have the effect you want, you can break an extrusion down to its basic components using the Separate, Ungroup, or Clear Extrusion commands.

button ,AL(OVR Extruding objects;',0,"Defaultoverview",) Related Topics

Selecting an extrusion

The procedures for selecting extrusions and their component objects are slightly different from those you use to select other objects. Learn these procedures to prevent confusion as you edit extrusions. Remember that changes apply to the selected objects only.

To select an extrusion group

1. Click the Pick tool.
2. Click any of the extrusion's extruded surfaces.

To select an extrusion's control object

1. Click the Pick tool.
2. Click the control object.

To select the extrusion component only

1. Click the Pick tool.
2. Hold down CTRL, and click an extruded surface.

To select a bevel component only

1. Click the Pick tool.
2. Hold down CTRL, and click a beveled surface.

button ,AL(^PRC Editing extrusions;',0,"Defaultoverview",) Related Topics

Adjusting an extrusion with the Property Bar

In "Extruding objects," you learned how to create an extrusion using the controls on the Extrude Roll-Up. If you want to adjust the basic properties of the extrusion — its type, depth, and vanishing point after you create it, you may find it easiest to use the controls on the Property Bar.

To change an extrusion's type using the Property Bar

1. Select the extrusion with the Pick tool.
2. Choose an extrusion type from the Extrusion Type list box.

To move an extrusion's vanishing point using the Property Bar

1. Select the extrusion with the Pick tool.
2. Type horizontal and vertical coordinates (relative to the 0,0 point on the rulers) in the Vanishing Point Coordinate boxes.

To set the depth of an extrusion using the Property Bar

1. Select the extrusion with the Pick tool.
2. Type a value in the Depth box.

button ,AL(\ PRC Editing extrusions;', 0, "Defaultoverview",) Related Topics

Rotating an extrusion

The 3D Rotation page in the Extrude Roll-Up has controls that let you rotate an extrusion in three planes. You can choose one of two methods for rotating the object. The first method of rotation involves dragging the Corel logo that appears in the center of the Roll-Up. Dragging the logo causes it to rotate in three dimensions. At the same time, a wireframe image of the selected extrusion appears in the Drawing Window so that you can preview the change before it is applied.

The second method of rotation involves specifying numeric values to create three-dimensional rotation. You can specify rotation values from -100 to 100 in each of the boxes provided. These values rotate the extrusion by percentages, not degrees, around the X, Y, and Z axes.

To rotate an extrusion using the mouse

1. Using the Pick tool, select the extrusion you want to rotate.
2. Click Effects, Extrude.
3. Click the 3D Rotation tab.
4. Click the Edit button.
5. Place the cursor over the Corel logo in the Display box. A hand cursor appears.
6. Click and drag the hand cursor in any direction.
Click the X button to return the logo (and the extrusion) to its original position.
7. Click the Apply button.

To rotate an extrusion using precise values

1. Follow steps 1 to 3 from the previous procedure.
2. Click the Page Flipper button.
3. Click the Edit button.
4. Type values in the three boxes provided to rotate the object in three dimensions.
5. Click the Apply button.

To display the 3D Rotation page using the Property Bar

1. Using the Pick tool, select the extrusion you want to rotate.
2. Click the 3D Rotation Page button.

Note

- The Rotation feature does not apply to Front Parallel and Back Parallel extrusions types.

button ,AL(PRC Editing extrusions;', 0, "Defaultoverview",) Related Topics

Changing the shape of an extrusion's control object

Most control objects can be edited using the Shape tool. The Shape tool can help you accomplish tasks as varied as changing the basic shape of the control object to adjusting the space between extruded characters of Artistic text.

In some situations, you won't be able to use the Shape tool to edit a control object. These include perspective extrusions that have been rotated using the tools on the 3D Rotation page and extrusions that have been altered using the Add Perspective or Envelope effects. In each case, you'll have to clear the effect before you shape it.

For more information about shaping objects, see "[Drawing and shaping objects.](#)"

To change the shape of the control object in an extrusion

1. Select the control object with the [Shape tool](#).
2. Click and drag the object's nodes one at a time to change its shape.

When you release the mouse button, the extruded surfaces reshape to reflect your changes.

Tip

- If you're working with a text extrusion, try double-clicking one of the text nodes using the Shape tool. This opens the Character Attributes dialog box. You can use the controls in this dialog box to change the basic shape of the extruded text.

button ,AL(PRC Editing extrusions;', 0, "Defaultoverview",) [Related Topics](#)

Separating and clearing extrusions

Extrusions are dynamically linked objects, which means that the extruded surfaces are linked to the control object. In addition, the extruded surfaces form a group of objects. Therefore, if you want to split up an extrusion so that you're left with all the objects in a separate state, you need to separate it and then ungroup its extruded surfaces. On the other hand, if you want to remove all the extruded surfaces, you can click the Clear Extrude command.

To separate an extrusion

1. Select the extrusion with the Pick tool.
2. Click Arrange, Separate.

To ungroup extruded surfaces

1. Select the extruded surfaces with the Pick tool.
2. Click Arrange, Ungroup.

To clear an extrusion

1. Select the extrusion with the Pick tool.
2. Click Effects, Clear Extrude.

button „AL(^PRC Editing extrusions;',0,"Defaultoverview"), Related Topics

Increasing the printing and display speed of extrusions

You can control the facet size used when CorelDRAW renders and prints illustrations containing extrusions. Facet size represents the minimum size of the polygonal surfaces used to create the extrusions. Each facet consists of a unique color, therefore, smaller facets create smoother color transitions and larger facets create blockier color transitions on lighted extrusions.

To increase the printing speed of extrusions

1. Click Tools, Options.
2. In the list of categories, click Workspace, Edit.
3. In the Minimum Extrude Facet Size box, type a value between 0.001 inches and 36 inches (or equivalent) to set the facet size used when CorelDRAW renders and prints extrusions.

Tip

- For best results, set the minimum extrude facet size to a value from 0.001 and 0.5 inches. A higher value (0.5 inches) will reduce screen refresh time. For high-quality output, decrease the facet size when you are ready to print your illustration.

To save the facet size with your document

1. Follow steps 1 and 2 from the previous procedure.
2. Enable the Save Facet Size With Document check box.

button ,AL(PRC Editing extrusions;', 0,"Defaultoverview",) [Related Topics](#)

Using lenses

Using lenses

The Lens feature lets you simulate the effects created by certain types of camera lenses. Like their real-life counterparts, the CorelDRAW lenses change the appearance of objects viewed through them. The type of change produced depends on the type of lens you create. Lens effects can be applied to virtually any closed shape that you create using CorelDRAW. Applying lenses to objects in your drawing increases the size of your file which results in slower printing.

button ,AL(^OVR Using lenses;',0,"Defaultoverview",) [More Detailed Information](#)

button ,AL(^OVR Creating special effects;',0,"Defaultoverview",) [Related Topics](#)

Creating lenses

Creating lenses

The Lens Roll-Up provides all the controls you need to create interesting lens effects. When you apply a lens to an object, you change its appearance and — more significantly — the way you perceive the objects behind it. To this end, you can choose any of 12 types of lenses, each producing distinctive results. These results range from color alteration (as produced by heat map, inverting, and brightening lenses, for example) to distortion (as produced by magnifying and fish eye lenses). In each case, the lens changes the way you perceive the objects behind it, not the objects' actual properties and attributes.

You can apply lenses to any closed-path object you create using CorelDRAW. For example, you can apply lenses to ellipses, rectangles, and polygons, as well as objects you draw with the Freehand and Natural Pen tools. You can also apply lenses to open-ended lines and curves, Paragraph text, or objects imported from other applications — for example, bitmaps. In addition, you can use Artistic text to create lenses.

You cannot apply lenses to objects that already have extrude, contour, or blend effects applied to them. If you apply a lens to a group, the lens applies separately to each of the group's component objects (as long as they fit the requirements above).

Note

- When you save a drawing containing lenses as a CorelDRAW 4 (or earlier) file, the lenses are grayed out.

button ,AL(OVR Using lenses;',0,"Defaultoverview".) [Related Topics](#)

Creating a Transparency lens

When you apply a Transparency lens to an object, the object takes on the appearance of a piece of tinted film or glass. A Transparency lens can be any color. When you place the lens over other objects, these objects take on the lens tint. The Rate setting controls the lens' level of transparency. Rates closer to 100% create lenses that are more transparent, while those closer to 0% create lenses that are more opaque.

To create a Transparency lens

1. Using the Pick tool, select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. Choose Transparency from the list box in the Lens Roll-Up.
4. Type a percentage value from 0 to 100 in the Rate box to specify the rate of transparency.
As you increase the value, the object becomes more transparent. At 100%, the lens fill disappears.
5. Click the color picker, then click the fill color you want for the lens.
You can also leave the default color that is already displayed on the color picker.
6. Click the Apply button.

button ,AL(PRC Creating lenses;', 0,"Defaultoverview",) Related Topics

Creating a Magnify lens

A Magnify lens creates an effect similar to that produced by a magnifying glass. The Magnify lens overrides the original object's fill (if any), so that it appears transparent. Objects (or parts of objects) beneath the lens appear magnified by the amount you specify in the Amount box. You can specify magnification values from 0.1 to 100.0.

To create a Magnify lens

1. Using the Pick tool, select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. Choose Magnify from the list box in the Lens Roll-Up.
4. Type a value from 0.1 to 100.0 in the Amount box to indicate the amount of magnification you want.
5. Click the Apply button.

button ,AL(^PRC Creating lenses;', 0,"Defaultoverview",) Related Topics

Creating a Brighten lens

A Brighten lens adds brightness or darkness to the objects underneath the lens. The Rate setting controls the amount of brightness or darkness created by the lens. The range of 0 to 100% increases the level of brightness, while the range of 0 to -100% increases the level of darkness. You'll find the Brighten lens particularly effective for applying brightness or darkness to a bitmap image.

To create a Brighten lens

1. Using the Pick tool, select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. Choose Brighten from the list box in the Lens Roll-Up.
4. Type a percentage value from -100 to 100 in the Rate box.
This value specifies the amount by which you want the lens to brighten or darken any colors that appear behind the lens.
5. Click the Apply button.

button ,AL(^PRC Creating lenses;', 0,"Defaultoverview",) [Related Topics](#)

Creating an Invert lens

An Invert lens causes all colors underneath it to appear as their complementary CMYK color. Complementary colors are colors that appear opposite one another on the Color Wheel. For example, when an Invert lens is applied to a photo bitmap, the result simulates a photographic negative.

To create an Invert lens

1. Using the Pick tool, select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. Choose Invert from the list box in the Lens Roll-Up.
4. Click the Apply button.

button ,AL(^PRC Creating lenses;', 0,"Defaultoverview",) Related Topics

Creating a Color Limit lens

A Color Limit lens works much like a color filter lens on a camera, allowing only black and the lens color itself to show through. White and light colors in objects beneath the lens are converted to the lens color. For example, if you place a green Color Limit lens over a bitmap, all colors except green and black are filtered out within the lens area.

To create a Color Limit lens

1. Using the Pick tool, select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. Choose Color Limit from the list box in the Lens Roll-Up.
4. Type a percentage value from 0 to 100 in the Rate box to indicate the filter strength you want.
5. Click the color picker, then click the fill color you want for the filter lens.
6. Click the Apply button.

button ,AL(^PRC Creating lenses;', 0,"Defaultoverview",) Related Topics

Creating a Color Add lens

The Color Add lens simulates an additive light model. Imagine shining three spotlights — one red, one blue, and one green on a black background. Where the three spotlights combine, the result is white light. The intermediate colors are magenta, cyan, and yellow. When you create a Color Add lens, the colors of the objects beneath the lens are added to the color of the lens as if you were mixing colors of light.

The Rate value controls the extent of color addition. A rate of 0% results in no color addition and the lens appears to have no fill. A rate of 100% defines maximum color addition. You can choose the color you want to add to the lens in the Lens Roll-Up.

Because white light contains all colors of the spectrum, creating a colored lens and placing it over a white object or a white page turns the lens white. Adding a color to white light produces white light. To see the effects, the background or object beneath the lens cannot be white.

To create a Color Add lens

1. Using the [Pick tool](#), select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. Choose Color Add from the list box in the Lens Roll-Up.
4. Type a percentage value from 0 to 100 in the Rate box to indicate the rate of color addition.
A rate of 100% represents maximum color addition.
5. Click the [color picker](#), then click the fill color you want for the filter lens.
6. Click the Apply button.

button ,AL(^PRC Creating lenses;', 0,"Defaultoverview",) [Related Topics](#)

Creating a Tinted Grayscale lens

The Tinted Grayscale lens changes the colors of objects underneath it to their grayscale equivalents. The lens color becomes the darkest color in any object under the lens. All other colors in the object become lighter shades of the lens' color. You'll find Tinted Grayscale lenses particularly effective for creating sepia-tone effects. For example, if you place a brown grayscale lens over a color photograph, the photograph takes on a sepia-tone look. You can also turn a color photograph into a black-and-white photograph by placing a black grayscale lens over the photograph.

To create a Tinted Grayscale lens

1. Using the Pick tool, select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. Choose Tinted Grayscale from the list box in the Lens Roll-Up.
4. Click the color picker, then click the color you want for the lens.

Colors under the lens are mapped from the lens color to an equivalent tonal color of the lens. For example, a blue lens over a light-colored object creates light blue. Accordingly, the same lens over a dark colored object creates dark blue.

5. Click the Apply button.

button ,AL(PRC Creating lenses;', 0,"Defaultoverview",) [Related Topics](#)

Creating a Heat Map lens

The Heat Map lens creates the effect of an infrared image. This lens uses a limited Color Palette of white, yellow, orange, red, blue, violet, and cyan to illustrate the "heat" levels of colors in objects underneath the lens. By adjusting the value in the Palette Rotation box, you control which colors are "hot" and which colors are "cool." Hot colors beneath the lens appear as red or orange, while cool colors appear as violet or cyan. Rotation values of 0 or 100% cause cool colors under the lens to change to white and cyan. A setting of 50% causes cool colors to appear as red tones.

To create a Heat Map lens

1. Using the Pick tool, select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. Choose Heat Map from the list box in the Lens Roll-Up.
4. Type a percentage value from 0 to 100 in the Palette Rotation box to indicate the amount you want to rotate the Heat Map palette.
5. Click the Apply button.

button ,AL("PRC Creating lenses;', 0,"Defaultoverview".) [Related Topics](#)

Creating a Custom Color Map lens

The Custom Color Map lens sets all underlying colors to a color range between any two colors you select. In addition to defining the range's start and end colors, you choose the route or progression between the colors. By default, the lens uses a direct route between the two colors. However, you can create interesting effects by selecting the Forward Rainbow or Reverse Rainbow options. These options map colors using a progression that follows a forward or backward route through the spectrum between the two colors you've selected. Areas of the lens that do not cover other objects are filled with the color at the end of the color map.

You can switch the From and To colors by clicking the [Switch button](#).

To create a Custom Color Map lens

1. Using the [Pick tool](#), select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. Choose Custom Color Map from the list box in the Lens Roll-Up.
4. From the second list box, choose the type of Custom Color Map lens you want.
You can choose a Direct Palette, Reverse Rainbow, or Forward Rainbow lens.
5. Click the [From color picker](#), then click the color you want at the start of the color map.
6. Click the [To color picker](#), then click the color you want at the end of the color map.
7. Click the Apply button.

button ,AL("PRC Creating lenses";,0,"Defaultoverview",) [Related Topics](#)

Creating a Wireframe lens

Objects behind the Wireframe lens display with the outline or fill color you choose. For example, if you set red for the outline and blue for the fill, all objects (or parts of objects) behind the lens appear to have red outlines and blue fills. Objects with no fill remain unchanged when viewed through the lens. If you don't want the lens to affect the outline or fill, disable the appropriate check box.

To create a wireframe lens

1. Using the Pick tool, select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. Choose Wireframe from the list box in the Lens Roll-Up.
4. Click the Outline color picker, then click the outline color you want.
5. Click the Fill color picker, then click the fill color you want.
6. Click the Apply button.

button ,AL(PRC Creating lenses;', 0,"Defaultoverview".) [Related Topics](#)

Creating a Fish Eye lens

The Fish Eye lens distorts and either magnifies or shrinks the objects behind it, depending on the percentage value you specify in the Rate box. Lenses with positive rates distort and magnify objects by increasing amounts as their rate settings progress from 1 to 1000. Lenses with negative rates shrink and distort objects by increasing amounts as their rate settings progress from -1 to -1000. A rate of 0 results in no change to the appearance of objects behind the lens.

As with other CorelDRAW features, try experimenting with the Fish Eye lens to learn how to create the effects you want.

To create a Fish Eye lens

1. Using the Pick tool, select the object to which you want to apply the lens.
2. Click Effects, Lens.
3. Choose Fish Eye from the list box in the Lens Roll-Up.
4. Type a value from -1000 to 1000 in the Rate box to indicate the percentage by which you want the lens to distort the underlying objects.
5. Click the Apply button.

Note

- The Fish Eye lens does not alter the appearance of bitmaps placed underneath the lens.

button ,AL(^PRC Creating lenses;', 0,"Defaultoverview",) Related Topics

Adjusting, copying, and removing lenses

Adjusting, copying, and removing lenses

In addition to applying basic settings for each lens, you can make advanced adjustment settings, copy a lens, or remove a lens altogether. Advanced settings help you get the exact effect you want for any type of lens. The first of these settings, Frozen, captures the lens' current contents so that you can move the lens without disturbing its appearance. The second advanced setting, Viewpoint, allows you to use the mouse to change the area covered by the lens. You can move the viewpoint to display a specific part of a drawing through a lens without having to move the lens. The third setting, Remove Face, allows you to show a lens only where it covers other objects.

The remaining options — copying and removing lenses allow you to make quick duplicates of lens effects or remove an object's lens effect completely.

button „AL(OVR Using lenses;', 0, "Defaultoverview",) Related Topics

Freezing a lens's current view

The Frozen option fixes the contents of a lens. You can then move the lens without changing what's displayed through the lens. Changes you make to the objects seen through the lens have no effect on the lens contents.

To freeze a lens's current view

1. Select the lens with the [Pick tool](#).
2. Click Effects, Lens.
3. Enable the Frozen check box.
4. Click the Apply button.

To undo the Frozen effect

1. Follow steps 1 and 2 from the previous procedure.
2. Disable the Frozen check box.
3. Click the Apply button.

Note

- Frozen lenses redraw more quickly than non-frozen lenses.

button ,AL(^PRC Adjusting copying and removing lenses;', 0,"Defaultoverview",) [Related Topics](#)

Moving a lens's viewpoint

The Viewpoint option lets you display any portion of a drawing through a lens without actually having to move the lens itself. The viewpoint represents the center point of what is being viewed through the lens. This point is indicated by an "X" in the Drawing Window that can be moved using the mouse. You can position the lens anywhere in the drawing, but it always shows the area around its viewpoint marker. For example, you can use the viewpoint marker on a Magnify lens to enlarge part of a map without obscuring any part of the map.

To move a lens's viewpoint

1. Select the lens with the Pick tool.
2. Click Effects, Lens.
3. Enable the Viewpoint check box in the Lens Roll-Up.
At this point, the Edit button appears to the right of the check box.
4. Click Edit to display the viewpoint marker (represented by an "X") in the Drawing Window.
5. Drag the viewpoint marker to the desired position.
6. Click the End button.
7. Click the Apply button.

button ,AL(^PRC Adjusting copying and removing lenses;',0,"Defaultoverview",) Related Topics

Displaying a lens only where it covers other objects

The Remove Face option allows you to show a lens only where it overlaps other objects. As a result, the effect is not seen where the lens covers blank space in your drawing. You can further enhance the effect by removing the outline from the lens object (see ["Outlining objects"](#)), thereby creating an "invisible" lens.

This option is available for color-altering lenses only. The Remove Face option isn't available for Fish Eye and Magnify lenses.

To display a lens only where it covers other objects

1. Select the lens with the [Pick tool](#).
2. Click Effects, Lens.
3. Enable the Remove Face check box.
4. Click the Apply button.

button ,AL(^PRC Adjusting copying and removing lenses;',0,"Defaultoverview",) [Related Topics](#)

Copying a lens

You can copy a lens to another object using the Copy Lens From command in the Effects menu. The lens type and any rotation, rate, or magnification settings are copied to the selected object.

To copy a lens from one object to another

1. Using the Pick tool, select the object to which you want to copy the lens.
2. Click Effects, Copy, Lens From.
3. Using the horizontal pointer that appears, select the object from which you want to copy the lens.

button ,ALC PRC Adjusting copying and removing lenses;', 0,"Defaultoverview",) [Related Topics](#)

Removing a lens

You can remove a lens from an object by choosing the No Lens Effect option in the Lens Roll-Up. When you apply this option, the object loses all lens properties and returns to its original state.

To remove a lens

1. Select the lens with the Pick tool.
2. Click Effects, Lens.
3. Choose No Lens Effect from the list box in the Lens Roll-Up.
4. Click the Apply button.

button ,AL(^PRC Adjusting copying and removing lenses;',0,"Defaultoverview",) Related Topics

Working with PowerClip

Working with PowerClip

The PowerClip command lets you put an object inside another object or group of objects. One object becomes the contents while the other becomes the container. You can create a container from any object you create using CorelDRAW, including shapes, lines, curves, Artistic text, and groups. A contents object, on the other hand, can be any object you create using CorelDRAW or import from another program.

The container object can be compared to a window. Just as a window's frame represents the limits of what you can see behind it, a container object lets you see only the portion of a contents object (or group of objects) that fits inside the container's boundaries. If the size of the contents object exceeds that of its container, CorelDRAW automatically crops the contents object. You see only the portion of the contents object that fits inside the container.

You'll find the PowerClip command particularly useful for placing photo files (like bitmaps) inside containers of different shapes, including Artistic text. You can create more complex PowerClip effects by placing a container object into another container object to produce a nested PowerClip object. Nested PowerClip objects can have up to five editable levels.

button ,AL(OVR Creating special effects;',0,"Defaultoverview",) Related Topics

Creating a PowerClip object

Before you create a PowerClip object, you'll need to decide which object you want to use as its container and which object you want to use as its contents. Containers can be created using a path, a group of objects, or Artistic text. Contents can be any object you create or import using CorelDRAW. By placing additional PowerClip objects inside a container, you create a nested PowerClip object.

To create a PowerClip object

1. Using the Pick tool, select the object you want to use as the contents.
2. Click Effects, PowerClip, Place Inside Container.
3. Using the horizontal pointer that appears, select the object you want to use as the container.

The contents object is placed inside the container object. The contents and container now become a single unit.

To create a PowerClip object using the mouse

1. Using the Pick tool, right-click and drag the object you want to use as the contents over the object you want to use as the container.
2. Release the mouse button and click PowerClip Inside.

To create nested PowerClip objects

- Repeat "To create a PowerClip object" or "To create a PowerClip object using the mouse" using the same container. A nested PowerClip object can have up to five nested levels.

button ,AL(^PRC Working with PowerClip;',0,"Defaultoverview".) [Related Topics](#)

Editing a PowerClip object

The Edit Contents command temporarily separates the contents and container objects of a PowerClip object. This allows you to make changes — for example, fill and outline properties, transformations, and more to the contents object. During editing, the container object appears in Wireframe mode and can't be selected. When the contents object has the look you want, use the Finish Editing This Level (Effects menu) command to reunite the contents and the container.

To edit the contents of a PowerClip object

1. Select the PowerClip object with the Pick tool.
2. Click Effects, PowerClip, Edit Contents.

The contents object appears in its entirety, while the container object appears in Wireframe mode.

3. Make the desired changes to the contents object or add new objects as needed.
4. Click Effects, PowerClip, Finish Editing This Level.

To edit the contents of a PowerClip object using the mouse

1. Right-click the PowerClip object, and click Edit Contents.

The contents object appears in its entirety, while the container object appears in Wireframe mode.

2. Make the desired changes to the contents object or add new objects as needed.
3. Right-click the PowerClip object, and click Finish Editing This Level.

button ,AL('PRC Working with PowerClip;',0,"Defaultoverview",) [Related Topics](#)

Locking and unlocking a PowerClip object's contents

The Lock Contents To PowerClip command controls the interaction between the contents and container objects of a PowerClip object. When enabled (the default setting), this command locks the contents object to its container. As a result, when the PowerClip object is moved, rotated, or resized, both the contents and container objects undergo the same changes. When the Lock Contents To PowerClip command is disabled, the contents object is locked to the page and remains stationary even if you move or rotate its container. Disabling the Lock Contents To PowerClip command is especially useful for repositioning the container over its contents.

To edit a container object without editing its contents

1. Right-click the PowerClip object, and click Lock Contents To PowerClip.

This disables the Lock Contents To PowerClip command. When enabled, a check mark appears beside the command name.

2. Edit the container object as required.

To lock a contents and a container object

- Right-click the container object, and click Lock Contents To PowerClip.

button ,AL(^PRC Working with PowerClip;',0,"Defaultoverview",) [Related Topics](#)

Changing the default placement of a PowerClip contents object

By default, CorelDRAW automatically centers PowerClip contents objects inside their containers. However, the Options dialog box lets you change this setting so that contents objects maintain their original placement when placed inside a container. You can use this feature to create PowerClip objects in which the contents are offset from the center. If the contents and container objects do not overlap, the contents don't appear in the PowerClip object.

This setting applies to all documents, not just the active document.

To change the default placement of a contents object

1. Click Tools, Options.
2. In the list of categories, click Workspace, Edit.
3. Disable the Auto-center New PowerClip Contents check box.

button ,AL(\ PRC Working with PowerClip;',0,"Defaultoverview",) [Related Topics](#)

Copying a PowerClip object's contents

The Copy PowerClip From command allows you to create a new PowerClip object using the contents of an existing PowerClip object. This command copies a contents object to a new container. The new container's outline and fill settings are not affected when they receive the new contents.

To copy the contents of a PowerClip object to another PowerClip object

1. Using the Pick tool, select the object to which you want to copy the contents of a PowerClip object.
2. Click Effects, Copy, PowerClip From.
3. Using the horizontal pointer that appears, select the PowerClip object that contains the contents you want to copy.

button ,AL(^ PRC Working with PowerClip;',0,"Defaultoverview".) Related Topics

Extracting a PowerClip object's contents

The Extract Contents command removes the contents object (or objects) from the selected PowerClip object. The objects that made up the PowerClip object become separate objects again. If you created nested PowerClip objects and want to extract all contents objects in succession, you'll need to use this command for each nested level.

To extract the contents of a PowerClip object

1. Using the Pick tool, select the PowerClip object whose contents you want to extract.
2. Click Effects, PowerClip, Extract Contents.

To extract the contents of a PowerClip object using the mouse

- Right-click the PowerClip object, and click Extract Contents.

button ,AL(PRC Working with PowerClip;',0,"Defaultoverview",) [Related Topics](#)

PowerClip objects with the Object Manager

If you're an experienced CorelDRAW user, you're probably used to creating PowerClip objects using the commands in the Effects menu. However, you'll also find all of the capabilities to create a PowerClip object within the Object Manager. If you use the Object Manager frequently, you may find it more convenient to use it to create and edit PowerClip objects.

To open the Object Manager

- Click Layout, Object Manager.

Tip

- You can also open the Object Manager from the Dockers submenu in the View menu.

To create a PowerClip object using the Object Manager

1. In the Object Manager, right-click the object you want as the contents and drag it over the object you want as the container.
2. Release the mouse button, and click PowerClip Inside.

To edit a contents object using the Object Manager

1. In the Object Manager, right-click the container object, and click Edit Contents from the pop-up menu.
The contents object appears in its entirety, while the container object appears in Wireframe mode in the Drawing Window.
2. Make the desired changes to the contents object, for example, resize it or change its fill.
3. In the Object Manager, right-click the contents object, and click Finish Editing This Level.

To edit a container object using the Object Manager

1. In the Object Manager, right-click the container object, and click Lock Contents To PowerClip.
2. Make the desired changes to the container object, for example, resize it or change its fill.

To extract a contents object using the Object Manager

- In the Object Manager, right-click the container object, and click Extract Contents.
If you've created nested PowerClip objects and want to extract all contents objects in succession, you'll need to use this command for each nested level.

button ,ALC PRC Working with PowerClip;',0,"Defaultoverview",.) [Related Topics](#)

Adding perspective to objects

Adding perspective to objects

The Add Perspective command lets you add another dimension to your drawings by creating the illusion of distance and depth. Although objects in a drawing appear on a two-dimensional page, you can use the Add Perspective command to simulate one-point and two-point perspective. By creating one-point perspective, you can make an object look like it's receding from view in one direction. By creating two-point perspective, on the other hand, you can make the object look like it's receding from view in two directions. The Add Perspective command lets you apply these effects to any object (or group of objects) you create using CorelDRAW, including Artistic text. You can't apply perspective to Paragraph text or bitmap images.

To create the illusion of perspective, you just need to drag the mouse. The Add Perspective command adds a nonprinting grid box on top of the selected object. Movable nodes occupy each of the box's four corners. You create the effect of perspective by dragging these nodes.

As you drag a node, you'll notice an "X" — or two, if you're working with two-point perspective — that moves as the node moves. This symbol indicates the vanishing point — the point at which a side of the grid box (and, therefore, the object below it) will disappear. If you drag the node so that it meets another node or the vanishing point marker, the grid box reverts back to its original shape. You can also make adjustments to the perspective by dragging the vanishing point marker.

If you like the perspective effect you add to an object, you may want to take advantage of the effect-copying capabilities of CorelDRAW. The Copy Perspective From command lets you apply the same perspective to one or more objects in your drawing. In many cases, this can help give your drawing a consistent, effective look.

Conversely, the Clear Perspective command lets you eliminate changes you've made to an object's perspective without having to delete the object and start over again.

button ,AL(OVR Creating special effects;',0,"Defaultoverview",) [Related Topics](#)

Creating one-point and two-point perspective

The Add Perspective command makes it easy to create the illusion of perspective in your drawings. By applying perspective to objects in your drawing, you can create a three-dimensional effect on a two-dimensional page. Perspective is created by shortening one or two sides of an object. For one-point perspective, you shorten one side of an object so that it appears to recede in one direction. By shortening two sides, you get two-point perspective — the object appears to recede in two directions.

To add a one-point perspective effect to an object

1. Select the object with the Pick tool.
2. Click Effects, Add Perspective.

A grid box with four nodes (at the corners) appears around the object. The Shape tool is now selected.

3. Hold down CTRL and drag one of the nodes horizontally or vertically.

By holding down CTRL, you constrain the node's motion to its horizontal or vertical axes to create a one-point perspective. Hold down CTRL + SHIFT as you drag to move opposing nodes the same distance in opposite directions.

To add a two-point perspective effect to an object

1. Select the object with the Pick tool.
2. Click Effects, Add Perspective.
3. Drag one of the grid box nodes diagonally toward or away from the object's center.
4. Repeat step 3 using the other nodes until you create the perspective effect you want.

button ,AL(PRC Adding perspective to objects;',0,"Defaultoverview",) Related Topics

Editing an object's perspective

The Shape tool lets you make changes to the perspective effect you've applied to an object. When you select the object with the Shape tool, the object's perspective grid and nodes reappear. From here, you just drag the nodes or vanishing point markers to get the exact effect you want. The skills you use to edit are exactly the same as those you used to create the effect in the first place.

To edit an object's perspective effect by moving nodes

1. Select the object with the Shape tool.
2. For a one-point perspective effect, hold down CTRL and drag the appropriate nodes to adjust the perspective. Hold down CTRL+SHIFT to move opposing nodes the same distance in opposite directions.
For a two-point perspective effect, drag the nodes horizontally toward or away from the center point.

To edit an object's perspective effect by moving a vanishing point

1. Select the object with the Shape tool.
2. Drag the vanishing point marker or markers (represented by "X") to create the desired perspective effect.

button ,AL(PRC Adding perspective to objects;', 0,"Defaultoverview",) [Related Topics](#)

Copying an object's perspective effect

The Copy Perspective From command copies the perspective effect from one object to another. You can copy perspective to any object — Paragraph text excepted you've created using the CorelDRAW tools and features. However, you can only copy an object's perspective if perspective is the most recent effect applied. For example, if you add perspective to an object and then extrude the object, you can't copy the perspective effect. To copy the perspective in this case, you need to clear the extrusion first.

To copy an object's perspective effect

1. Using the Pick tool, select the object to which you want to copy the perspective effect.
2. Click Effects, Copy, Perspective From.
3. Using the horizontal pointer that appears, select the object with the perspective you want to copy.

button ,AL('PRC Adding perspective to objects;', 0, "Defaultoverview",) Related Topics

Removing the perspective effect

The Clear Perspective command removes the perspective effect from the selected object and restores the object to its original state. If you've applied the perspective effect more than once, you must click Clear Perspective the same number of times to get back to the object's original shape.

If you've applied an effect to the object since you applied perspective, you need to clear that effect before clearing perspective. For example, if you apply perspective to an object and then extrude the object, you'll need to clear the extrusion before clearing the perspective.

To remove an object's perspective effect

1. Select the object with the Pick tool.
2. Click Effects, Clear Perspective.

button ,ALC PRC Adding perspective to objects;', 0, "Defaultoverview",) [Related Topics](#)

Adding drop shadows to objects

Adding drop shadows to objects

You can enhance the appearance of your work by using the Interactive Drop Shadow tool to add drop shadows to objects in your drawing. You can easily create the illusion of depth between objects by adding drop shadows. After you add a drop shadow to an object, you can adjust its feathering properties and its opacity, and change its edge style and its color by using the controls on the Property Bar or the controls in the Drawing Window. You can also reposition the drop shadow. You can add drop shadows to most objects (or groups of objects) you create using CorelDRAW, including Artistic text, Paragraph text, and bitmap images. However, you cannot add drop shadows to linkgroups such as blended objects, contoured objects, beveled objects, extruded objects, or other drop shadows.

If you like a drop shadow effect you've added to an object, you may want to take advantage of the effect-copying and effect-cloning capabilities of CorelDRAW. The Copy Drop Shadow From and Clone Drop Shadow From commands let you add identical drop shadows to one or more objects in your drawing. In many cases, this can help give your drawing a consistent and effective look.

If you don't like a drop shadow effect that you've added, you can remove it by selecting the drop shadow and clicking the Clear Drop Shadow command in the Effects menu. You can also remove a drop shadow by clicking the Undo Drop Shadow command in the Edit menu if you haven't performed any other operations on the object since you added the drop shadow. You can undo as many drop shadows as you've added.

button ,AL(^OVR Creating special effects;', 0, "Defaultoverview",) Related Topics

Adding a drop shadow to an object

Adding drop shadows to objects enhances the realism of your work by creating the illusion of depth in your two-dimensional drawings. After you add a drop shadow to an object, you can adjust its feathering properties and its opacity, and change its edge style and its color by using the controls on the Property Bar or the controls in the Drawing Window. You can also reposition the drop shadow. You can add drop shadows to most objects (or groups of objects) you create using CorelDRAW, including Artistic text, Paragraph text, and bitmap images. However, you cannot add drop shadows to linkgroups such as blended objects, contoured objects, beveled objects, extruded objects, or other drop shadows.

To add a drop shadow to an object

1. Open the Interactive Tools flyout, and click the Interactive Drop Shadow tool.
2. Select the object to which you want to apply a drop shadow, and drag the end fill handle to position the drop shadow.
The end fill handle appears after you start dragging. You can see the outline of the drop shadow as you drag the end fill handle beyond the object's bounding box.

Tip

- You can reposition the drop shadow at any time by dragging the end fill handle or by typing values in the Drop Shadow Offset boxes on the Property Bar.

To adjust the feathering properties of a drop shadow

1. Using the Interactive Drop Shadow tool, select the object whose drop shadow feathering properties you want to adjust.
2. Type the value you want in the Drop Shadow Feathering box on the Property Bar.
You can type values between 0 and 100. Low values create a more subtle feathering effect, while high values create a more pronounced effect.
3. Select the feathering direction you want from the first Drop Shadow Direction list box on the Property Bar.
You can choose to feather the drop shadow toward the inside from the shadow's edges, to the outside of the shadow's edges, or the average of the two directions.

To adjust the opacity of a drop shadow

1. Using the Interactive Drop Shadow tool, select the object whose drop shadow opacity you want to adjust.
2. In the Drawing Window, drag the slider to adjust the opacity of the drop shadow.
Dragging the slider towards the drop shadow's anchor decreases the drop shadow's intensity. Dragging the slider towards the end fill handle increases the drop shadow's intensity.

Tip

- You can also adjust the drop shadow's opacity by typing a value in the Drop Shadow Opacity box on the Property Bar. You can type values between 0 and 100. Low values create a less opaque drop shadow, while high values create a more opaque drop shadow.

To change the edge style of a drop shadow

1. Using the Interactive Drop Shadow tool, select the object whose drop shadow edge style you want to change.
2. Choose the edge style you want from the Drop Shadow Edges list box on the Property Bar.

To change the color of a drop shadow

1. Using the Interactive Drop Shadow tool, select the object whose drop shadow color you want to change.
2. Drag a color from the on-screen Color Palette to the end fill handle.

Tip

- You can also change the color of the drop shadow by choosing a color from the Drop Shadow Color picker on the Property Bar.

button ,AL(^PRC Adding drop shadows to objects;',0,"Defaultoverview",) Related Topics

Copying and cloning drop shadows

If you like a drop shadow effect that you've added to an object, you may want to take advantage of the effect-copying and effect-cloning capabilities of CorelDRAW. The Copy Drop Shadow From and Clone Drop Shadow From commands let you add identical drop shadows to one or more objects in your drawing. In many cases, this can help give your drawing a consistent and effective look.

Unlike copied drop shadows, cloned drop shadows cannot be edited but will update to reflect any modifications you make to the original drop shadow.

To copy a drop shadow from one object to another

1. Using the Pick tool, select the object to which you want to copy a drop shadow.
2. Click Effects, Copy, Drop Shadow From.
3. Using the horizontal pointer that appears, select the drop shadow that you want to copy.

CorelDRAW automatically applies a drop shadow to the object you selected in step 1.

To clone a drop shadow from one object to another

1. Using the Pick tool, select the object to which you want to clone a drop shadow.
2. Click Effects, Clone, Drop Shadow From.
3. Using the horizontal pointer that appears, select the drop shadow that you want to clone.

CorelDRAW automatically clones the drop shadow to the object you selected in step 1.

button ,AL(^PRC Adding drop shadows to objects;',0,"Defaultoverview".) Related Topics

Removing a drop shadow from an object

If you don't like a drop shadow effect that you've added to an object, you can remove it by selecting the drop shadow and clicking the Clear Drop Shadow command in the Effects menu. You can also remove a drop shadow by clicking the Undo Drop Shadow command in the Edit menu if you haven't performed any other operations on the object since you added the drop shadow. You can undo as many drop shadows as you've added.

To remove a drop shadow from an object

1. Using the Pick tool, click the drop shadow you want to remove.

Clicking the drop shadow selects both the drop shadow and its parent object. If you click the object, the drop shadow won't be included in your selection.

2. Click Effects, Clear Drop Shadow.

To remove a drop shadow but continue editing

1. Using the Interactive Drop Shadow tool, select the drop shadow you want to remove.
2. Click Effects, Clear Drop Shadow.

The drop shadow is removed from the object, but the vector controls remain displayed so that you can continue working with drop shadows.

To remove an object but not its drop shadow

1. Select an object's drop shadow with the Pick tool.
2. Click Arrange, Separate.

The parent object becomes the only object selected.

3. Press DELETE.

button ,AL(\ PRC Adding drop shadows to objects;',0,"Defaultoverview",) Related Topics

Using the Interactive Transparency tool

Using the Interactive Transparency tool

The Interactive Transparency tool lets you apply uniform, fountain, pattern, or texture transparencies to objects, using the mouse. Although it appears that you are applying a fill to the object, you are actually applying a grayscale mask on top of the object's current fill. As a result, any colors you specify for your transparency are lost once you apply your transparency.

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

The direction and position of the transparency is controlled using transparency arrows, which can be dragged across the surface of the selected object. The opacity of the beginning and end of the transparency is controlled using the Property Bar.
button ,AL(OVR Using the Interactive Transparency tool;', 0, "Defaultoverview",) More Detailed Information

button ,AL(OVR Creating special effects;', 0, "Defaultoverview",) Related Topics

Working with uniform transparencies

Working with uniform transparencies

Uniform transparencies are even-colored, or solid, transparencies that can be applied to any object you create using CorelDRAW. In addition, you can apply a transparency color using a specific color model, Color Palette, color blend, or you can create and apply a transparency color in the same way that you adjust these attributes for uniform fills. For more information, see "[Working with uniform fills](#)."

button „AL(OVR Using the Interactive Transparency tool; 0, "Defaultoverview"), [Related Topics](#)

Applying a uniform transparency

Uniform transparencies are the basic CorelDRAW transparencies. You can quickly fill an object with a solid color transparency using the Interactive Transparency tool. If you want more control over the transparency, click the Edit Transparency button on the Property Bar.

To apply a uniform transparency

1. Using the Interactive Transparency tool, select the object to which you want to apply a uniform transparency.
2. Choose Uniform from the list box on the Property Bar.
3. Click a color from the Color Palette.
4. To change the opacity used for the transparency, move the Starting Transparency slider on the Property Bar.
Lower values (less than 20) produce a more opaque effect. Higher values (over 80) produce a more transparent effect.

Managing transparencies

Managing transparencies

In addition to filling objects with a wide variety of colors, patterns, and transparencies, CorelDRAW gives you the ability to leave objects unfilled. You can also copy transparencies from one object to another, eliminating the need to recreate complex transparencies.

button ,AL(^OVR Using the Interactive Transparency tool;',0,"Defaultoverview".) [Related Topics](#)

Removing transparencies

You may want to remove an object's transparency so that objects behind the transparency show through. You can remove transparencies using the Property Bar.

To remove an object's transparency

1. Using the [Interactive Transparency tool](#), select the object whose transparency you want to remove.
2. Click the [Remove Transparency](#) button on the Property Bar.

button ,AL(^PRC Managing transparencies;',0,"Defaultoverview",) [Related Topics](#)

Copying transparencies

Once you apply a transparency to an object, you can quickly copy the same transparency to another object.

To copy an object's transparency to another object

1. Using the Pick tool, select the object to which you want to copy the transparency.
2. Click Effects, Copy, Lens From.
3. Using the horizontal pointer that appears, select the object from which you want to copy the transparency.

button ,AL('PRC Managing transparencies;', 0, "Defaultoverview",) [Related Topics](#)

Working with fountain transparencies

Working with fountain transparencies

A fountain transparency — also known as a "gradient" transparency or a "ramp" transparency is a progression of colors following a [Linear](#), [Radial](#), [Conical](#), or [Square](#) path.

button ,AL(^OVR Using the Interactive Transparency tool;',0,"Defaultoverview",) [Related Topics](#)

Applying a fountain transparency

A fountain transparency is a transparency that flows smoothly from one color to another. The transparency can flow in a straight line across the object (linear), in concentric circles from the center of the object out (radial), in rays the from the center of the object out (conical), or in concentric squares from the center of the object out (square).

To apply a fountain transparency using the Interactive Transparency tool

1. Using the Interactive Transparency tool, select the object to which you want to apply a fountain transparency.
2. Choose Fountain from the list box that appears on the Property Bar.
3. Enable one of the following buttons that represents the type of fountain transparency you want:
 - linear
 - radial
 - conical
 - square
4. Click the object where you want the transparency to start, then drag to where you want the transparency to end.
As you drag, the transparency arrow appears showing you the direction of the transparency. If you hold down CTRL while dragging, the angle of the arrow will be constrained to 15 degree intervals.

Customizing fountain transparencies

Customizing fountain transparencies

Customizing fountain transparencies can affect the way that they appear on screen, as well as the way that they print. As with fountain fills, there are a number of ways to determine how fountain transparencies are printed and displayed.

In addition, you adjust a transparency's quality, color, center point, mid-point, angle, direction, and edge pad the same way that you adjust these attributes for fountain fills. For more information, see "Customizing fountain fills."

Attributes that are specific to transparencies include the level of transparency and the ability to freeze the contents of a fountain fill.

button ,AL(^OVR Using the Interactive Transparency tool;',0,"Defaultoverview".) Related Topics

Adjusting the opacity of a transparency

You can determine how opaque a transparency is by using the slider on the Property Bar. Lower values (less than 20) produce a more opaque effect. Higher values (over 80) produce a more transparent effect.

To change the opacity of a fountain transparency

1. Select the object(s) with the Pick tool.
2. Click the Interactive Transparency tool.
3. Choose Fountain Transparency from the list box on the Property Bar.
4. Click one of the boxes on the selected object.
5. Move the Transparency Midpoint slider on the Property Bar.

button ,AL(PRC Customizing fountain transparencies;', 0, "Defaultoverview",) Related Topics

Freezing a transparency

The Freeze button on the Property Bar fixes the contents of a transparency. You can then move the transparency anywhere you want without changing its appearance. Once frozen, the contents of the object no longer interact with other objects on the screen (i.e., a transparency is no longer applied to objects that appear beneath the frozen transparency).

To freeze a transparency

1. Select the object with the [Interactive Transparency tool](#).
2. Click the [Freeze button](#) on the Property Bar.

button ,AL(^PRC Customizing fountain transparencies;', 0, "Defaultoverview",) [Related Topics](#)

Working with pattern transparencies

Working with pattern transparencies

Pattern transparencies are pregenerated, symmetrical images that are repeated over and over, making them extremely useful for creating tiles. You can fill an object completely with one image, but you would more often use a series of repeated images to form a tiled fill. The effect is similar to applying wallpaper to a wall.

You can import bitmaps or vector graphics to use as pattern transparencies, and you can create simple two-color bitmap pattern transparencies.

There are three types of pattern transparencies: two-color bitmap, full-color bitmap, and vector pattern. These three pattern transparencies are applied in the same way as you apply pattern fills. For more information, see ["Working with pattern fills."](#)

If you want more control over the pattern transparency, click the Edit Transparency button on the Property Bar to access the Pattern dialog box.

button ,AL(OVR Using the Interactive Transparency tool;',0,"Defaultoverview".) [Related Topics](#)

Working with texture transparencies

Working with texture transparencies

A texture transparency is a random, fractally generated transparency that you can use to give your objects a natural appearance. The three transparency handles let you control the block of fractal texture that controls the transparency of the object. One handle moves the entire fractal and the other two scale, skew and rotate it. Texture transparencies add significantly to the size of your file and the time it takes to print. Therefore, you may want to use these transparencies sparingly, especially with large objects with texture transparencies.

Texture transparencies are applied the same way you apply texture fills. For more information, see "[Working with texture fills.](#)"

button „AL(OVR Using the Interactive Transparency tool;’, 0, "Defaultoverview",) [Related Topics](#)

Working with merge modes

Working with merge modes

Merge modes determine how the color of a transparency is combined with the color of objects that appear below the transparency. The effect is dependent upon the colors that are contained within the transparency and the object. CorelDRAW offers 19 different merge modes for you to experiment with.

button ,AL(OVR Using the Interactive Transparency tool;', 0, "Defaultoverview".) [Related Topics](#)

Applying Merge modes

Merge modes determine how the color of a transparency is combined with the color of objects that appear below the transparency. Merge modes are available for fountain, pattern, and texture transparencies. Try applying each merge mode (listed below) to your transparency until you achieve the desired result.

To apply merge modes

1. Select the object(s) with the Interactive Transparency tool.
2. Choose Fountain, Pattern, or Texture from the first list box on the Property Bar.
3. Choose one of the merge modes listed below from the second list box on the Property Bar.

Merge mode	How the transparency and color are combined
Normal	Applies the transparency color on top of the base color (default mode).
Add	Creates a result color by adding the values of the transparency color and the base color.
Subtract	Creates a result color by adding the values of the transparency color and the base color together, then subtracting 255.
Difference	Creates a result color by subtracting the transparency color from the base color and multiplying by 255. If the transparency color value is 0, the result will always be 255.
Multiply	Creates a result color by multiplying the base color by the transparency color, then dividing by 255. This has a darkening effect, unless you are painting on white. Multiplying black with any color results in black. Multiplying white with any color leaves the color unchanged.
Divide	Creates a result color by dividing the base color by the transparency color, or vice versa, depending on which color has a higher value.
If Lighter	Replaces any base pixels that are a darker color with the transparency color. Base pixels that are lighter than the transparency color are not affected.
If Darker	Replaces any base pixels that are a lighter color with the transparency color. Base pixels that are darker than the transparency color remain unchanged.
Texturize	Creates a result color by converting the transparency color to grayscale, then multiplying the grayscale value by the base color.
Hue	Creates a result color using the hue of the transparency color and the saturation and lightness of the base color. If you are painting on a grayscale image, there will be no change, because the colors are desaturated.
Saturation	Creates a result color using the lightness and hue of the base color and the saturation of the transparency color.
Lightness	Creates a result color using the hue and saturation of the base color and the lightness of the transparency color.
Invert	Creates a result color using the transparency color's complementary color. If a transparency color value is 127, there will be no change, because the color value falls in the center of the Color Wheel.
Logical AND	Converts the transparency and base colors to binary values, then applies the Boolean algebraic formula AND to these values.
Logical OR	Converts the transparency and base colors to binary values, then applies the Boolean algebraic formula OR to these values.
Logical XOR	Converts the transparency and base colors to binary values, then applies the Boolean algebraic formula XOR to these values.
Red	Creates a result color by applying the transparency color to the red channel of RGB images.
Green	Creates a result color by applying the transparency color to the green channel of RGB images.
Blue	Creates a result color by applying the transparency color to the blue channel of RGB images.

Filling and outlining objects

Filling and outlining objects

When you add an object to your drawing, it's given a default outline attribute, a default fill attribute, or both. The object's outline is the line that surrounds the object. The fill is the contents of the object (i.e., the color or pattern contained in the object). These attributes can be changed using the Outline and Fill flyout tools.

With CorelDRAW you can apply a fill and outline to both open and closed objects. Text objects are considered to be closed paths, so you can specify both fill and outline. Normally, however, text objects are filled, but have no outline properties. You can assign additional properties to text, including font and style, point size, inter-line spacing, and more.

Fills

The fill attribute can produce a solid color, a fountain fill, a pattern fill, texture fill or a Postscript fill. If you like, you can turn either attribute off and leave the other visible. Turning off a rectangle's fill for example, makes it transparent, allowing objects behind it to show through.

Outlines

Every object you create has an outline that you can manipulate in a variety of ways. You can think of each object as being drawn with a nib of adjustable size, shape, and color. These pen attributes can apply to a particular object or to all objects you add to your drawing.

Color styles

Color styles make it easy to incorporate color design changes in one simple step. You can also use color styles to create a series of two or more similar solid colors linked together to form a "parent-child" relationship. The link between parent and child colors is based on a common hue. The Pantone Matching System and the Pantone Hexachrome UserInks produce child colors based on a common ID, different shades are created by adjusting the Tint. You create the different shades by adjusting levels of saturation and brightness. The resulting style is a family of similar colors.

button „ALC^OVR Filling and outlining objects;', 0,"Defaultoverview".) [More Detailed Information](#)

Filling objects

Filling objects

You can change the appearance of any object using a fill. By filling an object, you apply colors or patterns to the inside of its borders. When you fill open curves CorelDRAW fills the object by drawing an imaginary line from the first point to the last point drawn and then applies the fill. If you leave an object without a fill or remove its fill, the object becomes transparent. The following fills are available in CorelDRAW:

- Uniform fills are the most basic fills of CorelDRAW. When you apply a uniform fill, you give an object a solid or uniform color. You can quickly fill an object with a solid color using the [Color Palette](#). CorelDRAW also lets you mix a fill by using the Color Palette.
- Fountain fills display a progression between two colors following a [linear](#), [radial](#), [conical](#), or [square](#) path. You can use preset fountain fills included with CorelDRAW to simulate the appearance of neon tubes, metal cylinders, and a variety of other real-life objects. CorelDRAW also lets you customize and mix colors of fountain fills by using the Color Palette or dialog box.
- Pattern fills are pregenerated, symmetrical images that easily lend themselves to [tiling](#). You can import [bitmaps](#) or [vector graphics](#) for use as pattern fills, or you can create simple two-color or full-color [patterns](#). The effect you create is similar to the one you create by applying wallpaper to a wall. There are three types of pattern fills: two-color, full-color, and bitmap. CorelDRAW also lets you mix colors of a two-color pattern fill by using the Color Palette.
- Texture fills are fractally-generated bitmaps that you can use to give your object the appearance of natural materials. You can select from a series of pregenerated textures or generate your own variations.
- PostScript fills are special pattern fills designed using [PostScript](#) language. Some textures are extremely complex and large objects containing PostScript texture fills may take some time to print or to update on screen. Therefore, CorelDRAW represents PostScript fills on screen with the letters "PS," rather than the actual texture (unless you are in Enhanced view).

In all cases, you can apply fills to specific objects or set defaults so that every object you draw has the same fill.

The Interactive Fill tool allows you to apply fills directly using the mouse in combination with the [Property Bar](#). One of the advantages of this tool is that it gives you control over fountain fills, pattern fills, and textures. Using the mouse, you can control the direction, position, and colors of the fills. The fill, outline, and all other properties can be adjusted using the [Property Bar](#).

You can also apply fill using their respective dialog box that you can access from the Fill Tool flyout or by double-clicking the Fill label in the Status Bar.

button ,AL(^OVR Filling objects;', 0,"Defaultoverview",) [More Detailed Information](#)

button ,AL(^OVR Filling and outlining objects;', 0,"Defaultoverview",) [Related Topics](#)

Working with uniform fills

Working with uniform fills

Uniform fills are even-colored, solid fills that can be applied to any object. You can choose between color models, palettes, and color mixers for filling objects with solid colors. (The default display is the CMYK color model and the custom Color Palette.) You can also create color styles based on uniform colors. For more information, see "Working with color styles."

button ,AL(OVR Filling objects;', 0,"Defaultoverview",) Related Topics

Applying a uniform fill using the Color Palette

Uniform fills are the basic fills in CorelDRAW. A uniform fill puts a solid color inside an object's borders. You can apply a uniform fill quickly using the Color Palette. If the Color Palette is not visible, click View, Color Palette, then select a Color Palette from the submenu that appears.

To apply a uniform fill using the Color Palette

1. Select the object with the Pick tool.
2. Click the color you want in the Color Palette.

If the color you want is not visible, click the Color Palette's scroll arrows to view additional colors. Use the right mouse button to advance the Color Palette in large increments. You can also hold the mouse button down on a color swatch to display the pop-up palette.

To apply a uniform fill by dragging

- Drag a color from the Color Palette to any object.

As the mouse pointer moves over the object, it changes shape to show where the color will be applied. This allows you to apply colors to objects without having to select them first. Holding down SHIFT while you drag over an object applies only the fill attributes to the object.

To mix a color using the Color Palette

1. Select the object with the Pick tool.
2. Hold down CTRL, and click a color from the Color Palette. Release the mouse button before CTRL.

You can also hold CTRL and drag a color from the Color Palette to an object. As the mouse pointer moves over the object, it changes shape to indicate that the color will be mixed by 10%. This allows you to mix color of objects without having to select them first.

Note

- You can apply fill attributes using the same techniques in the Object Manager. For more information, see "Using the Object Manager."

Tip

- If the Color Palette is not visible, click View, Color Palette, then select a Color Palette from the submenu that appears. The Color Palette will have a dot beside its name in the menu. If a dot appears beside None, the Color Palette is hidden.

button „AL(PRC Working with uniform fills;', 0, "Defaultoverview",.) Related Topics

Applying a uniform fill using the Interactive Fill tool

Applying a Uniform fill using the Interactive Fill tool allows you to apply the fill quickly and easily. The Property Bar allows you to select a specific color model or palette, adjust the color displayed, and access the Uniform Fill dialog box, which contains more precise controls.

To apply a uniform fill with the Interactive Fill tool

1. Select the object with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Uniform Fill from the Fill Type list box that appears on the Property Bar.
4. Choose a color model from the Uniform Fill Type list box.
5. Adjust the color by typing values in the appropriate boxes, then press ENTER.
6. Click the Edit Fill button to open the Uniform Fill dialog box, which allows you to exercise more control over the fill that is applied.

button ,AL(^PRC Working with uniform fills;',0,"Defaultoverview".) Related Topics

Applying a uniform fill using the Roll-Up or dialog boxes

The Color Roll-Up is a quick way to add a fill to your object. Applying a uniform fill using the Uniform Fill dialog box allows you to exercise more control over the fill that is applied. Using the Object Properties Docker allows you to modify a variety of object attributes at once, including the fill, outline, and more.

To apply a uniform fill using the Uniform Fill dialog box

1. Select the object with the [Pick tool](#).
2. Open the [Fill Tool flyout](#), and click [Fill Color Dialog](#).
3. Click a color from the Color Bar that appears along the right of the dialog box and from the visual selector.
4. Click the More button to display the details of the selected color.

If you want to select a color from a specific color model, see "[Working with color](#)."

To apply a uniform fill using the Color Roll-up

1. Select the object with the [Pick tool](#).
2. Open the [Fill Tool flyout](#) and click [Color Roll-Up](#).
3. Click a color from the Color Bar that appears along the right of the roll-up and from the visual selector.
4. Click the Fill button.

To apply a uniform fill using the Object Properties Docker

1. Right-click the object with the [Pick tool](#), and click Properties.
2. Click the Fill tab.
3. Click the Color Dialog button.
4. Click a color from the Color Palette that appears.
5. Click the Edit button to access the Uniform Fill dialog box, which allows you to specify a new color.
6. Click OK.
7. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

Note

- You can apply fill attributes using the same techniques in the Object Manager. For more information, see "[Using the Object Manager](#)."

button ,AL(\ PRC Working with uniform fills;',0,"Defaultoverview".) [Related Topics](#)

Working with fountain fills

Working with fountain fills

A fountain fill — also known as a gradient fill or a ramp fill is a progression of colors through the Color Wheel following a Linear, Radial, Conical, or Square path.

There are two types of fountain fills — two-color and custom. Two-color fountain fills have a direct blend from one color to another. Custom fills, however, allow you to create a cascade of many colors. You can also customize fountain fills by changing the direction of the fill, adding intermediate colors, or changing the angle of the fill.

button „AL(OVR Filling objects;', 0,"Defaultoverview",) Related Topics

Applying a two-color fountain fill

A fountain fill is a fill that flows smoothly from one color to another. The fill can flow in a straight line across the object (linear), in concentric circles from the center of the object (radial), in rays from the center of the object (conical), or in concentric squares from the center of the object (square).

Adding fountain fills allows you to add depth and color to your drawings. You can see how your fill appears in the [Preview window](#) found in the Fountain Fill dialog box.

To apply a two-color fountain fill using the Fountain Fill dialog box

1. Select the object with the [Pick tool](#).
2. Open the [Fill Tool flyout](#), and click [Fountain Fill Dialog](#).
3. In the Color Blend section, enable the Two Color button.
4. Choose the type of fountain fill you want from the Type list box.
You can choose a [linear](#), [radial](#), [conical](#), or [square](#) fountain fill.
5. Click the From [color picker](#), then click the color you want at the start of the fountain fill's color progression.
6. Click the To color picker, then click the color you want at the end of the fountain fill's color progression.
Click the Other button in the color list to create or choose a custom color.
7. Move the Mid-Point slider to set the mid-point between two colors.
8. Click one of the following buttons:
 - [Direct](#), determines the intermediate fill colors according to hue and saturation changes along a straight line, beginning at the From color and continuing across the [Color Wheel](#) to the To color.
 - [Clockwise Color Path](#), blends colors along a clockwise path around the Color Wheel.
 - [Counterclockwise Color Path](#), blends colors along a counterclockwise path around the Color Wheel.

To apply a two-color fountain fill using the Special Fill Roll-Up

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click [Special Fill Roll-Up](#).
3. Click the Fountain Fill button.
4. Follow steps 4 to 6 from the previous procedure.
5. Click the Apply button.

To apply a two-color fountain fill using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Fill tab.
3. Click the Fountain Fill button.
4. Click the button that corresponds to the type of fountain fill you want to apply.
You can choose a linear, radial, conical, or square fountain fill.
5. Follow steps 5 to 6 from the "To apply a two-color fountain fill using the Fountain Fill dialog box" procedure.
6. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

Tips

- Click the Edit button in the Object Properties Docker and the Special Fill Roll-Up to refine the attributes of your fill further.
- You can access the Special Fill Roll-Up by double-clicking on the Fill Tool flyout.
- Type a name in the Presets box of the Fountain Fill dialog box, then click the [Add](#) button to save this fountain fill for future use.

button ,ALC PRC Working with fountain fills;', 0, "Defaultoverview"), [Related Topics](#)

Applying a fountain fill using the Interactive Fill tool

The Interactive Fill tool allows you to apply fountain fills using the mouse. The Property Bar allows you to create custom fountain fills by adding intermediate colors, adjusting various controls for the fountain fill, and accessing the Fountain Fill dialog box, which contains more precise controls.

To apply a fountain fill with the Interactive Fill tool

1. Select the object with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Fountain Fill from the Fill Type list box that appears on the Property Bar.
4. Click the button on the Property Bar that corresponds to the type of fountain fill you want to apply.
You can choose a linear, radial, conical, or square fountain fill.
5. Click the object where you want the fill to start, then drag to where you want the fill to end.
As you drag, the fill arrow shows you the direction of the fill. To constrain the angle of the arrow to 15-degree intervals, hold down CTRL while dragging.
6. Do one of the following to change the color used for the start of the fountain fill's color progression:
 - Drag a color from the Color Palette to the start fill handle that appears at the beginning of the fountain fill.
 - Click the First Fill picker that appears on the Property Bar, then choose a color from the palette.
7. Do one of the following to change the color used for the end of the fountain fill's color progression:
 - Drag a color from the Color Palette to the end fill handle that appears at the end of the fountain fill.
 - Click the Last Fill picker on the Property Bar, then choose a color from the palette.

Tips

- Click the Edit Fill button on the Property Bar to access the Fountain Fill dialog box, which allows you to apply and save preset fountain fills.
- You can modify the constrain angle in the Edit page of the Options dialog box.

button ,AL(^PRC Working with fountain fills;', 0, "Defaultoverview").) Related Topics

Applying a preset fountain fill

CorelDRAW comes with a number of preset fountain fills that you can use to simulate the appearance of neon tubes, metal cylinders, and a variety of other real-life objects. You can see how your fill appears in the Preview window found in the Fountain Fill dialog box.

To apply a preset fountain fill

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Fountain Fill Dialog.
3. Choose a preset fountain fill from the Presets list box in the Fountain Fill dialog box.

Tip

- You can also access the preset fountain fills by clicking the Edit button in the Object Properties Fill page and the Special Fill Roll-Up. If you are using the Interactive Fill tool, click the Edit Fill button on the Property Bar to access the Fountain Fill dialog.

button ,ALC PRC Working with fountain fills;', 0, "Defaultoverview"), Related Topics

Creating and applying custom fountain fills

CorelDRAW allows you to customize your fountain fills by adding intermediate colors using the Preview Ribbon. You can also specify where you want the intermediate colors to appear by moving the markers that appear above the Preview Ribbon or by entering a value in the Position box. You can add up to 99 intermediate colors to your fountain fill.

To apply a custom fountain fill using the Fountain Fill dialog box

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Fountain Fill Dialog.
3. In the Color Blend section, enable the Custom button.
4. Double-click the Preview Ribbon to add a color marker.
You can move existing markers by dragging them along the Preview Ribbon and delete them by double-clicking.
6. Click a color in the Color Palette to assign it to the marker.
You can change the color of an existing marker by selecting it and clicking a new color in the Color Palette.
7. Repeat steps 4 to 6 until you achieve the desired effect.

To apply a custom fountain fill using the Interactive Fill tool

1. Select the object with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Fountain Fill from the Fill Type list box that appears on the Property Bar.
4. Click the button on the Property Bar that corresponds to the type of fountain fill you want to apply.
You can choose a linear, radial, conical, or square fountain fill.
5. Click the object where you want the fill to start, then drag to where you want the fill to end.
As you drag, the fill arrow shows you the direction of the fill. To constrain the angle of the arrow to 15-degree intervals, hold down CTRL while dragging.
6. Drag a color from the Color Palette to any spot along the line that appears inside the object.
As the mouse pointer moves over the line that represents the fill's direction, a plus sign appears to indicate where the color is applied.
7. You can move existing colors by dragging them along the vector inside the object and delete them by right-clicking the color.

To mix colors in a custom Fountain Fill using the Color Palette

1. Select the custom Fountain Fill object with the Pick tool.
2. Hold down CTRL, and click or drag a color from the Color Palette. Release the mouse button before CTRL.
To apply a mix to a single color swatch, click the Interactive Fill tool, hold CTRL and drag a color from the Color Palette to a color swatch. As the mouse pointer moves over the object, it changes shape to indicate that the color will be mixed by 10%.

Tips

- You can access the Fountain Fill dialog box by clicking the Edit button in Object Properties Fill page or in the Special Fill Roll-Up.
- You can modify the constrain angle through the Options dialog box under Workspace, Edit in the list of categories.

button ,AL(PRC Working with fountain fills;',0,"Defaultoverview"), [Related Topics](#)

Saving custom fountain fills

Once you've created a unique custom fountain fill, you may want to save it so that you can use it again.

To save a custom fountain Fill

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Fountain Fill Dialog.
3. Type a name for the new fountain fill in the Presets box.
4. Click the Add button to save the custom fountain fill.

New patterns are added to the pattern list and placed in alphabetical order.

Notes

- You can import any preset fountain fills from CorelDRAW version 4 (or later) to CorelDRAW 8 by copying the file CORELDRAW.FFP to the COREL\DRAW8\CUSTOM folder. Prior to doing this, however, you should make a back-up copy of the current file or rename the older version to prevent overwriting the current file.
- You can save custom fills using the Scrapbook. For more information about favorites fills see "Using the Scrapbook."

Tip

- You can also access the preset fountain fills by clicking the Edit button in the Object Properties Fill page and the Special Fill Roll-Up. If you are using the Interactive Fill tool, click the Edit Fill button to access the Fountain Fill dialog.

button „AL(PRC Working with fountain fills; 0, "Defaultoverview",) Related Topics

Customizing fountain fills

Customizing fountain fills

Customizing fountain fills can affect the way that they appear on screen as well as the way that they print. There are a number of ways to determine how fountain fills are printed and displayed.

Controlling the display

To improve the appearance of fountain fills on screen, increase the number of steps that are drawn on screen using the Preview Fountain Steps box in the Display page of the Options dialog box. This setting has no effect on the number of bands that are printed and will not affect printing speed.

Controlling the printing

To improve the appearance of fountain fills when they are printed, you can adjust the number of steps that are printed, using the Fountain Steps check box in the Print dialog box. This setting does not affect how fountain fills are displayed on screen, just how they are printed.

Adjusting overall quality

To improve the appearance of fountain fills both on screen and when printed, you can increase the number of steps used to display the fountain fill. You do this using the Steps check box in the Fountain Fill dialog box. This setting overrides the settings found in the Options and Print dialog boxes when unlocked. However, since this value increases the number of bands that are printed, fountain fills with values lower than 20 will print faster, but the transition between shades may be coarse, which causes an effect known as "banding". Fountain fills with higher values (over 40) provide a smoother blend but require longer printing times. When the Steps box is locked, the settings found in the Options and Print dialog boxes determine the appearance of fountain fills.

You can also change a fountain fill's color, center point, mid-point, angle, direction, and edge pad. These options vary depending on the type of fountain fill.

Note

- For more information about printing fountain fills, see "[Printing.](#)"

button ,AL(^OVR Filling objects;', 0,"Defaultoverview",) [Related Topics](#)

Controlling the display of fountain fills

You can change the number of steps used to display fountain fills in your drawings. Using fewer steps to display fountain fills can improve the redraw speed of your screen.

To control the display of fountain fills

1. Click Tools, Options.
2. In the list of categories, click Workspace, Display.
3. Type the number of steps in the Preview Fountain Steps box.

button ,ALC PRC Customizing fountain fills;',0,"Defaultoverview",) [Related Topics](#)

Controlling the printing of fountain fills

Printing proofs of a drawing with fountain fills can take less time if you reduce the number of steps the printer uses to create them. When you are ready to print the final version of your drawing, reset the number of steps so that the fountain fills print the way you want. It is recommended that you increase the number of steps for the default setting (i.e., 128 for PostScript printers and 64 for non-PostScript printers) or higher. If you are printing at a resolution over 1200 dpi or using a large fountain fill, you may want to use more than two hundred steps to maintain a smooth fill.

If you've specified a different number of steps in the Fountain Fill dialog box, it overrides any values you set in the Options and Print Options dialog boxes.

For more information about printing fountain fills, see "[Assigning control over printer bands.](#)"

To control the printing of fountain fills

1. Click File, Print.
2. Click the Miscellaneous tab.
3. Type the number of steps in the Fountain Steps box.

button ,AL(\PRC Customizing fountain fills;',0,"Defaultoverview",) [Related Topics](#)

Adjusting a fountain fill's quality

When you create a fountain fill, the space required to blend the colors is divided by the number of fountain steps displayed in the Steps box. By default, CorelDRAW displays each object with the same number of fountain steps, making small objects seem more detailed than larger ones. By unlocking the Steps option, you can override all other settings. You can then increase the number of steps used in larger objects, making them appear the same as fills displayed in smaller objects. The number of steps specified in the Fountain Fill dialog box overrides those in the Options and Print dialog boxes.

To adjust the quality of a fountain fill using the Property Bar

1. Select the object with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Fountain Fill from the Fill Type list box that appears on the Property Bar.
4. Click the Padlock icon that appears on the Property Bar to unlock the Steps box. (The Steps box is unlocked when the button appears pressed.)

When the Steps box is locked, the fill prints with the number of steps specified in the Print dialog box and displays on screen with the number of steps specified in the Options dialog box.

5. Type a value in the Fountain Step box to change the number of steps used to display and print the fountain fill.

To adjust the quality of a fountain fill using the Fountain Fill dialog box

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Fountain Fill Dialog.
3. Click the Padlock icon that appears to the right of the Steps box to unlock the Steps box.

When the Steps box is locked, the fill prints with the number of steps specified in the Print dialog box and displays on screen with the number of steps specified in the Options dialog box.

4. Type a value in the Steps box to change the number of steps used to display and print the fountain fill.

button ,AL(\ PRC Customizing fountain fills;',0,"Defaultoverview",) Related Topics

Changing colors in a two-color fountain fill

Once you have created a two-color fountain fill, you may want to change its appearance without altering its pattern. You can change its appearance by changing the colors used to create the fountain fill. When using the Fountain Fill dialog box you can see how your fill appears in the [Preview window](#).

To change the colors of a two-color fountain fill

1. Select a two-color fountain fill with the [Pick tool](#).
2. Open the [Fill Tool flyout](#), and click [Fountain Fill Dialog](#).
3. Click the [From color picker](#), then click a color for the start of the fountain fill's color progression.
Click the [Other](#) button to create or choose a custom color.
4. Click the [To color picker](#), then click a color for the end of the fountain fill's color progression.
Click the [Other](#) button to create or choose a custom color.

To change the colors of a two-color fountain fill using the Interactive Fill tool

1. Select a two-color fountain fill with the [Pick tool](#).
2. Click the [Interactive Fill tool](#).
3. Do one of the following to change the color used for the start of the fountain fill's color progression:
 - Drag a color from the [Color Palette](#) to the [start fill handle](#) that appears at the beginning of the fountain fill.
 - Click the [First Fill picker](#) that appears on the [Property Bar](#), then choose a color from the palette.
4. Do one of the following to change the color used for the end of the fountain fill's color progression:
 - Drag a color from the [Color Palette](#) to the [end fill handle box](#) that appears at the end of the fountain fill.
 - Click the [Last Fill picker](#) on the [Property Bar](#), then choose a color from the palette.

To mix colors in a two-color Fountain Fill using the Color Palette

1. Select a two-color Fountain Fill object with the [Pick tool](#).
2. Hold down CTRL, and click or drag a color from the [Color Palette](#). Release the mouse button before CTRL.
To apply a mix to the start or end point, click the [Interactive Fill tool](#), hold CTRL and drag a color from the [Color Palette](#) to a color handle. As the mouse pointer moves over the object, it changes shape to indicate that the color will be mixed by 10%.

Note

- To change the color of custom fountain fills see "[Creating and applying custom fountain fills.](#)"

button ,AL(^ PRC Customizing fountain fills;',0,"Defaultoverview",) [Related Topics](#)

Changing a fountain fill's center point

Most fountain fills radiate from a point that appears in the center of the fill. Radial and square fountain fills progress in a series of concentric circles or squares, from the center of the object outward. Conical fountain fills progress in a circular path, from the center of the object outward. Linear fountain fills, however, do not have a center point.

Repositioning the center point so that it doesn't appear at the center of the object allows you to alter the appearance of the fountain fill. Negative values shift the center to the left, positive values shift the center to the right.

To change the center point using the Fountain Fill dialog box

1. Select the object with the [Pick tool](#).
2. Open the [Fill Tool flyout](#), and click [Fountain Fill Dialog](#).
3. Choose the type of fountain fill you want from the Type list box.
You can choose a [radial](#), [conical](#), or [square](#) fountain fill.
4. Type a value in the Horizontal box until the center of the fill is where you want it.
A value of -50% places the center on the left edge of your object; a value of 50% places it on the right edge.
5. Type a value in the Vertical box until the center of the fill is where you want it.
A value of -50% places the center on the bottom edge of your object; a value of 50% places it on the top edge.

To change the center point using the mouse

1. Select a fountain fill with the Pick tool.
2. Click the [Interactive Fill tool](#).
3. Drag the start point of the [vector](#) inside the object to change the center of the fill.
To constrain the angle of the arrow to 15-degree intervals, hold down CTRL while dragging.

To change the center point using the Special Fill Roll-Up

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click [Special Fill Roll-Up](#).
3. Click the Fountain Fill button.
4. Choose the type of fountain fill from the Type list box.
You can choose a radial, conical, or square fountain fill.
5. Drag in the [Preview window](#) to change the center of the fill.
To constrain the angle of the arrow to 15-degree intervals, hold down CTRL while dragging.
6. Click the Apply button.

Tips

- You can modify the constrain angle in the Edit page of the Options dialog box.
- You can access the Special Fill Roll-Up by double-clicking on the Fill Tool flyout.

button ,AL(PRC Customizing fountain fills;',0,"Defaultoverview",) [Related Topics](#)

Changing a fountain fill's mid-point

The mid-point is an imaginary line between two colors in a fountain fill. The value of the mid-point represents the position of the mid-point in relation to two fountain fill colors. By adjusting this value, you can set the point at which two colors in a fountain fill converge. For example, in a two-color fountain fill using the colors black and white, a value of 50 positions the mid-point in the center of the fill so that half of the fill is black and half is white. Increasing the mid-point value to 99 results in a fountain fill dominated by black; decreasing the mid-point value to 1 results in a fountain fill dominated by white.

To change the mid-point using the Property Bar

1. Select a fountain fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Move the Fountain Fill MidPoint slider that appears on the Property Bar.

To change the mid-point using the mouse

1. Follow steps 1 and 2 from the previous procedure.
2. Drag the mid-point slider that appears inside the object.

To change the mid-point using the Fountain Fill dialog box

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Fountain Fill Dialog.
3. Move the Mid-point slider to change the start and end color proportions.

Tip

- You can also adjust the mid-point by typing a specific value in the Fountain Fill MidPoint box on the Property Bar. You can specify a value from 1 to 99.

button „AL(‘PRC Customizing fountain fills;’,0,‘Defaultoverview’.) Related Topics

Changing a fountain fill's angle

You can change the angle of linear, conical, and square fountain fills. Changing the angle of gradation affects the slant of the fountain fill. Positive values rotate the fill counterclockwise; negative values rotate it clockwise. Radial fountain fills, however, progress in a series of concentric circles, so you can't change their angle.

To change the angle using the Property Bar

1. Select a fountain fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Type a value in the top portion of the Fountain Fill Angle and Edge Pad box on the Property Bar, then press ENTER.

To change the angle using the mouse

1. Follow steps 1 and 2 from the previous procedure.
2. Drag one of the end point handles of the vector inside the object in a circular direction.

To change the angle using the Fountain Fill dialog box

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Fountain Fill Dialog.
3. Type a value in the Angle box until the fill is oriented the way you want it.

button ,AL(^PRC Customizing fountain fills;',0,"Defaultoverview",) Related Topics

Changing a fountain fill's edge pad

The edge pad value determines how long the beginning and ending colors remain as solid colors before they start blending with the next color in the fountain fill. Higher values allow the colors to remain solid longer before blending, causing the colors to spread more quickly. Lower values result in a smooth transformation between the two colors. The maximum setting is 49%. The edge pad option is not available for conical fills.

To change the edge pad using the Property Bar

1. Select a fountain fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Type a value in the bottom portion of the Fountain Fill Angle and Edge Pad box on the Property Bar, then press ENTER.

To change the edge pad using the mouse

1. Follow steps 1 and 2 from the previous procedure.
2. Drag one of the end point handles of the vector inside the object in a inward or outward direction.

To change the edge pad using the Fountain Fill dialog box

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Fountain Fill Dialog.
3. Type a value in the Edge Pad box to set the amount of the fill taken up by the progression's beginning and ending colors.

button ,AL(^ PRC Customizing fountain fills;',0,"Defaultoverview",) Related Topics

Changing a fountain fill's direction

Using the direction buttons (located to the left of the Color Wheel in the Fountain Fill dialog box), you can change the direction of a fountain fill. By default, fountain fill colors progress along a straight line, through the Color Wheel. This relationship is illustrated in the Color Wheel, which shows a straight line blending the beginning color with the ending color as it passes through the color spectrum.

You can also blend the colors in a clockwise or counterclockwise direction. This allows you to include the spectrum of colors between those colors in your blend. The Counterclockwise Rotation button allows you to blend from one color to the other in a counterclockwise direction. This is illustrated in the Color Wheel by an elliptical line, showing the path the blend uses to travel around the color spectrum. The Clockwise Rotation button allows you to blend from one color to the other in a clockwise direction.

To change the blend direction in a two-color fountain fill

1. Select the object with the [Pick tool](#).
2. Open the [Fill Tool flyout](#), and click [Fountain Fill Dialog](#).
3. Click one of the following buttons:
 - [Direct](#), determines the intermediate fill colors according to hue and saturation changes along a straight line, beginning at the [From](#) color and continuing across the [Color Wheel](#) to the [To](#) color.
 - [Clockwise Color Path](#), to have colors blend along a clockwise path around the Color Wheel.
 - [Counterclockwise Color Path](#), to have colors blend along a counterclockwise path around the Color Wheel.

button ,AL(^PRC Customizing fountain fills;',0,"Defaultoverview",) [Related Topics](#)

Working with pattern fills

Working with pattern fills

Pattern fills are pregenerated, symmetrical images that are repeated over and over, making them extremely useful for creating [tiles](#). You can fill an object completely with one image, but typically you would use a series of repeated images to form a tiled fill. You can import [bitmaps](#) or [vector graphics](#) for use as pattern fills or create simple two-color bitmap patterns.

button ,AL(OVR Filling objects;', 0,"Defaultoverview",) [Related Topics](#)

Working with two-color pattern fills

Working with two-color pattern fills

A two-color bitmap is a simple picture composed of only "on" and "off" pixels. The only colors included in the bitmap are the two that you assign.

You can choose a two-color bitmap from a variety of existing patterns that are included with CoreIDRAW, create a bitmap pattern using the Bitmap Pattern Editor, or import your own 1-bit bitmap. The pregenerated patterns are designed so that they interlock to fill an object with seamless tiles.

If you want to import a multicolored pattern, see "Working with bitmap pattern fills."

button ,AL(OVR Filling objects;', 0,"Defaultoverview",) Related Topics

Applying a two-color pattern fill

You can fill objects with a pattern composed of repeating bitmap images. CorelDRAW supplies a collection of black-and-white bitmap patterns that you can use as is or change to suit your needs. You can change the colors used, the size of the tiles, or the offset of the tiles.

To apply a two-color pattern fill using the Pattern Fill dialog box

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Enable the 2-color button.
4. Click the Pattern picker, then choose the pattern you want from the list that appears.
5. Click the Front color picker, then choose a color for the bitmap pattern's foreground.
6. Click the Back color picker, then choose a color for the bitmap pattern's background.

To apply a two-color pattern fill using the Special Fill Roll-Up

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Special Fill Roll-Up.
3. Click the Pattern button,
4. Choose 2-Color from the list box.
5. Click the Pattern picker, then choose the pattern you want from the list that appears.
6. Follow steps 5 and 6 from the previous procedure.
7. Click the Apply button.

To apply a two-color pattern fill using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Fill tab.
3. Click the Pattern Fill button.
4. Follow steps 3 to 6 from the "To apply a two-color bitmap pattern using the Pattern Fill dialog box" procedure.
5. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

To mix colors in a two-color pattern fill using the Color Palette

1. Select the two-color pattern fill object with the Pick tool. Release the mouse button before CTRL.
2. Hold down CTRL, and click a color from the Color Palette. Hold down CTRL, and drag a color from the Color Palette. As the mouse pointer moves over the object, it changes shape to indicate that the color will be mixed by 10%.

Tip

- You can access the Special Fill Roll-Up by double-clicking on the Fill Tool flyout.

button ,ALC\PRC Working with twocolor pattern fills;',0,"Defaultoverview",) Related Topics

Applying a two-color pattern fill using the Interactive Fill tool

The Interactive Fill tool allows you to apply two-color bitmap pattern fills using the mouse. The Property Bar allows you to change the colors used for the pattern's foreground and background, change the size of the pattern's tiles, and access the Pattern Fill dialog box, which contains more precise controls.

To apply a two-color pattern fill with the Interactive Fill tool

1. Select the object with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Pattern Fill from the Fill Type list box that appears on the Property Bar.
4. Click the Two-color Bitmap Pattern Fill button.
5. Click the First Fill picker.
6. Choose the pattern you want from the list that appears.
7. Click the Front Color picker, then choose a color for the bitmap pattern's background.
8. Click the Back Color picker, then choose a color for the bitmap pattern's foreground.

button ,AL(^PRC Working with twocolor pattern fills;',0,"Defaultoverview"), Related Topics

Creating two-color pattern fills

If you don't find a preset bitmap fill that you like, you can create your own pattern from scratch or modify an imported bitmap. New and imported patterns are added to the end of the list of preset patterns.

To create a new two-color pattern fill

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Click the Create button.
4. Enable one of the following Bitmap Size buttons in the Two-Color Pattern Editor to set the resolution of the pattern:
 - 16 x 16 changes the resolution of the Edit Grid to 16 x 16 squares.
 - 32 x 32 changes the resolution of the Edit Grid to 32 x 32 squares.
 - 64 x 64 changes the resolution of the Edit Grid to 64 x 64 squares.
5. Enable one of the following Pen Size buttons to determine how many squares in the drawing area are filled when you click with the mouse:
 - 1 x 1 changes the pen size to a 1 grid square.
 - 2 x 2 changes the pen size to a 2 x 2 square.
 - 4 x 4 changes the pen size to a 4 x 4 square.
 - 8 x 8 changes the pen size to an 8 x 8 square.
6. Do one or both of the following to create a pattern:
 - Click with the left mouse button over the grid to fill squares.
 - Click with the right mouse button over the grid to erase squares.

To create a two-color pattern fill from an imported image

1. Follow steps 1 and 2 from the previous procedure.
2. Click the Load button.
3. Choose the file you want from the Import dialog box then click Import.
For best results, import graphics with only two colors.

button ,AL(^PRC Working with twocolor pattern fills;',0,"Defaultoverview",) Related Topics

Creating two-color pattern fills using the Create Pattern command

You can create pattern fills based on imported bitmap graphics. A pattern created from a color bitmap is converted to a dithered black-and-white image. This means that if the bitmap contains a lot of detail, much of it will be lost in the conversion. Once converted, the graphic is tiled so that it forms a pattern inside any path to which it is applied.

To create a two-color pattern using the Create Pattern command

1. Click Tools, Create, Pattern.
2. Enable the Two-Color button.
3. Specify a resolution by enabling one of the following buttons:
 - Low, creates a low-resolution, two-color pattern
 - Medium, creates a medium-resolution, two-color pattern
 - High, creates a high-resolution, two-color pattern
4. Click OK. The cursor changes to cross hairs.
5. Drag a marquee box around the graphic or portion of the graphic that you want to make into a pattern.
6. Click OK in the Create Pattern message box.

The new pattern appears at the bottom of the Pattern picker list available from the Property Bar, Pattern Fill dialog box, and Special Fill Roll-Up.

To create a two-color pattern using the Property Bar

1. Using the Pick tool, select an object that contains a two-color pattern fill.
2. Click the Interactive Fill tool.
3. Click the Select Pattern button on the Property Bar.
4. Follow steps 2 to 6 from the previous procedure.

button ,AL("PRC Working with twocolor pattern fills";,0,"Defaultoverview") Related Topics

Removing a two-color bitmap pattern fill

You may want to remove a pattern fill to conserve disk space or to shorten your list of two-color bitmap pattern fills.

To remove a two-color bitmap pattern fill

1. Select any object with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Click the Pattern picker.
4. Choose the pattern you want to delete from the list that appears.
5. Click the Delete button.
6. In the Delete Two-Color Pattern dialog box, click OK.

button ,AL(^PRC Working with twocolor pattern fills;',0,"Defaultoverview",) Related Topics

Working with full-color pattern fills

Working with full-color pattern fills

A full-color pattern is a picture composed of lines and fills, instead of dots of color like a bitmap. These vector graphics are smoother and more complex than bitmap images and are generally easier to manipulate.

You can choose a full-color pattern from a variety of pregenerated patterns that are included with CorelDRAW or import any CorelDRAW file to use as a full-color pattern. Unlike two-color and bitmap patterns, there is no limit to the number of colors that can be included in a full-color pattern.

button „AL(OVR Filling objects;', 0,"Defaultoverview",) Related Topics

Applying a full-color pattern fill

You can fill objects with a pattern composed of repeating vector images. CorelDRAW supplies an extensive selection of full-color [pattern fills](#) that you can use as is, or change to suit your needs.

To apply a full-color pattern fill using the Pattern Fill dialog box

1. Select the object with the [Pick tool](#).
2. Open the [Fill Tool flyout](#), and click [Pattern Fill Dialog](#).
3. Enable the Full Color button.
4. Click the [Pattern picker](#).
5. Choose the pattern you want from the list that appears.

To apply a full-color pattern fill using the Special Fill Roll-Up

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click [Special Fill Roll-Up](#).
3. Click the [Pattern](#) button.
4. Choose Full Color from the list box.
5. Click the [Pattern](#) picker.
6. Choose the pattern you want from the list that appears.
7. Click the [Apply](#) button.

To apply a full-color pattern fill using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Fill tab.
3. Click the [Pattern](#) button.
4. Follow steps 3 to 5 from the "To apply a full-color pattern fill using the Pattern Fill dialog box" procedure.
5. Do one of the following:
 - Click the [Apply](#) button to apply the changes to the object for the current properties page.
 - Click [Apply All](#) to apply all object property changes to the object.

Tip

- You can access the Special Fill Roll-Up by double-clicking on the Fill Tool flyout.

button ,AL(^PRC Working with fullcolor pattern fills;', 0,"Defaultoverview",) [Related Topics](#)

Applying a full-color pattern fill using the Interactive Fill tool

The Interactive Fill tool allows you to apply full-color pattern fills using the mouse. The Property Bar allows you to change the pattern displayed in the fill, change the size of the pattern's tiles, and access the Pattern Fill dialog box, which contains more precise controls.

To apply a full-color pattern fill with the Interactive Fill tool

1. Select the object with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Pattern Fill from the Fill Type list box on the Property Bar.
4. Click the Full-color Pattern Fill button.
5. Click the First Fill picker.
6. Choose the pattern you want from the list that appears.

button ,AL(^PRC Working with fullcolor pattern fills;', 0,"Defaultoverview",) Related Topics

Creating full-color pattern fills

If you don't find a preset full-color pattern fill that you like, you can import a graphic. Imported patterns are added to the end of the list of preset patterns.

To create full-color pattern fills from imported images

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Enable the Full Color button.
4. Click the Load button.
5. Choose the file you want to import from the Import dialog box, then click Import.

button ,AL("PRC Working with fullcolor pattern fills";0,"Defaultoverview",) Related Topics

Creating full-color pattern fills using the Create Pattern command

You can create full-color pattern fills based on full color objects. The graphic is then tiled to form a pattern inside any path to which it is applied.

To create a full-color pattern using the Create Pattern command

1. Click Tools, Create, Pattern.
2. Enable the Full Color button.
3. Click OK. The cursor changes to cross hairs.
4. Drag a marquee box around the graphic or portion of the graphic that you want to make into a pattern.
5. Click OK in the Create Pattern message box.
The Save Vector Pattern dialog box appears.
6. Type a name for the pattern in the File Name box, and click the Save button.
The new pattern appears at the bottom of the [Pattern picker](#) list.

To create a full-color pattern using the Property Bar

1. Using the [Pick tool](#), select an object that contains a full-color pattern fill.
2. Click the [Interactive Fill tool](#).
3. Click the Select Pattern button on the Property Bar.
4. Enable the Full-Color button.
5. Click OK. The cursor changes to cross hairs.
6. Drag a marquee box around the graphic or portion of the graphic that you want to make into a full-color pattern.
7. Click OK and save the full-color pattern for future use.

button ,AL(PRC Working with fullcolor pattern fills;', 0,"Defaultoverview",) [Related Topics](#)

Removing a full-color pattern fill

You may want to remove a pattern fill from the list to conserve disk space or to shorten your list of full-color pattern fills.

To remove a full-color pattern

1. Select any object with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Enable the Full Color button.
4. Click the Pattern picker, then choose the pattern you want to delete from the list that appears.
5. Click the Delete button.
6. In the Delete Full-Color Pattern dialog box, click OK.

button ,AL(^PRC Working with fullcolor pattern fills;',0,"Defaultoverview",) Related Topics

Working with bitmap pattern fills

Working with bitmap pattern fills

A bitmap is a regular color picture (like you might get with an electronic photograph). These bitmaps can vary in complexity, and it is best to use less complex bitmaps for fill patterns, as complex ones are memory-intensive and slow to display. The complexity of a bitmap is determined by its size, resolution, and bit depth. For more information about using bitmaps in CorelDRAW, see ["Working with bitmaps."](#)

You can choose a bitmap from a variety of pregenerated patterns that are included with CorelDRAW, create your own bitmap pattern using the Bitmap Pattern Editor, or import an existing bitmap.

If you want to import a simple two-color or black-and-white bitmap, see ["Working with two-color pattern fills."](#)

button „AL(OVR Filling objects;',0,"Defaultoverview",) [Related Topics](#)

Applying a bitmap pattern fill

You can fill objects with a pattern composed of repeating bitmap images. CorelDRAW supplies an extensive selection of bitmap pattern fills that you can use as is or change to suit your needs. You can change the colors, the size of the tiles, or the offset of the tiles.

To apply a bitmap pattern fill using the Pattern Fill dialog box

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Enable the Bitmap button.
4. Click the Pattern picker.
5. Choose the pattern you want from the list that appears.

To apply a bitmap pattern fill using the Special Fill Roll-Up

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Special Fill Roll-Up.
3. Click the Pattern button.
4. Choose Bitmap from the list box.
5. Click the Pattern picker.
6. Choose the pattern you want from the list that appears.
7. Click the Apply button.

To apply a bitmap pattern fill using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Fill tab.
3. Click the Pattern button.
4. Follow steps 3 to 5 from the "To apply a bitmap pattern fill using the Pattern Fill dialog box" procedure.
5. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

Tip

- You can access the Special Fill Roll-Up by double-clicking on the Fill Tool flyout.

button „ALC PRC Working with bitmap pattern fills;“,0,"Defaultoverview",) [Related Topics](#)

Applying a bitmap pattern fill using the Interactive Fill tool

The Interactive Fill tool allows you to apply bitmap pattern fills using the mouse. The Property Bar allows you to change the pattern displayed in the fill, change the size of the pattern's tiles, and access the Pattern Fill dialog box, which contains more precise controls.

To apply a bitmap pattern fill with the Interactive Fill tool

1. Select the object with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Pattern Fill from the Fill Type list box that appears on the Property Bar.
4. Click the Bitmap Pattern Fill button.
5. Click the First Fill picker.
6. Choose the pattern you want from the list that appears.

button ,AL(^PRC Working with bitmap pattern fills;', 0,"Defaultoverview",) Related Topics

Creating bitmap pattern fills

If you don't find a preset bitmap pattern fill that you like, you can import a graphic. Imported patterns are added to the end of the list of preset patterns.

To create full-color pattern fills from imported images

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Enable the Bitmap button.
4. Click the Load button.
5. Choose the file you want to import from the Import dialog box, then click Import.

button ,AL("PRC Working with bitmap pattern fills"; 0, "Defaultoverview",) Related Topics

Removing a bitmap pattern fill

You may want to remove a pattern fill from the list to conserve disk space or to shorten your list of bitmap pattern fills.

To remove a bitmap pattern

1. Select any object with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Enable the Bitmap button.
4. Click the Pattern picker, then choose the pattern you want to delete from the list that appears.
5. Click the Delete button.
6. In the Delete Bitmap Pattern dialog box, click OK.

button ,AL(^PRC Working with bitmap pattern fills;',0,"Defaultoverview",) Related Topics

Customizing pattern fills

Customizing pattern fills

Customizing your pattern fill lets you adjust the tile size, rotate, skew and change the center of the pattern. You can adjust two-color, full-color, and bitmap pattern fills interactively by using the pattern fill tiling vector.

button ,AL(`OVR Filling objects;', 0, "Defaultoverview",) [Related Topics](#)

Changing a pattern fill's tile size

You can change the dimensions of the pattern tile used to fill an object. By decreasing the size of a pattern tile, you increase the pattern's density. The pattern fill displayed can be resized manually using the tiling handles or precisely, using the Pattern Fill dialog box.

To set the size of bitmap pattern tiles using the Property Bar

1. Select the pattern fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Pattern Fill from the Fill Type list box that appears on the Property Bar.
4. Type a value in the top portion of the Edit Tiling of Pattern box on the Property Bar, then press ENTER.
The maximum tile width is 15 inches. The minimum tile width is 0.1 inches.
5. Type a value in the bottom portion of the Edit Tiling of Pattern box on the Property Bar, then press ENTER.
The maximum tile width is 15 inches. The minimum tile width is 0.1 inches.

To set the size of bitmap pattern tiles using the Interactive Fill tool

1. Select the pattern fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Drag the square handles of the tiling vector to size the pattern.

To set the size of bitmap pattern tiles using the Pattern Fill dialog box

1. Select the pattern fill with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Enable one of the following buttons:
 - Two-color
 - Full-color
 - Bitmap
4. In the Size section, type a value in the Width box.
The maximum tile width is 15 inches. The minimum tile width is 0.1 inches.
5. In the Size section, type a value in the Height box.
The maximum tile width is 15 inches. The minimum tile width is 0.1 inches.

Tip

- To change the size of the tiles quickly, enable the Small (25% of width and height or 4x4), Medium (50% of width and height or 2x2), or Large (100% of width and height or 1 tile) buttons on the Property Bar.

button „AL(PRC Customizing pattern fills;', 0,"Defaultoverview",) Related Topics

Setting the tile origin of a pattern fill

By setting the tile origin in a pattern fill, you can specify exactly where the patterns begin. When you adjust the horizontal or vertical position of the first pattern, relative to the top of the object, your adjustments affect the rest of the pattern. The Preview window in the Pattern Fill dialog reflects the changes of any offset.

To set the tile origin of a pattern using the Pattern Fill dialog box

1. Select the pattern fill with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Enable one of the following buttons:
 - Two-color
 - Full-color
 - Bitmap
4. In the Origin section, type a value in the X box to set the amount of horizontal offset.
Increasing the value in the X box moves the pattern to the right; decreasing the value moves the pattern to the left.
5. In the Origin section, type a value in the Y box to set the amount of vertical offset.
Increasing the value in the Y box moves the pattern down; decreasing the value moves the pattern up.

To set the tile origin of a pattern using the Interactive Fill tool

1. Select the pattern fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Drag the center handle of the tiling vector that appears on the object to the location that you want to set as the origin.

button „AL(“PRC Customizing pattern fills;”, 0, “Defaultoverview”).” [Related Topics](#)

Rotating a pattern fill

You may want to skew or rotate a pattern fill to create a unique effect. CorelDRAW allows you to skew and rotate a pattern fill easily by using the Interactive Fill tool or by adjusting the settings in the Pattern Fill dialog box.

To rotate a pattern fill using the Interactive Fill tool

1. Select the pattern fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Pattern Fill from the Fill Type list box that appears on the Property Bar.
4. Drag the circular rotate handle on the tiling vector and rotate the pattern in a clockwise or counterclockwise direction.

To rotate a pattern fill using Pattern Fill dialog box

1. Select the pattern fill with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Enable one of the following buttons:
 - Two-color
 - Full-color
 - Bitmap
4. In the Transform section, type an angle value in the Rotate box.

button ,AL(^PRC Customizing pattern fills;', 0,"Defaultoverview",) [Related Topics](#)

Skewing a pattern fill

You may want to skew a pattern fill to create a unique effect. CorelDRAW allows you to skew a pattern fill easily by using the Interactive Fill tool or by adjusting the settings in the Pattern Fill dialog box.

To skew a pattern fill using the Interactive Fill tool

1. Select the pattern fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Pattern Fill from the Fill Type list box that appears on the Property Bar.
4. Drag one of the square skew handles on the tiling vector to skew the pattern.

To skew a pattern fill using Pattern Fill dialog box

1. Select the pattern fill with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Enable one of the following buttons:
 - Two-color
 - Full-color
 - Bitmap
4. In the Transform section, type an angle value in the Skew box.

button ,AL(^ PRC Customizing pattern fills;', 0,"Defaultoverview",) [Related Topics](#)

Setting the transform option for pattern fills

You may want to transform the pattern fill with your object. The Transform pattern with object option lets you rotate, scale and skew a pattern fill while transforming an object.

To set the transform option using the Property Bar

1. Select the pattern fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Pattern Fill from the Fill Type list box that appears on the Property Bar.
4. Enable one of the following buttons:
 - Two-color
 - Full-color
 - Bitmap
5. Click the Transform Fill With Object button.

To set the transform option using the Pattern Fill dialog box

1. Select the pattern fill with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Enable one of the following buttons:
 - Two-color
 - Full-color
 - Bitmap
4. Enable the Transform fill with object check box.

button ,AL(^PRC Customizing pattern fills;',0,"Defaultoverview".) Related Topics

Offsetting tiles in a pattern fill

By offsetting the tiles in a pattern fill, you can specify exactly where the patterns begin. When you adjust the horizontal or vertical position of the first pattern, relative to the top of the object, your adjustment affects the rest of the pattern. The Preview window reflects the changes of any offset.

To offset rows or columns of pattern tiles using the Pattern Fill dialog box

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Pattern Fill Dialog.
3. Enable one of the following buttons:
 - Two-color
 - Full-color
 - Bitmap
4. In the Row or column offset section, do one of the following:
 - To offset rows, enable the Row button in the Row Or Column Offset section.
 - To offset columns, enable the Column button.
5. Type the amount of offset in the % Of Tile Size box.

button ,AL('PRC Customizing pattern fills;', 0, "Defaultoverview",) Related Topics

Working with texture fills

Working with texture fills

A texture fill is a random, fractally generated fill that you can use to give your objects a natural appearance. Texture fills significantly increases the size of your file and the time it takes to print. Therefore, you may want to use these fills sparingly, especially with larger objects.

You can use colors from any color model or palette for texture fills. Since texture fills can only hold RGB colors, however, this may cause a color shift when displaying or printing the files. To preserve the colors you use in your texture fills, be sure to configure your system using the Corel Color Profile Wizard. For more information, see [Corel Color Profile Wizard](#).

Corel TEXTURE

Corel TEXTURE is a powerful tool you can use to design bitmap texture fills from scratch or to modify existing preset textures. You can recreate the natural textures of wood, clouds, stone, ripples, waves, and wrinkles or create artificial patterns such as checkers, dots, lines, and swirls. Corel TEXTURE provides you with precise control over lighting, design, color combinations, and gradations and affords you the freedom and creativity not available with scanned textures. Let the Texture wizard guide you through the process, or start with a blank texture.

button ,AL(OVR Filling objects;', 0,"Defaultoverview",) [Related Topics](#)

Applying a texture fill

Texture fills are fills that look like clouds, water, gravel, minerals, and dozens of other natural and fabricated substances. CorelDRAW provides more than 300 pregenerated textures, and each texture has a set of options that you can change to create millions of variations.

To apply a texture fill using the Pattern Fill dialog box

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Texture Fill Dialog.
3. Choose the library containing the texture you want from the Texture Library list box.
4. Choose a texture you want from the Texture list box.

The Preview window inside the dialog box displays the fill attributes that are assigned to the selected object.

5. Adjust the style options to customize the texture as required.
Click the Preview button to see the results of your modifications.
6. Click the Options button to adjust the bitmap resolution and texture size.

To apply a texture fill using the Special Fill Roll-Up

1. Open the Fill Tool flyout, and click Special Fill Roll-Up.
2. Click the Texture Fill button.
3. Choose the library containing the texture you want from the list box.
4. Click the Pattern picker.
5. Choose the pattern you want from the list that appears.
6. Click the Apply button.

To apply a texture fill using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Fill tab.
3. Click the Texture Fill button.
4. Choose the library containing the texture you want from the first list box.
5. Choose a texture you want from the second list box, or click the Pattern picker and choose the pattern you want from the list that appears.
6. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

Tip

- You can access the Special Fill Roll-Up by double-clicking on the Fill Tool flyout.

button ,AL(PRC Working with texture fills;', 0,"Defaultoverview",) Related Topics

Applying a texture fill using the Interactive Fill tool

The Interactive Fill tool allows you to apply Texture fills using the mouse. The Property Bar allows you to change the pattern displayed in the fill, regenerate the texture, and access the Texture Fill dialog box which contains more precise controls.

To apply a texture fill with the Interactive Fill tool

1. Select the object with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Texture Fill from the Fill Type list box that appears on the Property Bar.
4. Choose the library containing the texture you want from the Texture Library list box.
5. Choose the texture you want from the First Fill picker.
6. Choose the pattern you want from the list that appears.
7. Click the Texture Options button on the Property Bar, to adjust the bitmap resolution and texture size limit.
8. Click the Regenerate Texture button on the Property Bar, to regenerate the texture fill, creating a totally new look.

button ,AL(^PRC Working with texture fills;', 0,"Defaultoverview",) Related Topics

Creating custom texture fills

When you create a unique custom texture fill, you may want to save it so that you can use it again. You can't save or overwrite textures in the Styles library. You can, however, modify a texture in the Styles library and save it to another library.

To create a custom texture fill

1. Select the shape or texture with the Pick tool.
2. Open the Fill Tool flyout, and click Texture Fill Dialog.
3. Make sure the texture you want to save is displayed in the Pattern picker of the Texture Fill dialog box.
4. Modify the texture settings in the Texture Name section. Use the Preview button to view your changes before saving a custom texture fill.

To save a customized texture

1. Select the shape or texture with the Pick tool.
2. Open the Fill Tool flyout, and click Texture Fill Dialog.
3. Make sure the texture you want to save is displayed in the Pattern picker of the Texture Fill dialog box.
4. Click the Add button.
5. Type a name in the Texture Name box of the Save Texture As dialog box.
The name can be up to 32 characters long, including spaces. You can overwrite an existing texture by typing its name.
6. Do one of the following:
 - Choose a sample library in which you want to save the texture in the Library Name list.
 - Type the name of a new library in the Library Name box.

To delete a customized texture

1. Select the shape or texture with the Pick tool.
2. Open the Fill Tool flyout, and click Texture Fill Dialog.
3. Make sure the texture you want to delete is displayed in the Pattern picker of the Texture Fill dialog box.
4. Click the Delete button.
5. In the Texture Fill dialog box, click OK.

button ,AL(PRC Working with texture fills;',0,"Defaultoverview",) Related Topics

Customizing texture fills

Customizing texture fills

Customizing your texture fill lets you adjust the tile size, rotate, skew and change the center of the texture. You can adjust texture fills interactively by using the texture fill tiling vector.

button ,AL(`OVR Filling objects;', 0, "Defaultoverview",) Related Topics

Changing a texture fill's tile size

You can change the dimensions of the texture tile used to fill an object. By decreasing the size of a texture tile, you increase the texture's density. The texture fill displayed can be resized manually using the tiling handles or precisely, using the Texture Fill dialog box.

To set the size of texture tiles using the Interactive Fill tool

1. Select the texture fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Drag the square tiling vector to size the pattern.

To set the size of texture tiles using the Texture Fill dialog box

1. Select the texture fill with the Pick tool.
2. Open the Fill Tool flyout, and click Texture Fill Dialog.
3. Click the Tiling button.
4. In the Size section, type a value in the Width box.
The maximum tile width is 15 inches. The minimum tile width is 0.1 inches.
5. In the Size section, type a value in the Height box.
The maximum tile width is 15 inches. The minimum tile width is 0.1 inches.

button ,ALC PRC Customizing texture fills;', 0,"Defaultoverview",) Related Topics

Setting the origin of a texture fill

By setting the origin in a texture fill, you can specify exactly where the textures begin. When you adjust the horizontal or vertical position of the first texture, relative to the top of the object, your adjustments affect the rest of the texture. The Preview window in the Texture Fill dialog reflects the changes of any offset.

To set the origin of a texture using the Pattern Fill dialog box

1. Select the texture fill with the Pick tool.
2. Open the Fill Tool flyout, and click Texture Fill Dialog.
3. Click the Tiling button.
4. In the Origin section, type a value in the X box to set the amount of horizontal offset.
Increasing the value in the X box moves the texture to the right; decreasing the value moves the texture to the left.
5. In the Origin section, type a value in the Y box to set the amount of vertical offset.
Increasing the value in the Y box moves the texture down; decreasing the value moves the texture up.

To set the origin of a texture using the Interactive Fill tool

1. Select the texture fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Texture Fill from the Fill Type list box that appears on the Property Bar.
4. Drag the center handle of the tiling vector that appears on the object to the location that you want to set as the origin.

button ,AL(^PRC Customizing texture fills;',0,"Defaultoverview".) Related Topics

Rotating a texture fill

You may want to rotate a texture fill to create a unique effect. CorelDRAW allows you to rotate a texture fill easily by using the Interactive Fill tool or by adjusting the settings in the Texture Fill dialog box.

To rotate a texture fill using the Interactive Fill tool

1. Select the texture fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Texture Fill from the Fill Type list box that appears on the Property Bar.
4. Drag the circular rotate handle on the tiling vector and rotate the texture in a clockwise or counterclockwise direction.

To rotate a texture fill using Texture Fill dialog box

1. Select the texture fill with the Pick tool.
2. Open the Fill Tool flyout, and click Texture Fill Dialog.
3. Click the Tiling button.
4. In the Transform section, type an angle value in the Rotate box.

button ,AL(\PRC Customizing texture fills;', 0,"Defaultoverview",) [Related Topics](#)

Skewing a texture fill

You may want to skew a texture fill to create a unique effect. CorelDRAW allows you to skew a texture fill easily by using the Interactive Fill tool or by adjusting the settings in the Texture Fill dialog box.

To skew a texture fill using the Interactive Fill tool

1. Select the texture fill with the Pick tool.
2. Click the Interactive Fill tool.
3. Choose Texture Fill from the Fill Type list box that appears on the Property Bar.
4. Drag one of the square skew handles on the tiling vector to skew the texture.

To skew a texture fill using Texture Fill dialog box

1. Select the texture fill with the Pick tool.
2. Open the Fill Tool flyout, and click Texture Fill Dialog.
3. Click the Tiling button.
4. In the Transform section, type an angle value in the Skew box.

button ,AL(^PRC Customizing texture fills;', 0,"Defaultoverview",) Related Topics

Setting the transform option for texture fills

You may want to transform the texture fill with your object. The Transform pattern with object option lets you rotate, scale and skew a pattern fill while transforming an object.

To set the transform option using the Texture Fill dialog box

1. Select the texture fill with the Pick tool.
2. Open the Fill Tool flyout, and click Texture Fill Dialog.
3. Click the Tiling button.
4. Enable the Transform fill with object check box.

button ,AL(^PRC Customizing texture fills;',0,"Defaultoverview",) Related Topics

Offsetting tiles in a texture fill

By offsetting the tiles in a texture fill, you can specify exactly where the patterns begin. When you adjust the horizontal or vertical position of the texture, relative to the top of the object, your adjustment affects the rest of the texture. The Preview window reflects the changes of any offset.

To offset rows or columns of texture tiles using the Texture Fill dialog box

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click Texture Fill Dialog.
3. Click the Tiling button.
4. In the Row and column offset section, do one of the following:
 - To offset rows, enable the Row button in the Row Or Column Offset section.
 - To offset columns, enable the Column button.
5. Type the amount of offset in the % Of Tile Size box.

button ,AL(^PRC Customizing texture fills;',0,"Defaultoverview".) Related Topics

Working with PostScript textures

Working with PostScript textures

A PostScript texture is a special type of texture fill designed using PostScript language. Some textures are extremely complex, and large objects containing PostScript texture fills may take some time to print or to update on screen. Therefore, CorelDRAW represents PostScript fills on screen with the letters "PS," rather than the actual texture (unless you are in Enhanced view). The Display page in the Options dialog box lets you enable or disable the Show PostScript fills in Enhanced View check box.

The PostScript Texture dialog box contains a box where you can preview your texture. This means that you no longer have to print to see the results of your PostScript texture selection. You simply choose your texture, adjust your options, and, if the Preview Fill check box is enabled, view the effects in the Preview window. The Status Bar also contains the name of the texture used.

PostScript textures created in CorelDRAW can be exported in Encapsulated PostScript (.EPS) format for use in other programs.

Note

- PostScript fills will print on virtually any type of printer since CorelDRAW interprets them internally before they are rendered to a non-PostScript device.

button ,AL(OVR Filling objects;', 0,"Defaultoverview",) Related Topics

Applying a PostScript texture pattern

PostScript textures are fills that you can change by altering a set of variables. These patterns don't appear on screen. Instead, you see a pattern containing the letters "PS" (unless you are in Enhanced view).

To apply a PostScript texture fill using the PostScript Texture dialog box

1. Select the object with the Pick tool.
2. Open the Fill Tool flyout, and click PostScript Fill Dialog.
3. Choose the name of the texture you want from the list.
4. In the Parameters section, adjust the various settings to customize the texture as required.
5. Enable the Preview Fill check box to preview the texture with the current settings.
6. Click the Refresh button to update the image after changing the options.

To apply a PostScript texture fill using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Fill tab.
3. Click the PostScript Fill button.
4. Choose the name of the texture you want from the list.
5. Enable the Preview Fill check box to preview the texture with the current settings.
6. Click the Edit button to access the PostScript Texture dialog box, which allows you to customize the texture as required.
7. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

Note

- The settings listed in the Parameters section of the PostScript Texture dialog box vary depending on the type of PostScript texture fill selected.

button ,AL(^ PRC Working with PostScript textures;', 0,"Defaultoverview",) Related Topics

Applying a PostScript texture fill using the Interactive Fill tool

The Interactive Fill tool allows you to apply PostScript texture fills using the mouse. The Property Bar allows you to change the pattern displayed in the fill and access the PostScript Texture dialog box, which contains more precise controls.

Some PostScript texture fills may take some time to update on screen. Therefore, CorelDRAW represents PostScript fills on screen with the letters "PS", rather than the actual texture. To preview the texture with the current settings, enable Enhanced view (click View, Enhanced), or click File, Print Preview.

To apply a PostScript texture fill with the Interactive Fill tool

1. Select the object with the [Pick tool](#).
2. Click the [Interactive Fill tool](#).
3. Choose PostScript Fill from the Fill Type list box that appears on the Property Bar.
4. Choose the name of the texture you want from the PostScript Fill Textures list.
5. Click the Edit Fill button to access the PostScript Texture dialog box , then adjust the various settings to customize the texture as required.

button ,AL(PRC Working with PostScript textures;', 0,"Defaultoverview",) [Related Topics](#)

Managing fills

Managing fills

In addition to filling objects with a wide variety of colors and patterns, CorelDRAW gives you the ability to leave objects unfilled or transparent. You can also copy fills from one object to another, eliminating the need to recreate complex fills. Once you create a fill that you like, you can make it the default fill so that it is automatically applied to all new objects.

button ,AL(^OVR Filling objects;', 0,"Defaultoverview",) [Related Topics](#)

Copying fills

Once you apply a fill to an object, you can copy the same fill to another object. This allows you to use the same fill on several objects, without having to recreate it each time. Copying an objects properties to another object will copy the fill, outline and text attributes.

To copy an object's fill to another object using the mouse

1. Using the Pick tool, right-click the object that contains the attributes you want to copy.
2. Drag over the object to which you want to copy the attributes.
3. Release the mouse button, and click Copy Fill Here to copy just the fill, or click Copy All Properties to copy the fill and outline attributes.

To copy another object's fill properties

1. Using the Pick tool, select the object to which you want to copy the properties.
2. Click Edit, Copy Properties From.
3. Enable one or more of the following check boxes in the Copy Properties dialog box:
 - Outline Pen, copies the outline pen attributes from one object to another.
 - Outline Color, copies the outline color attributes from one object to another.
 - Fill, copies the fill attributes from one object to another.
 - Text Properties ,copies the text attributes from one text object to another.
4. Click OK. The cursor changes to a large arrow.
5. Click the object that contains the properties you want to copy.

button ,AL(^PRC Managing fills;', 0,"Defaultoverview",) [Related Topics](#)

Setting the default uniform fill

Whenever you create a new object, CorelDRAW fills the object with a default fill. Unless you have modified this setting, the default fill setting is no fill. These default settings are not saved automatically when you exit CorelDRAW. To save these setting for future CorelDRAW sessions, see "[Using consistent settings for new documents.](#)"

When you draw open curves, CorelDRAW fills the object with a default fill if one exists. Filling open curves automatically can be turned off to allow you draw basic curves. See "[Setting the fill open curves option.](#)"

To change the default fill for new objects using the Color Palette

1. Click a blank space in the [Drawing Window](#) to deselect any objects.
2. Choose a color from the [Color Palette](#).
3. Enable one or more of the following check boxes in the Uniform Fill dialog box:
 - **Graphic**, changes the default fill attributes associated with new graphics.
 - **Artistic Text**, changes the default fill attributes associated with new [Artistic text](#).
 - **Paragraph Text**, changes the default fill attributes associated with new [Paragraph text](#).
4. Click OK.

These attributes are now applied to any new object you create. You can, however, change the fill of any individual object.

To change the default fill for new objects using the Fill Color dialog box

1. Click a blank space in the [Drawing Window](#) to deselect any objects.
2. Open the [Fill Tool flyout](#), and click [Fill Color Dialog](#).
3. Follow steps 3 and 4 from the previous procedure.
4. Set the appropriate fill attributes in the second Uniform Fill dialog box.

To change the default fill for new objects using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, click Document, Styles.
3. In the list, select Default Graphic.
4. Select a fill type from the Fill list.
5. Click the Edit button to open the associated dialog box.
6. Choose a new default fill from the dialog box.

Note

- CorelDRAW allows you to modify any of the fill types. Using the Options dialog box, you can adjust the defaults to display your favorite fill.

button ,AL(PRC Managing fills;', 0, "Defaultoverview",) [Related Topics](#)

Removing fills

You may want to remove an object's fill so that objects behind it show through. You can remove the default fill several different ways. If you want to reset a default fill, see "[Setting the default uniform fill.](#)"

To remove an object's fill using the Color Palette

1. Select the object with the [Pick tool](#).
2. Click [No Color](#) on the [Color Palette](#).

To remove an object's fill using the Fill Tool flyout

1. Select the object with the Pick tool.
2. Open the [Fill Tool flyout](#), and click [No Fill](#).

To remove an object's fill using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Fill tab.
3. Click the [No Fill button](#).
4. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

To remove the default fill using the Color Palette

1. Click a blank space in the [Drawing Window](#) to deselect any objects.
2. Click the No Color on the Color Palette.

button ,AL("PRC Managing fills";, 0, "Defaultoverview",) [Related Topics](#)

Setting the fill open curves option

CorelDRAW lets you fill open curves. You may want to draw curves without filling them and maintain the default fill color. The Fill Open Curves option allows you disable the default fill in order to draw basic lines.

To disable the fill open curves setting

1. Click Tools, Options.
2. In the list of categories, click Document, General.
3. Disable the Fill Open Curves check box.

To enable the fill open curves setting

1. Follow steps 1 and 2 from the previous procedure.
2. Enable the Fill Open Curves check box.

button ,AL(PRC Managing fills;', 0,"Defaultoverview",) [Related Topics](#)

Outlining objects

Outlining objects

Every object you create can have an outline that you are able to manipulate in a variety of ways. You can think of each object as being drawn with a nib of adjustable size, shape, and color. These nib attributes can apply to a particular object or to all objects you add to your drawing.

In addition to the size, shape, and color of the nib, you can also change the shape of an outline end. Lines or objects with open paths can have ends that are rounded, square, cropped, or tipped with arrowheads and other line-ending shapes. Objects with closed paths (squares, polygons, etc.) naturally have no end-points, but you can still choose from pointed, rounded, or truncated corners.

button ,AL(^OVR Outlining objects;',0,"Defaultoverview".) [More Detailed Information](#)

button ,AL(^OVR Filling and outlining objects;',0,"Defaultoverview".) [Related Topics](#)

Working with uniform outlines

Working with uniform outlines

Uniform outlines are solid outlines that can be applied to most objects. In addition to specifying the outline's color, you can change its width and style. As well, you can apply line-ending shapes, such as arrowheads, to the line or curve.

button ,AL(`OVR Outlining objects;',0,"Defaultoverview"), [Related Topics](#)

Applying outline colors using the Color Palette

Every object you create has outlines that you can manipulate in a variety of ways. You can think of each object as being drawn with a pen that changes size, shape, and color. In addition, you can apply these formats to a particular object or to all objects you add to your drawing. You can apply an outline color quickly using the Color Palette. If the Color Palette is not visible, click View, Color Palette, then select a Color Palette from the submenu that appears.

To apply an outline color using the Color Palette

1. Select the object with the Pick tool.
2. Right-click a color from the Color Palette.

If the color you want is not visible, click the Color Palette's scroll arrows to view additional colors.

To apply an outline color by dragging

1. Select the object with the Pick tool.
2. Drag a color from the Color Palette to the object's edge.

As the mouse pointer moves over the object, it changes shape to show where the color will be applied. This allows you to apply colors to objects without having to choose them first. Holding down ALT while you drag over an object applies only the outline attributes to the object.

Note

- You can apply fill attributes using the same techniques in the Object Manager. For more information, see "Using the Object Manager."

Tip

- If the Color Palette is not visible, click View, Color Palette, then select a Color Palette from the submenu that appears. The Color Palette will have a dot beside its name in the menu. If a dot appears beside None, the Color Palette is hidden.

button ,AL(^PRC Working with uniform outlines;',0,"Defaultoverview"), Related Topics

Applying outline colors using a dialog box or Roll-Up

Applying an outline using the Outline Color dialog box allows you to exercise more control over the outline color that is applied. Applying an outline using the Outline Pen dialog box allows you to exercise more control over the outline thickness, style and corner shaper that is applied. Using the Object Properties Docker allows you to modify a variety of additional object attributes, including the outline, fill, and more.

To apply an outline color using the Outline Color dialog box

1. Select the object with the Pick tool.
2. Open the Outline Tool flyout, and click Outline Color Dialog.
3. Click a color from the Color Bar that appears along the right of the dialog box.
4. Click the More button to display the details of the selected color.

If you want to select a color from a specific color model, see "[Working with color.](#)"

To apply an outline color using the Outline Pen dialog box

1. Select the object with the Pick tool.
2. Open the Outline Tool flyout, and click Outline Pen Dialog.
3. Click the Color picker, then choose the color you want by clicking a color in the Color Palette that appears.
Click the Other button to create or choose a custom color.

To apply an outline color using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Outline tab.
3. Click the Color picker, then choose the color you want by clicking a color in the Color Palette that appears.
4. Click the Edit button to access the Outline Pen dialog box, which allows you to specify additional outline options.
5. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

To apply an outline color using the Pen Roll-Up

1. Select the object with the Pick tool.
2. Open the Outline Tool flyout, and click Pen Roll-Up.
3. Click the color picker, then choose the color you want by clicking a color in the Color Palette that appears.
Click the Other button to create or choose a custom color.
4. Click the Apply button.

Tips

- You can also access the Outline Pen dialog by double-clicking the Outline label in the Status Bar.
- You can access the Pen Roll-Up by double-clicking on the Outline Tool flyout.

button ,AL(PRC Working with uniform outlines;', 0, "Defaultoverview",) [Related Topics](#)

Adjusting an outline's width

The width of an outline determines the thickness of the line in points. Changing the thickness of an object's outline changes the appearance of the object. You can change an outline's color using a number of different techniques. For more information, see "[Applying outline colors using a dialog box or Roll-Up](#)" and "[Applying outline colors using the Color Palette](#)."

To adjust the width using the Outline Pen dialog box

1. Select the object with the [Pick tool](#).
2. Open the [Outline Tool flyout](#), and click [Outline Pen Dialog](#).
3. Type the new line width in the Width box.

To adjust the width using the Pen Roll-Up

1. Open the [Outline Tool flyout](#), and click [Pen Roll-Up](#).
2. Use the scroll arrows found in the [Preview box](#) to choose a line thickness between .003 (hairline) and 36 inches or 0.216 and 2595 points.
3. Click the Apply button.

To adjust the width using the Object Properties Docker

1. Right-click the object with the [Pick tool](#) and click Properties.
2. Click the [Outline](#) tab.
3. Type the new line width in the Width box to choose a line thickness between .003 (hairline) and 36 inches or 0.216 and 2595 points.
4. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

To adjust the width using the Property Bar

1. Click the object with the [Pick tool](#).
2. Click the [Interactive Fill tool](#).
3. Choose or type a width in the Outline Width list on the Property Bar.

Tips

- A number of preset outline widths are also available from the Outline Tool flyout. Options include: Hairline, 1/2 Point, 2 Point (Thin), 8 Point (Medium), 16 Point (Medium-Thick), and 24 Point (Thick).
- You can also access the Outline Pen dialog by double-clicking the Outline label in the [Status Bar](#).
- You can access the Pen Roll-Up by double-clicking on the Outline Tool flyout.

button ,AL(^ PRC Working with uniform outlines;', 0, "Defaultoverview",) [Related Topics](#)

Setting the corner shape

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

To set an object's corner shape

1. Select the object with the Pick tool.
2. Open the Outline Tool flyout, and click Outline Pen Dialog.
3. Enable one of the following Corner Style buttons:
 - Mitered Corners
 - Beveled Corners
 - Rounded Corners

button „ALC PRC Working with uniform outlines; 0, "Defaultoverview",) Related Topics

Setting the line cap shape

The line cap style affects the appearance of the endpoints of open paths. Setting the line cap shape to Rounded or Extended actually makes the line slightly longer.

To set an object's line cap shape

1. Select the object with the Pick tool.
2. Open the Outline Tool flyout, and click Outline Pen Dialog.
3. Enable one of the following Line Caps Style buttons:
 - Square Line Caps
 - Rounded Line Caps
 - Extended Square Line Caps

button „ALC PRC Working with uniform outlines; 0, "Defaultoverview",) Related Topics

Applying line styles

CorelDRAW comes with more than 20 different outline styles. Outline styles are preset lines that have different attributes, such as dotted lines, dashed lines, and more. Applying a line style does not change the shape of the line or the amount of space it occupies. You can also edit an existing line style to meet your needs.

To apply a dashed outline using the Outline Pen dialog box

1. Select the object with the Pick tool.
2. Open the Outline Tool flyout, and click Outline Pen Dialog.
3. Choose a line style from the Line Style selector.

To apply a dashed outline using the Pen Roll-Up

1. Select the object with the Pick tool.
2. Open the Outline Tool flyout and click Pen Roll-Up.
3. Choose a line style from the Style selector.
4. Click the Apply button.

To apply a dashed outline using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Outline tab.
3. Choose a line style from the Style selector.
4. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

Tips

- You can access the Pen Roll-Up by double-clicking on the Outline Tool flyout.
- You can also access the Outline Pen dialog by double-clicking the Outline label in the Status Bar.

button ,AL(^PRC Working with uniform outlines;', 0,"Defaultoverview",) Related Topics

Editing line styles

CorelDRAW comes with more than 20 different outline styles. You can edit any of the preset lines included in the Outline Styles list.

To edit a line style using the Outline Pen dialog box

1. Select the object with the Pick tool.
2. Open the Outline Tool flyout, and click Outline Pen Dialog.
3. Choose Edit Style, located at the bottom of the list of the Style selector.
4. In the Edit Style dialog box, click the squares to turn dots on or off.
5. In the Edit Line Style dialog, adjust the line end by moving the bar to the right.
6. Click the Add button to add the line style to the bottom of the list.
7. Click the Replace button to replace a style that was previously added to the list.

To edit a line style using the Pen Roll-Up

1. Select the object with the Pick tool.
2. Open the Outline Tool flyout and click Pen Roll-Up.
3. Repeat steps 3 to 7 from the previous procedure.
4. Click the Apply button.

To edit a line style using the Property Bar

1. Select a line or curve with the Pick tool.
2. Click the Outline Style selector list.
3. Click the Other button to edit the line style.
4. Repeat steps 4 to 7 from the "To edit a line style using the Outline Pen dialog box" procedure.

Tips

- You can access the Pen Roll-Up by double-clicking on the Outline Tool flyout.
- You can also access the Outline Pen dialog by double-clicking the Outline label in the Status Bar.

button ,AL(PRC Working with uniform outlines;', 0,"Defaultoverview",) Related Topics

Behind Fill

Use the Behind Fill option when you want to apply an outline to a stylized font such as a script font. Normally outlines are applied after the fill is applied. Half of the outline lies inside the object, the other half lies outside the object. When you enable the Behind Fill check box, the outline is drawn first, then the fill is placed on top of the outline. Consequently, half of the outline is covered by the fill.

To enable the Behind Fill option using the Outline Pen dialog box

1. Select the object with the Pick tool.
2. Open the Outline Tool flyout, and click Outline Pen Dialog.
3. Enable the Behind Fill check box.

To enable the Behind Fill option using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Outline tab.
3. Enable the Behind Fill check box.
4. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

button ,AL(PRC Working with uniform outlines;', 0, "Defaultoverview",) [Related Topics](#)

Scaling With Image

Scaling the image specifies whether the thickness of the object's outline remains the same or changes in proportion to the object's size. If enabled, the outline thickness increases when the object is enlarged (either by scaling or stretching) and decreases when the object is made smaller.

To enable the Scale With Image option

1. Select the object with the Pick tool.
2. Open the Outline Tool flyout, and click Outline Pen Dialog.
3. Enable the Scale With Image check box.

To enable the Scale With Image option using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Outline tab.
3. Enable the Scale With Image check box.
4. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

button ,AL(PRC Working with uniform outlines;', 0, "Defaultoverview",) Related Topics

Creating calligraphic outlines

You can give an object a hand-drawn look using the Calligraphy settings in the Outline Pen dialog box. By adjusting these settings, you can vary the thickness of an object's outline.

To create a calligraphic outline

1. Select the object with the [Pick tool](#).
2. Open the [Outline Tool flyout](#), and click [Outline Pen Dialog](#).
3. Enable one of the [Corner Style buttons](#). The first and third options make the nib square; the second option makes it round.
4. Type a value in the Stretch box.
Lowering the value makes a square nib rectangular and a round nib oval, creating a more pronounced calligraphic effect.
5. Type a value in the Angle box.
The angle controls the orientation of the pen in relation to the drawing surface.

Tips

- You can adjust the Stretch and Angle values interactively by dragging in the Preview box. Experiment to find the shape you want.
- To change line widths after creating the calligraphic outline, change the value in the Width box.
- Click the Default button to return to the original settings.

[button ,AL\(PRC Working with uniform outlines;', 0,"Defaultoverview",\) Related Topics](#)

Applying and editing line-ending shapes

Applying and editing line-ending shapes

You can create arrowheads from scratch or modify a shape using the Edit Arrowhead dialog box. New line-ending shapes are added to the top of the list of line styles.

button ,AL(`OVR Outlining objects;',0,"Defaultoverview"), [Related Topics](#)

Applying line-ending shapes

CorelDRAW provides an assortment of arrowheads and other line-ending shapes that you can apply to the ends of an open path.

To apply line-ending shapes using the Property Bar

1. Select a line or curve with the Pick tool.
2. Click the Start Arrowhead selector on the Property Bar, then choose the shape you want for the start of the line.
3. Click the End Arrowhead selector on the Property Bar, then choose the shape you want for the end of the line.
Use the Outline Style selector to select another outline style.

To apply line-ending shapes using the Outline Pen dialog box

1. Select a line or curve with the Pick tool.
2. Open the Outline Tool flyout, and click Outline Pen Dialog.
3. Click the left Arrowhead selector, then choose the shape you want for the start of the line.
4. Click the right Arrowhead selector, then choose the shape you want for the end of the line.

To apply line-ending shapes using the Pen Roll-Up

1. Select a line or curve with the Pick tool.
2. Open the Outline Tool flyout, and click Pen Roll-Up.
3. Follow steps 3 and 4 from the previous procedure.
4. Click the Apply button.

To apply line-ending shapes using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Outline tab.
3. Follow steps 3 and 4 from the "To apply line-ending shapes using the Outline Pen dialog box" procedure.
4. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

Tips

- You can access the Pen Roll-Up by double-clicking on the Outline Tool flyout.
- You can also access the Outline Pen dialog by double-clicking the Outline label in the Status Bar.

button ,AL(\PRC Applying and editing lineending shapes;', 0,"Defaultoverview",) Related Topics

Switching line-ending shapes

If you change the direction of a line or curve, you can switch arrowheads from one end of the line to the other. You can also remove the arrowheads from the end of a line or curve.

To switch arrowheads from one end of the line to another using the Outline Pen dialog box

1. Select a line or curve with the Pick tool.
2. Open the Outline Tool flyout, and click Outline Pen Dialog.
3. Click one of the Arrowhead selectors, then choose the shape you want for the line.
4. Click Options, Swap.

To remove an arrowhead

1. Follow steps 1 to 3 from the previous procedure.
2. Click Options, None.

Tip

- You can also access the arrowhead options by clicking the Edit button in the Object Properties Fill page and the Pen Roll-Up.

button „AL(“PRC Applying and editing lineending shapes;“,0,“Defaultoverview“.) [Related Topics](#)

Creating arrowheads

If you don't find a preset arrowhead that you like, you can create your own. New arrows appear at the bottom of the arrowhead list in the Outline Pen dialog box, the Pen Roll-Up, and the Property Bar.

The arrow you create can be any size — you can adjust the size later using the Edit Arrowhead dialog box. There are two limitations, however. First, the number of arrowheads is limited to 100. If you already have this many and want to create new ones, you must delete some of the existing ones first. Second, if the arrowhead consists of more than one object, all objects must be combined using the Combine command.

To create arrowheads and other line-ending shapes using the Create Arrow command

1. Draw an arrowhead.

The arrowhead shape assumes the fill and outline attributes of the line to which it is applied.

2. Click the arrowhead shape with the Pick tool.
3. Click Tools, Create, Arrow.
4. In the Create Arrow With Selected Area dialog box, click OK to save the arrowhead.

The new arrowhead appears at the bottom of the Arrowhead selector.

To create arrowheads using the Outline Pen dialog box

1. Open the Outline Tool flyout, and click Outline Pen Dialog.
2. Under the arrowhead you want to edit, click Options, New.

This opens the default arrowhead in the Edit Arrowhead dialog box.

3. Drag the side handles along the arrowhead's box to stretch vertically or horizontally, or drag the corner handles to change the size of the arrowhead.
4. Drag the hollow nodes along the arrowhead's outline.
5. Do one of the following to center the arrowhead:
 - Click the Center In X button to center the arrowhead vertically on the line. The letter "X" refers to the horizontal axis.
 - Click the Center In Y button to center the arrowhead horizontally on the line. The letter "Y" refers to the vertical axis.
6. Do one of the following to flip the arrowhead :
 - Click the Reflect In X button to flip the arrowhead vertically on the line. The letter "X" refers to the horizontal axis.
 - Click the Reflect In Y button to flip the arrowhead horizontally on the line. The letter "Y" refers to the vertical axis.

Tips

- To get a closer view of the arrowhead, enable the 4X Zoom check box.
- You can also access the arrowhead options by clicking the Edit button in the Object Properties Fill page and the Pen Roll-Up.

button ,AL(PRC Applying and editing lineending shapes;', 0,"Defaultoverview",) Related Topics

Editing arrowheads

When you apply an arrowhead to a path, its size is determined by the thickness of the path's outline. If you increase the thickness, the arrowhead size increases proportionately. To create a larger arrowhead without changing the outline of the path, use the Edit Arrowhead dialog box to stretch the arrowhead. You can also use this dialog box to adjust the arrowhead's position relative to the end of the path, to center the arrowhead, or to flip it horizontally or vertically.

To stretch an arrowhead or line-ending shape

1. Select a line or curve with the Pick tool.
2. Open the Outline Tool flyout, and click Outline Pen Dialog.
3. Under the arrowhead you want to edit, click Options, Edit.
This opens the Edit Arrowhead dialog box.
4. Drag the side handles along the arrowhead's box to stretch vertically or horizontally, or drag the corner handles to change the size of the arrowhead.

To move an arrowhead or line-ending shape

1. Follow steps 1 to 3 from the previous procedure.
2. Drag the hollow nodes along the arrowhead's outline.

To center an arrowhead or line-ending shape

1. Follow steps 1 to 3 from the "To stretch an arrowhead or line-ending shape" procedure.
2. Do one of the following:
 - Click the Center In X button to center the arrowhead vertically on the line. The letter "X" refers to the horizontal axis.
 - Click the Center In Y button to center the arrowhead horizontally on the line. The letter "Y" refers to the vertical axis.

To flip an arrowhead

1. Follow steps 1 to 3 from the "To stretch an arrowhead or line-ending shape" procedure.
2. Do one of the following:
 - Click the Reflect In X button to flip the arrowhead vertically on the line. The letter "X" refers to the horizontal axis.
 - Click the Reflect In Y button to flip the arrowhead horizontally on the line. The letter "Y" refers to the vertical axis.

Tips

- To get a closer view of the arrowhead, enable the 4X Zoom check box.
- You can also access the arrowhead options by clicking the Edit button in the Object Properties Fill page and the Pen Roll-Up.

button ,AL(\ PRC Applying and editing lineending shapes;', 0,"Defaultoverview",) [Related Topics](#)

Deleting arrowheads

If you don't like the arrowhead that you created, you can delete it.

To delete arrowheads using the Outline Pen dialog box

1. Select a line or curve with the Pick tool.
2. Open the Outline Tool flyout, and click Outline Pen Dialog.
3. Choose an arrowhead that you want to delete.
4. Under the arrowhead you want to edit, click Options, Delete.
In the dialog box, click OK to delete the arrowhead.

Tip

- You can also access the arrowhead options by clicking the Edit button in the Object Properties Fill page and the Pen Roll-Up.

button ,AL(^PRC Applying and editing lineending shapes;', 0,"Defaultoverview",) Related Topics

Managing outlines

Managing outlines

CorelDRAW gives you the ability to copy outlines from one object to another or create your own custom-defined outlines. Once you have created an outline that you like, you can make it the default style so that it is automatically applied to new objects. You can also change the default settings for the outline, remove the outline, and adjust the miter limit for line ends.

button ,AL(^OVR Outlining objects;',0,"Defaultoverview".) [Related Topics](#)

Copying outlines

Once you apply an outline to an object, you can copy the same outline to another object. This allows you to reuse the same outline on several objects, without having to recreate it each time.

To copy an object's outline to another object using the mouse

1. Using the Pick tool, right-click the object that contains the attributes you want to copy.
2. Drag to the object to which you want to copy the attributes.
3. Release the mouse button, and click Copy Outline Here.

To copy another object's outline properties

1. Using the Pick tool, select the object to which you want to copy the outline attributes.
2. Click Edit, Copy Properties From.
3. Enable one or more of the following check boxes in the Copy Properties dialog box:
 - Outline Pen, copies the outline pen attributes from one object to another.
 - Outline Color, copies the outline color attributes from one object to another.
 - Fill, copies the fill attributes from one object to another.
 - Text Properties, copies the text attributes from one text object to another.
4. Click OK.
The cursor changes to a large arrow.
5. Click the object that contains the properties you want to copy.

button ,AL(^PRC Managing outlines;',0,"Defaultoverview",) Related Topics

Setting the default outline

Whenever you create a new line or curve, CorelDRAW applies the default outline properties specified in the default text and graphic styles.

To change the default outline for new objects using the Color Palette

1. Click a blank space in the Drawing Window to deselect any objects.
2. Right-click a color in the Color Palette.
3. Enable one or more of the following check boxes in the Outline Pen dialog box:
 - Graphic, enables you to change the default outline attributes associated with new graphics.
 - Artistic Text, enables you to change the default outline attributes associated with new Artistic text.
 - Paragraph Text, enables you to change the default outline attributes associated with new Paragraph text.
4. Click OK.

These attributes are now applied to any new object you create. You can, however, change the outline of any individual object.

To change the default outline for new objects using the Outline Pen dialog box

1. Click a blank space in the Drawing Window to deselect any objects.
2. Open the Outline Tool flyout, and click Outline Pen Dialog.
3. Enable one or more of the following check boxes in the Outline Pen dialog box:
 - Graphic, enables you to change the default fill and outline attributes associated with new graphics.
 - Artistic Text, enables you to change the default fill and outline attributes associated with new Artistic text.
 - Paragraph Text, enables you to change the default fill and outline attributes associated with new Paragraph text.
4. Click OK.
5. Set the appropriate outline attributes in the second Outline Pen dialog box that opens.

These attributes are now applied to any new objects you create. You can, however, change the outline of any individual object.

button ,AL(PRC Managing outlines;',0,"Defaultoverview",) [Related Topics](#)

Removing outlines

You can remove any object's outline using the Outline Tool flyout, the Color Palette, or the Object Properties Outline page.

To remove an object's outline using the Color Palette

1. Select the object with the Pick tool.
2. Right-click No Color on the Color Palette.

To remove an object's outline using the Outline Tool flyout

1. Select the object with the Pick tool.
2. Open the Outline Tool flyout, and click No Outline.

To remove an object's outline using the Object Properties Docker

1. Right-click the object with the Pick tool and click Properties.
2. Click the Outline tab.
3. Click the No Outline button.
4. Do one of the following:
 - Click the Apply button to apply the changes to the object for the current properties page.
 - Click Apply All to apply all object property changes to the object.

To remove the default outline using the Color Palette

1. Click a blank space in the Drawing Window to deselect any objects.
2. Right-click the No Color on the Color Palette.

button ,AL(PRC Managing outlines;',0,"Defaultoverview",) [Related Topics](#)

Setting the miter limit

When two lines meet at a sharp angle and form a spike that extends beyond the intersection of the lines, the miter limit controls when the program switches from a mitered (pointed) joint to a beveled (squared-off) joint.

To set the miter limit

1. Click Tools, Options.
2. In the list of categories, click Workspace, Edit.
3. Type a value between 5 and 45 degrees in the Miter Limit box.

Any corner that is less than the Miter Limit will have a beveled (squared-off) point. Corner joints above the limit will come to a mitered (sharp) point. This limit prevents corners that extend far beyond the actual corner at small angles, like when a text character comes to a spike, as in the letter "M."

button ,AL(PRC Managing outlines;', 0,"Defaultoverview",) Related Topics

Changing the outline options

CorelDRAW lets you modify any of the outline settings. Using the Options dialog box you can adjust the defaults to display your favorite outline.

To change the default outline for new objects using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, click Document, Styles.
3. In the list, select Default Graphic.
4. Click the Edit button associated with the Outline section.
5. Choose a new default outline from the Outline Pen dialog box.

button ,AL(PRC Managing outlines;', 0,"Defaultoverview",) [Related Topics](#)

Working with color styles

Working with color styles

Color styles reduce layout time and make it easier to create drawings with a consistent look. Color styles also make it easier to incorporate a number of design changes in one step. If you change your mind about a color used in your drawing, you can edit the color styles to update all objects to which the style has been applied.

Color styles can also be used to create a "family" of colors. A family of colors is a series of two or more similar solid colors linked together to form a "parent-child" relationship, in which the child colors represent varying shades of the parent colors. The link between parent and child colors is based on a common hue. The Pantone Matching System and the Pantone Hexachrome UserInks produce child colors based on a common ID, different shades are created by adjusting the Tint. You create different child colors by adjusting levels of saturation and brightness. The result is a family of similar colors.

By understanding this parent-child relationship, combined with the ability to apply these color styles to objects in your document, you can begin to see the power of color styles. For example, changing the parent color automatically changes all child colors — not just in the Color Styles Docker, but in your drawing as well. This means that if you define a color style based on a green parent color and decide to change it to red, you don't have to redefine all of the shades. Instead, CorelDRAW does it for you. Using this example, light and dark green child colors become light and dark red child colors.

In addition, you can create a parent color using a specific color model, color palette, or color blend. You can create and apply a new color in the same way that you adjust these attributes for uniform fills. For more information, see "[Working with uniform fills](#)."

Why use color styles?

Color styles are especially useful if your drawing contains multiple shades of a particular color. You can use color styles to create a series of parent and child colors automatically. This, in turn, provides a valuable resource for creating any drawing that requires multiple shades of a particular color.

You can also open a CorelDRAW drawing, or a Clipart image, and use the Auto-Create feature to convert all of your drawing colors into color styles. Once this is done, you can experiment with changing the hues of the parent color styles. It is important to note that the Auto-Create feature will change the fill and outline colors in your document. This allows you to control all of your red objects, for example, with one parent color or to have a number of different parent colors, each representing a different hue of red.

Like graphic and text styles, color styles are saved with the drawing and can be copied to other drawings and documents.

button ,AL(^OVR Filling and outlining objects;',0,"Defaultoverview",) [Related Topics](#)

Creating a parent color

The Color Styles Docker allows you to create styles based on colors and to link colors together in a "parent-child" relationship. Then, if you decide to change the parent color, all child colors change as well.

You can create parent colors quickly and easily by dragging colors from your image. You can also have CorelDRAW scan your image and change your colors to create parent colors automatically.

To create a parent color using the Color Palette

1. Click Layout, Color Styles.
2. Drag a color from the [Color Palette](#) to the Color Styles Docker.

To create parent colors from an object

1. Click Layout, Color Styles.
2. Drag the object containing the color you want to the Color Styles Docker.

To create parent colors from an image automatically

1. Click Layout, Color Styles.
2. Select the object with the [Pick tool](#).
Double-clicking the Pick tool selects all objects.
3. Click the [Auto Create Color Styles button](#).
4. Enable one or more of the following check boxes in the Automatically Create Color Styles dialog box:
 - Use Fill Colors, to create color styles based on the fill colors in the selected image
 - Use Outline Colors, to create color styles based on the outline colors in the selected images
 - Automatically Link Similar Colors Together, to link similar colors together under their appropriate parent colors, based on [hue tolerance](#)
5. Move the Parent Creation Index slider to determine the number of parent colors created.
Moving the slider to the right creates only a few parent colors; moving the slider to the left creates many parent colors. Try experimenting with different slider values until you achieve the desired result.
6. Enable the Convert Child Palette Colors To CMYK button.

When enabled, colors added from a specific color-matching system are converted to [CMYK](#) so that they can be grouped into appropriate parent-child groups automatically. When disabled, all colors added from specific color models in the drawing are made into separate parent colors.

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

Notes

- The Auto-Create feature changes the fill and outline colors in your document since child color styles have the same hue as their parents.
- If your selection contains shades of gray and you're using the Auto Create feature, CorelDRAW groups these colors together under a parent color called Grayscale. The child colors associated with Grayscale represent each of the grayscale values found in your drawing. You can apply this color style just as you would apply any other Color style.

Tip

- The graphic tree in the Auto-Create feature allows you to switch between graphics to create child color styles easily.

button ,AL(PRC Working with color styles;', 0,"Defaultoverview",) [Related Topics](#)

Creating a child color

A child color is based on the hue of the parent color. The Pantone Matching System and the Pantone Hexachrome UserInks produce child colors based on a common ID, different shades are created by adjusting the Tint. Adjusting the saturation and brightness of child colors allows you to create hundreds of variations. You can create child colors one at a time, based on specific settings, or you can create a series of shades automatically.

For example, if the parent color is navy blue, the colors that are available to use as child colors would be limited to different shades of blue. Then, if you change the parent color to red, the child colors automatically change to different shades of red.

When creating child colors, colors added from a specific color-matching system are converted to CMYK so that they can be grouped into appropriate parent-child groups automatically.

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

To create a child color

1. Click Layout, Color Styles.
2. Choose the name of the parent color to which you want to link the child color.
3. Click the New Child Color button.
4. From the Create A New Child Color dialog box, choose a color by clicking in the rectangular Color Palette provided.
5. Type a name in the Color Name box.

You can also choose a child color by typing values in the Saturation and Brightness boxes.

To create a series of child colors automatically

1. Follow steps 1 and 2 from the previous procedure.
2. Click the Create Shades button.
3. Type a value in the Create box of the Create Shades dialog box.

You can automatically create up to 20 child colors.

4. Enable one of the following Shades buttons:
 - Lighter Shades, creates child colors that are lighter than the parent
 - Darker Shades, creates child colors that are darker than the parent
 - Light and Darker Shades, creates an equal number of light and dark colors
5. Move the Shade Similarity slider to determine how similar the shade of the child colors will be, relative to the parent color. Higher values create shades that are very similar, resulting in the creation of only a few carefully matched child colors; lower values create shades that are less similar, resulting in the creation of many less carefully matched child colors.

Tips

- You can also create a child color by right-clicking the name of the parent color, and clicking Create A Child Color.
- You can also create a series of child colors automatically by right-clicking the name of the parent color, and clicking Create Shades.

button ,AL(^PRC Working with color styles;',0,"Defaultoverview",) Related Topics

Editing color styles

When you change the hue of the parent color, the child colors that are linked to the parent also change. This color change is made based on the hue of the new parent color. The saturation and brightness values assigned to the child color remain constant.

To edit a parent color

1. Click Layout, Color Styles.
2. Choose the name of the parent color you want to edit.
3. Click the Edit Color Style button.
4. Click a color in the Color Palette in the Edit Color Style dialog box.

You can also edit a parent color by typing values in the Saturation and Brightness boxes.

Tip

- You can also edit a parent color by right-clicking the name of the parent color you want to edit and clicking Edit Color.

button ,AL(^PRC Working with color styles;', 0,"Defaultoverview",) Related Topics

Deleting and renaming colors in a color style

You can delete color styles from the Color Styles Docker if you find that you no longer need them. You can also rename colors in a color style if the nature of your project changes or if this makes them easier to identify.

To delete a color

1. Click Layout, Color Styles.
2. Right-click the name of the color you want to delete and click Delete.

To rename a color

1. Click Layout, Color Styles.
2. Right-click the name of the color you want to rename and click Rename.
3. Type a new name for the color, then press ENTER.

Tips

- You can also delete a color by selecting the name of the color you want to delete, and pressing DELETE.
- You can also rename a color by clicking twice on the name of the color you want to rename, typing the new name, and pressing ENTER.

button „AL(PRC Working with color styles;!, 0, "Defaultoverview",) [Related Topics](#)

Sorting colors

You can sort your color styles in alphabetical order by name, or you can have all parent colors with child colors listed first.

To sort colors by name

- Right-click the name of the color you want to reorder, and click Sort, By Names.
This sorts the colors in the list alphabetically.

To sort colors by links

- Right-click the name of the color you want to reorder, and click Sort, By Color Styles With Children.
This moves all parent colors with child colors to the top of the list.

button ,AL(^ PRC Working with color styles;', 0,"Defaultoverview",) Related Topics

Applying color styles

Once you create a color style, you can apply it to objects in your drawing with the Styles Docker.

To apply a color style

1. Select the object with the Pick tool.
2. Click Layout, Color Styles.
3. Double-click the name of the style you want to apply.

To apply a color style using drag and drop

1. Using the Pick tool, click the name of the color style in the Color Styles Docker.
2. Drag a color style from the Color Styles Docker to an object.

As the mouse pointer moves over the object, the mouse pointer changes shape to indicate whether the color is applied as a fill or an outline.

Note

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

button ,AL(\PRC Working with color styles;',0,"Defaultoverview",) Related Topics

Moving a color style under another parent

You can copy a color style (parent or child) and make that style a child of another parent. If the color style has child colors, both the parent and its child colors become child colors of the selected color style. If the color style has no child colors, the order that the colors are listed in the Color Styles Docker is changed.

To move a color from one parent to another

1. Click Layout, Color Styles.
2. Right-click the name of the color you want to switch and click Make Child Of An Existing Color.
The cursor changes to a large arrow.
3. Click the new parent color to which you want to assign the selected color.
Press ESC or click outside the Color Styles Docker to cancel this movement.

To move a color from one parent to another using drag and drop

1. Click Layout, Color Styles.
2. Select the color with the Pick tool.
3. Drag a color style and move it to another location in the Color Styles Docker.

button ,AL(PRC Working with color styles;', 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 „ALC^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 essentially 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 bitmap, vector, sound, text, etc., use different formats. Formats are frequently referred to by the extension that is added to the file when saving it in that format, e.g., .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 compression: lossless and lossy. Lossless compression retains all the original data through the compression and decompression processes. Lossless compression is recommended for storing text or numerical data, such as spreadsheets. RLE, LZW, and CCITT are lossless compression techniques.

Lossy compression can compress your original files to a much greater extent than lossless compression, and therefore it may be a good choice when disk space is at a premium. Lossy compression involves the loss of some of the original data, but depending on your requirements, this loss may not make a difference in the final result of your work. JPEG is a lossy technique and is used mainly to compress color and grayscale continuous-tone images. The information that is discarded during compression does not seriously affect the image quality.

Color depth

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

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

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

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",) [Related Topics](#)

Importing and exporting files (page 2 of 2)

The Filter Manager

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

Importing/Opening files

Corel applications support various file formats, but only one is native to the application except for CorelDRAW which has two native formats (.CDR and .CMX). If you want to read 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",) [More Detailed Information](#)

button ,AL(^OVR Importing exporting and OLE;',0,"Defaultoverview",) [Related Topics](#)

Importing and opening files

Importing and opening files

In the Import/Open dialog box, you can choose the drive and folder where the file is stored. If you know the format of the file you want, you can choose it from the Files Of Type list box to display only those files with the extension you specified.

The Import/Open dialog box also contains options for displaying any watermarks encoded in an image file and suppressing the dialog box that contains options for the selected filter.

Check for Watermark

When enabled, 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.

Suppress Filter Dialog

When enabled, the Suppress Filter Dialog check box allows you to bypass the dialog box that contains import options for the selected filter. Instead, the Filter Manager uses the default settings.

Importing bitmaps

When you import a bitmap, you can choose to link the bitmap externally or link to the high resolution file for output using OPI. The Import dialog box also lets you change characteristics of the image as you import.

Link to high resolution file for output using OPI

When enabled, this option allows you to insert a low-resolution version of a bitmap while maintaining a link to the high resolution original.

OPI is a method that positions high-resolution bitmaps on the printed page by using low-resolution replicas. A high-resolution version is kept on file and a low-resolution equivalent is created. The low-resolution image is imported into your document 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. The final product is a high-resolution output.

You can size, rotate, move, or PowerClip (in CorelDRAW) the imported low-resolution image.

Link bitmap externally

When enabled, this option allows you to import the selected file and maintain a link to the original. This means that any changes that are made to the source file are automatically updated in the imported image.

Resample

When enabled, this option brings up the Resample dialog box that allows you to add pixels to enlarge or subtract pixels to reduce the size of the bitmap image.

Resampling changes the amount of information in an image and can involve changes to resolution or dimensions. Downsampling means reducing the number of pixels to eliminate unusable detail and reduce the file size. Upsampling means increasing the number of pixels to add more detail.

Crop

When enabled, this option brings up the Crop Image dialog box that allows you to select only the exact area and size of the image you want to keep.

button ,AL(^OVR Importing and exporting files;',0,"Defaultoverview",) [Related Topics](#)

Importing and opening

You can import or open graphics that are in nonnative file formats using the Import and Open commands.

To import a file

1. Do one of the following:
 - Click File, Import.
 - Click File, Open.
2. In the Import/Open an Image dialog box, choose an import format from the Files Of Type list box.
3. Choose the drive where the file is stored from the Look In list box.
4. Do one of the following:
 - Click the file you want to import.
 - Type the name of the file you want to import in the File Name box.
5. Enable the Preview check box if you want to preview the file.
A thumbnail of the image appears in the Preview window.
6. Do one of the following:
 - In CorelDRAW, click the Import button.
 - In Corel PHOTO-PAINT, click the Open button.

Note

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

button ,AL(\PRC Importing and opening files;',0,"Defaultoverview",) Related Topics

Importing bitmap files

When you import a bitmap image, your Corel application gives you the option to link the original to the imported image. Other bitmap options include resampling and cropping the image as you open it.

To link a bitmap externally

1. Click File, Import.
2. Choose the drive and folder of the file you want to import from the Look In box.
3. Click the filename.
4. Choose a bitmap filter from the Files Of Type box.
5. Enable the Link Bitmap externally check box.

To link to a high-resolution file for OPI

1. Follow steps 1 to 3 from the previous procedure.
2. Enable the Link To High Resolution File For Output Using OPI check box.

To resample an image while importing

1. Follow steps 1 to 3 in the "To link a bitmap externally" procedure.
2. Choose Resample from the list box that appears beside the Files Of Type list box.
3. Do one of the following:
 - Type values or scroll to the size you want in the Width and Height boxes.
 - Type the percentage by which you want to upsample or downsample the image in the Percentage boxes.
4. In the Resolution area, change the values in the Horizontal and Vertical boxes to alter the resolution of the imported image.

Tips

- Enable the Maintain Aspect Ratio check box to maintain the original ratio of height to width.
- You can choose a different unit of measurement from the Units box.

To crop an image while importing

1. Follow steps 1 to 3 in the "To link a bitmap externally" procedure.
2. Choose Crop from the list box that appears beside the Files Of Type list box.
3. Do one of the following:
 - Type a value in the Top box to specify the number of pixels (or the unit of measurement displayed in the Units box) that you want to remove from the top of the image. Then type a value in the Left box to specify the number of pixels you want to remove from the left edge of the image.
 - Type a value in the Width box to specify the width of the area of the image you want to keep and type a value in the Height box to specify the height of the area you want to keep then drag the selection box in the Preview window to move the selection area.

Note

- When you import 16-color bitmaps in CorelDRAW, they are automatically converted to 256 colors.

button ,AL(\PRC Importing and opening files;',0,"Defaultoverview".) [Related Topics](#)

Importing vector files

The vector file format is effective because it allows you to import and view vector based images without any loss in original quality or format.

When enabled, the Maintain layers and pages option allows you to open the selected file and maintain the page and layers information contained in the file.

To maintain layers and pages when importing

1. Click File, Import.
2. Choose the drive and folder where the file is restored from the Look In List Box.
3. Click the filename.
4. Choose a vector filter from the Files Of Type box.
5. Enable the Maintain Layers And Pages When Importing check box.

button ,AL(^PRC Importing and opening files;', 0,"Defaultoverview",) [Related Topics](#)

Adding clipart

The CorelDRAW Graphics Suite comes with a large selection of ready-to-use clipart images and symbols that can be added to your drawing.

In CorelDRAW, you can open clipart images directly. In Corel PHOTO-PAINT, the Import to Bitmap dialog box opens where you can specify settings to convert .CDR files into bitmap format.

If you want to browse through the collection of clipart first, you can either look through the Clipart manual included in CorelDRAW Graphics Suite, or use the Scrapbook.

To add clipart from the CD-ROM

1. Place the CD-ROM disk #3 in your CD-ROM drive.
2. Click File, Open.
3. Choose CorelDRAW (CDR) from the Files Of Type list box.
4. Choose the CD-ROM drive from the Look In list box.
5. Double-click the Clipart folder.
6. Double-click a category.
The category name appears at the top of each page in the Clipart manual.
7. Enable the Preview button to see a thumbnail version of the image before you open it.
8. Click a filename and click the Import button.

button ,AL(\PRC Importing and opening files;', 0,"Defaultoverview",) Related Topics

Working with Photo CDs

Photo CD dialog box

The Photo CD dialog box lets you specify image size and color mode, as well as 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 this dialog box, use the What's This? online Help tool.

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 into PHOTO-PAINT. 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 „ALC 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.

Tip

- 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 and saving in nonnative file formats

If you want to save a file in a nonnative format, you must export the file or use the Save As command to convert it to that file format.

Using the Save As and Export commands in Corel PHOTO-PAINT

When you use the Save As command, the dialog box which appears contains filters that support all of the features in the image. For example, if your image contains a mask, only filters which support masks appear in the Save an Image to Disk dialog box. The Export dialog box contains all of the export filters. Note that all of the image characteristics may not be maintained in all of the file formats in the Export dialog box.

Using the Save As and Export commands in CorelDRAW

In CorelDRAW, use the Save As command to access the vector filters. Use the Export command to access the bitmap filters, the RTF format, and word-processing file formats, in addition to the vector filters.

Note

- Use the Publish To Internet command to access the graphic file formats supported by the Internet.

button ,AL(OVR Importing and exporting files;', 0,"Defaultoverview",) [Related Topics](#)

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](#)

Saving As another file format

To save a file

1. Open the file.
2. Click File, Save As.
3. Choose the drive and the folder where you want to save the file from the Save In box.
4. Choose an export format from the Save As Type box.
5. Type a filename in the File Name box.

The file extension for the format you've chosen is appended to your file name automatically.

6. Choose the options you want if a dialog box for the export format opens.

Note

- To use your CorelDRAW graphic in an application that supports object linking and embedding, consider linking the graphic to that application instead of exporting it. This way, if you change the graphic, CorelDRAW automatically updates the graphic in the other application.

button ,AL(\PRC Exporting and saving files in nonnative file formats;', 0, "Defaultoverview",) [Related Topics](#)

Exporting selected objects and pages

In CorelDRAW, you can select specific objects in a document you want to export. You can also choose to export the current page only in a multiple-page document.

To export selected objects

1. Click File, Export.
2. In the Export dialog box, enable the Selected Only check box.

To export the current page in a multiple-page document

1. Click File, Export.
2. In the Export dialog box, enable the Export This Page Only check box.

button ,AL(\PRC Exporting and saving files in nonnative file formats;',0,"Defaultoverview".) [Related Topics](#)

Object linking and embedding

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 CorelDRAW, then the spreadsheet program is the server application and CorelDRAW is the client. Many applications can act as either server or client applications, but some can't. For example, CorelDRAW can be a server or a client, but Corel PHOTO-PAINT can only be a server. If you are uncertain about whether an application is capable of performing as a server or a client, 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](#)

Limitations of using OLE objects in CorelDRAW

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

OLE objects cannot

- be rotated
If the OLE object is placed in a group or a PowerClip, it can be rotated, but this may produce unexpected results.
- be skewed
- be cloned
- have any of the effects in the Effects menu applied to them, except for PowerClips
- be combined, welded, intersected or trimmed with other objects

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

OLE objects can

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

button ,AL(OVR Importing exporting and OLE;', 0,"Defaultoverview",) [Related Topics](#)

Creating new OLE objects

You can create OLE objects by launching applications from within CorelDRAW. New objects are always embedded objects and cannot be linked.

To create an OLE object in CorelDRAW

1. Click Edit, Insert New Object.
2. Choose the type of object you want to create from the Object Type list box.
3. Enable the Display As Icon check box if you want to see just an icon for your file instead of the file contents.
4. Create your object once the server application is launched.

Notes

- To return to CorelDRAW click the OLE Close button, or click in the Drawing window of your CorelDRAW document.
- If you enable the Display As Icon check box, the server application is launched outside of CorelDRAW instead of within CorelDRAW.

Linking (OLE)

Linking (OLE)

Linking is one of two ways to place OLE objects in client applications the other way is embedding. When you link an OLE object to a client application file, you create a connection between the OLE object (the object that appears in the client application) and a source file (the file you create in the server application). When the source file is altered, the object in the client application updates to reflect this change. The object updates automatically unless you specifically choose to 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".) [Related Topics](#)

Linking OLE objects

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

To link an OLE object file to a CorelDRAW file

1. Click Edit, Insert New Object.
2. Click the Create From File button.
3. Click the Browse button, and choose the file you want to link.
4. Enable the Link check box.
5. 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 server application 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",) Related Topics

Editing linked OLE objects

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

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

To edit a linked object

1. Select the OLE object with the Pick tool
2. Click Edit, 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 ,ALC 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 Pick tool.
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",) Related Topics

Manually updating OLE links

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

To update linked files manually

1. Click Edit, Links.

2. Select the OLE objects from the 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 1 and 2 from the previous procedure, and click the Automatic button.

button ,ALC PRC Linking OLE;', 0,"Defaultoverview".) [Related Topics](#)

Embedding (OLE)

Embedding (OLE)

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

Editing embedded objects

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

button ,AL(OVR Object linking and embedding;',0,"Defaultoverview".) [Related Topics](#)

Embedding OLE objects

Embedding is a way of placing OLE objects in client applications

To embed a file in CorelDRAW

1. Click Edit, Insert New Object.
2. Enable the Create From File button.
3. Click the Browse button, and select the file you want to embed.
4. 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.

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 server application become available in the client application)

Sometimes it is possible to edit an OLE object as if it were a different type of OLE object or 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 Pick tool.
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".) Related Topics

Creating documents for the World Wide Web

Creating documents for the World Wide Web (page 1 of 2)

CorelDRAW gives you the tools to create professional-looking, single-page or multipage Web documents. With the ever-growing popularity of communication and commerce on the World Wide Web (WWW), you can make your mark by using CorelDRAW to create documents that visually clarify concepts and that are easy to navigate.

Creating a Web document in CorelDRAW differs somewhat from creating a standard print-media document. However, if you follow a few simple design principles, you can create a successful Web document to which your visitors will enjoy returning.

Before you create your Web document, you should take some time to plan and map out your document's structure. Decide which elements in your document you want to emphasize and how you want visitors to move around within the document. Remember, you want to create a Web document that gets your message across, that is easy and intuitive to navigate, and that is enjoyable to visit.

When you're ready to begin constructing your Web document with CorelDRAW, it's important that you choose a color palette that contains Internet-safe colors. Web browsers such as Netscape Navigator and Microsoft Internet Explorer each use their own 256-color palette to display images. Both of these palettes contain identical colors. To ensure that the colors you use in your Web document display correctly in a browser, you should design using either palette, both of which are available in CorelDRAW.

You should also try to maintain small image and file sizes. Large image and file sizes take much longer to download, and your visitors are less likely to wait for your document or return to your site. Small image and file sizes ensure that your document downloads quickly and responds quickly as it's navigated.

Another important aspect to consider as you design your Web document is the positioning of objects to which you want to assign Uniform Resource Locators (URLs) and bookmarks and of text that is to be HTML-compatible. These Internet objects should not intersect or overlap one another. If they do intersect or overlap, they will be combined and treated as one large bitmap image with the URL properties retained in an image map. Leaving space around Internet objects helps to ensure that these will function correctly in a browser and helps to keep the appearance of your document clean and attractive. However, Internet objects can overlap non-Internet objects in your document because non-Internet objects reside on the graphics layers beneath the Internet layer.

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

Creating documents for the World Wide Web (page 2 of 2)

When you're satisfied with the construction of your Web document, you can use the Publish To Internet command (File menu) to publish the document to your choice of three formats. You can:

- publish to HTML
- publish to Corel Barista
- publish as a single image

HTML

When you publish your document to HTML, CorelDRAW creates an HTML file identical to the source CorelDRAW document. Also, you can choose to export the graphics in your document to either the JPEG or GIF image type format. All of these bitmaps are saved in an image folder of your choice; usually a subfolder of the source HTML folder.

Corel Barista

You can view documents published to Corel Barista using your browser. Documents saved in the Java-based Corel Barista format are saved as Java applets. Any bitmaps in your document are exported to a bitmap format — either .JPG or .GIF you specify. When you export to Corel Barista, text in your document is converted to curves to maintain the properties you assigned to it.

To ensure that the graphics in your document will display well on the World Wide Web, you need to choose an image type that is readable by Web browsers. The two most popular image types are Joint Photographic Experts Group (JPEG or .JPG) and Graphics Interchange Format (.GIF). Whether you publish your document to HTML or Corel Barista, you can choose the image type that will best display your document's graphics in a browser.

For more information about JPEG and GIF image types, see "[Choosing JPEG or GIF.](#)"

Single Image

When you publish your document as a single image, CorelDRAW creates an image map. An image map is a hypergraphic that links to different URLs when you view the HTML document with a browser. When you click an image map, the HTML document to which it is linked appears. 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).

button ,AL(^OVR Creating documents for the World Wide Web'; 0, "Defaultoverview",) [More Detailed Information](#)

Creating HTML text

Creating HTML text

You can create true HTML text for your Web document by using the Make Text HTML Compatible command (Text menu). This command converts standard Paragraph text to HTML text so that you can edit your published document's text directly in a Web browser. If you don't convert Paragraph text to HTML text before you publish your document to the Internet, the text is converted to a bitmap when published and cannot be edited in a browser. Artistic text cannot be converted to HTML text and is always treated as a bitmap.

HTML text, however, is somewhat limited. After you convert standard Paragraph text to HTML text, the Text toolbar offers only a limited choice of fonts, sizes, and styles that are supported by HTML. The default HTML font is used automatically unless you override it with another font. Even if you choose to override it, the default font is used if visitors to your site don't have the same font installed on their computers. However, you can make your fonts more accessible to visitors using certain browsers by exporting the text using TrueDoc font technology. The HTML text sizes, numbered 1 through 7, correspond to particular point sizes between the 10-point and 48-point range. The usual text styles, including bold, italic, and underline, are also available. In addition, you can apply uniform fills, but not outlines, to HTML text.

You cannot transform HTML text by rotating it, skewing it, or scaling it nonproportionally. Also, you cannot fit HTML text to a path, wrap it inside graphic objects (HTML text and graphic objects reside on separate layers), or link it to non-HTML text frames.

You can create hyperlinks in HTML text by assigning Uniform Resource Locators (URLs) and bookmarks to any part of the text. You can identify hyperlink HTML text in your Web browser by the link properties (for example, underlining and color) that you assign on the Links page of the Options dialog box, or the default browser properties. Like other Internet objects in your document, HTML text resides on the Internet layer above all other graphic elements. HTML text must not intersect or overlap other Internet objects or extend beyond the boundaries of your working page; otherwise the text will be converted to a bitmap and lose its Internet properties.

For more information about Paragraph text, see "[Adding text.](#)"

button ,ALC^OVR Creating documents for the World Wide Web';0,"Defaultoverview",) [Related Topics](#)

Converting Paragraph text to HTML text

To create HTML-compatible text in CorelDRAW, you must first type Paragraph text, then convert the Paragraph text to HTML text. You can edit the HTML text in your published document directly in a Web browser. Any non-HTML-compatible text in your document is converted to bitmaps when you publish your document to the Internet.

For information about entering Paragraph text in your document, see "[Adding Paragraph text.](#)"

To convert Paragraph text to HTML text

1. Select the Paragraph text object with the [Pick tool](#).
2. Click Text, Make Text HTML Compatible.

Tip

- You can also right-click the Paragraph text, and click Make Text HTML Compatible.

button ,AL('PRC Creating HTML text;',0,"Defaultoverview".) [Related Topics](#)

Formatting HTML text

After you convert standard Paragraph text to HTML text, the Property Bar and Format Text dialog box offer only a limited choice of fonts, sizes, and styles that are supported by HTML. The default HTML font is used automatically unless you override it with another font. Even if you choose to override it, the default font is used if visitors to your site don't have the same font installed on their computers. The HTML text sizes, numbered 1 through 7, correspond to particular point sizes between the 10-point and 48-point range. The usual text styles, including bold, italic, and underline, are also available. In addition, you can apply uniform fills, but not outlines, to HTML text.

You cannot transform HTML text by rotating it, skewing it, or scaling it nonproportionally. Also, you cannot fit HTML text to a path, wrap it inside graphic objects (HTML text and graphic objects reside on separate layers), or link it to non-HTML text frames.

To format HTML text using the Property Bar

1. Select an HTML text object with the Pick tool.
2. Choose the font you want to use from the Font list box.
3. Choose the font size you want to use from the HTML Font Size list box.
4. Apply any other formatting properties you want, for example italic or underline.

To format HTML text using the Format Text dialog box

1. Select an HTML text object with the Pick tool.
2. Click Text, Format Text.
3. Click one of the following tabs:
 - Internet Text
 - Align
 - Frames And Columns tab
4. Apply the formatting properties you want.

Note

- You can make your fonts more accessible to visitors using certain browsers by exporting the text using TrueDoc font technology. For more information, see "[Publishing a document in HTML format.](#)"

button „AL(“PRC Creating HTML text;“,0,“Defaultoverview“,) [Related Topics](#)

Inserting preconfigured Internet objects

Inserting preconfigured Internet objects

CorelDRAW provides a variety of preconfigured Internet objects that you can insert in your HTML Web document. These preconfigured Internet objects are user interface (UI) controls that assist you in performing tasks such as searches and data collection. The objects include items like Java applets, radio buttons, submit buttons, check boxes, text edit boxes, pop-up menus, and more.

You can insert any of the preconfigured Internet objects in your document by using the Edit menu or by dragging them from the Scrapbook to your document. However, like other Internet objects, to ensure that preconfigured objects function correctly in your published Web document, make certain they do not intersect or overlap one another or any other Internet object.

In addition, you can customize each type of preconfigured Internet object to create special UI controls that suit your needs. Each preconfigured object has its own Property page in the Object Properties Docker window. You can use the controls in this window to make the modifications you want. Or, you can use the tools on the Property Bar to make certain modifications. After you customize an Internet object, you can drag it from your document to the Scrapbook to store it for future use.

button ,AL(^OVR Creating documents for the World Wide Web;',0,"Defaultoverview".) [Related Topics](#)

Inserting a preconfigured Internet object in your document

You can insert a variety of preconfigured Internet objects, such as radio buttons, check boxes, and pop-up menus, in your HTML Web document. You can insert Internet objects by using the Edit menu or by dragging them from the Scrapbook to your document. To ensure that preconfigured Internet objects function correctly in your published Web document, make certain they do not intersect or overlap one another or any other Internet object.

To insert a preconfigured Internet object using the Edit menu

- Click Edit, Insert Internet Object, and click the object you want.

To insert a preconfigured Internet object using the Scrapbook

1. Click View, Scrapbook, Browse.
2. Drag the Internet object you want to your document from the Scrapbook.

Note

- You can customize any of the preconfigured Internet objects to suit your needs by using the controls on the Internet object's page in the Object Properties Docker window or the tools on the Property Bar.

button „AL(^PRC Inserting preconfigured Internet objects;';0,"Defaultoverview",) Related Topics

Customizing a preconfigured Internet object

You can customize each type of preconfigured Internet object to create special UI controls that suit your needs. Each preconfigured object has its own Property page in the Object Properties Docker window. You can use the controls in this window to make the modifications you want. Or, you can use the tools on the Property Bar to make certain modifications. After you customize a preconfigured Internet object, you can drag it from your document to the Scrapbook to store it for future use.

To customize a preconfigured Internet object using the Object Properties Docker window

1. Right-click a preconfigured Internet object, and click Properties.
2. In the Object Properties Docker window, click the preconfigured object's tab.
3. Use the controls on the object's page to customize the object as you want.
4. Click the Apply button.

Note

- The controls on the object's page vary depending on which preconfigured Internet object you're working with.

To customize a preconfigured Internet object using the Property Bar

1. Select a preconfigured Internet object with the Pick tool.
2. Use the controls on the Property Bar to customize the object as you want.

Note

- The controls on the Property Bar vary depending on which preconfigured Internet object you're working with.

To save a customized Internet object in the Scrapbook

- Drag the Internet object from your document to the Scrapbook.

button ,AL(^ PRC Inserting preconfigured Internet objects;',0,"Defaultoverview",) Related Topics

Creating Internet objects

Creating Internet objects

In CorelDRAW, you can create Internet objects that act as hyperlink navigation tools for your HTML documents. By creating hyperlinks, you can connect to any object in your document that is assigned a bookmark or to any document published on the Internet by using that document's Uniform Resource Locator (URL).

What is a bookmark?

A bookmark is a unique name that you can assign to text or graphics in your document. A bookmark acts as an address, or URL, for the object to which it's assigned. Any bookmarked object can be accessed from within the same document or from an external HTML document by using a hyperlink to that bookmark. You can assign bookmarks to objects using the Internet Objects toolbar, the Internet page in the Object Properties Docker window, or the Internet Links submenu in an object's right mouse button context menu.

What is a Uniform Resource Locator?

A Uniform Resource Locator (URL) is a unique address that defines where a document is found on the Internet, such as <http://www.corel.com/visitors/welcome.htm>. The first portion, "http," identifies the type of Internet resource that's being requested, such as the WWW (http), FTP, or Gopher. The next portion, "www.corel.com," identifies the server where the document is located and is followed by the directory structure, "visitors." The last part of the URL, "welcome.htm," is the filename. To successfully connect an Internet object in your published Web document and another document on the Internet, each URL component must exactly match the URL address to which you want to connect. To connect to a page, or to a specific location on a page within the document you're browsing, you only need to type the specific page or location address. You can assign URLs to objects using the Internet Objects toolbar, the Internet page in the Object Properties Docker window, or the Internet Links submenu in an object's right mouse button context menu.

What is a hyperlink?

A text or graphical hyperlink (hypertext or hypergraphic) is used to jump to a specific address that's defined by a URL. In addition to the URL, a hypergraphic also consists of a hotspot. The hotspot is part of the image map and is the area of the object that you can click to jump to the address specified by the object. You decide whether the hotspot follows the contours of the object and is limited to the same areas as the object's fill or whether the hotspot fills the object's entire bounding box. Hotspots do not apply to hypertext.

What is the Internet layer?

All preconfigured Internet objects, embedded Java applets, and HTML text objects in your Web document are placed on a separate layer that resides above all other graphics layers in CorelDRAW. This layer is called the Internet layer. The Internet layer is generated automatically when you create an Internet object or import an object that must be placed on the layer. To function correctly in a Web browser, no object on the Internet layer can intersect or overlap another object on the layer. Graphical objects to which you assign URLs reside on the graphics layers and use image maps to store their Internet properties.

button ,AL(OVR Creating documents for the World Wide Web';0,"Defaultoverview"), [Related Topics](#)

Assigning a bookmark

You can assign a new or used bookmark to any object in your Web document by using the Internet Objects toolbar or the Internet page in the Object Properties Docker window. You can also assign used bookmarks using the Internet Links submenu in an object's right mouse button context menu.

You cannot assign the same bookmark name to more than one object per document page. After you assign a bookmark to an object, you can create a hyperlink to that object from within the same document or from an external HTML document.

To display the Internet Objects toolbar

1. Click View, Toolbars.
2. In the Toolbars dialog box, enable the Internet Objects check box.
3. Click OK.

Tip

- You can also display the Internet Objects toolbar by right-clicking any toolbar and clicking Internet Objects.

To assign a bookmark using the Internet Objects toolbar

1. Select an object with the Pick tool.
You can select a text object or a graphical object.
2. Type the name you want to assign to the object in the Internet Bookmark box.
3. Press ENTER.

To assign a bookmark using the Object Properties Docker window

1. Using the Pick tool, right-click an object, and click Properties.
2. In the Object Properties Docker window, click the Internet tab.
3. Type the name you want to assign to the object in the Bookmark box.
4. Click the Apply button.

Note

- You can rename any of your bookmarks by typing in the appropriate box on the Internet Objects toolbar or the Internet page in the Object Properties Docker window.

To assign a used bookmark using the right mouse button context menu

1. Right-click an object, and click Internet Links.
2. Click the bookmark name you want to assign to the selected object.

You can choose from the first 10 bookmarks listed. The bookmarks are sorted by the page on which they're located. Any additional bookmarks can be accessed by clicking More.

Note

- Objects to which bookmarks are already assigned have bullets beside their name in the Internet Links submenu.

button ,AL(^PRC Creating Internet objects;',0,"Defaultoverview".) [Related Topics](#)

Using the Internet Bookmark Manager

The Internet Bookmark Manager is a Docker window that contains a list of all the bookmarks you've assigned throughout your document. Each bookmark is listed by name and by the page on which it's located.

There are three buttons in the Internet Bookmark Manager that you can use to manage your bookmarks. The Link button lets you create a hyperlink from an object in your document to the bookmarked object you choose from the Bookmark list. You can click the Select button to automatically scroll to and select the bookmark you've chosen from the list. If the bookmarked object isn't on the current page, the document switches to the correct page. The Remove button lets you delete the bookmark you've chosen from the Bookmark list. Only the bookmark is deleted from your document, not the object to which it was assigned.

To create a hyperlink to a bookmarked object

1. Using the [Pick tool](#), select the object for which you want to create a hyperlink to a bookmarked object.
2. Click View, Dockers, Internet Bookmark Manager.
3. Choose the bookmark name to which you want to link the object from the Bookmark list.
4. Click the Link button.

Note

- You cannot hyperlink a bookmark to itself.

Tip

- You can also create a hyperlink to a bookmarked object by dragging the bookmark name from the Bookmark list to the object for which you want to create the link.

To select a bookmark in your document

1. Click View, Dockers, Internet Bookmark Manager.
2. In the Bookmark Manager Docker window, do one of the following:
 - Choose the bookmark from the Bookmark list.
 - Choose the page on which the bookmark is located from the Page list.
3. Click the Select button.

To remove a bookmark from an object

1. Click View, Dockers, Internet Bookmark Manager.
2. In the Bookmark Manager Docker window, do one of the following:
 - Choose the bookmark from the Bookmark list.
 - Choose the page on which the bookmark is located from the Page list.
3. Click the Remove button.

To rename a bookmark

1. Click View, Dockers, Internet Bookmark Manager.
2. Choose the name of the bookmark you want to edit from the Bookmark list.
3. Type the new name.

button ,AL(^ PRC Creating Internet objects;',0,"Defaultoverview".) [Related Topics](#)

Assigning a Uniform Resource Locator

You can create a hyperlink from any text or graphical object in your Web document to another document published on the World Wide Web by assigning that document's Uniform Resource Locator (URL) to the selected object. You can assign a URL to the selected object using the Internet Objects toolbar, the Internet page in the Object Properties Docker window, or the object's right mouse button context menu.

To display the Internet Objects toolbar

1. Click View, Toolbars.
2. In the Toolbars dialog box, enable the Internet Objects check box.
3. Click OK.

Tip

- You can also display the Internet Objects toolbar by right-clicking any toolbar and clicking Internet Objects. A check mark beside the Internet Objects toolbar name indicates that it is displayed.

To assign a URL using the Internet Objects toolbar

1. Select an object with the Pick tool.
You can select a text object or a graphical object.
2. In the Internet Address list box, do one of the following:
 - Type the URL to which you want to create a link.
 - Choose a URL from the list.
3. Press ENTER.

To assign a URL using the Object Properties Docker window

1. Using the Pick tool, right-click an object, and click Properties.
2. In the Object Properties Docker window, click the Internet tab.
3. In the Location (URL) list box, do one of the following:
 - Type the URL to which you want to create a link.
 - Choose a URL from the list.

Note

- You can edit a URL by typing in the appropriate box in the Internet Objects toolbar or the Internet page in the Object Properties Docker window.

To assign a used URL using the right mouse button context menu

1. Right-click an object, and click Internet Links.
2. Click the URL you want to assign to the selected object.
You can choose from the last 10 assigned URLs. Any additional URLs can be accessed by clicking More.

Note

- Objects to which URLs are already assigned have bullets beside their name in the Internet Links submenu.

button ,AL(^PRC Creating Internet objects;',0,"Defaultoverview",) [Related Topics](#)

Defining the hotspot area of an Internet object

After you assign a URL (hyperlink) to an object in your document, that object becomes an Internet object. Each graphical Internet object has an area called a hotspot. The hotspot is the area of the object that you can click to access the information to which the object is linked. You can define the object's hotspot by using the tools on the Internet Objects toolbar or the controls on the Internet page of the Object Properties Docker window.

To display the Internet Objects toolbar

1. Click View, Toolbars.
2. In the Toolbars dialog box, enable the Internet Objects check box.
3. Click OK.

Tip

- You can also display the Internet Objects toolbar by right-clicking any toolbar and clicking Internet Objects. A check mark beside the Internet Objects toolbar name indicates that it is displayed.

To assign a hotspot using the Internet Objects toolbar

1. Select the Internet object with the Pick tool.
2. On the Internet Objects toolbar, enable one of the following buttons:
 - Use Object Shape To Define Hotspot
 - Use Bounding Box To Define Hotspot

Tip

- The Use Object Shape To Define Hotspot and Use Bounding Box To Define Hotspot buttons are enabled when they appear pressed.

To assign a hotspot using the Object Properties Docker window

1. Using the Pick tool, right-click an Internet object, and click Properties.
2. In the Object Properties Docker window, click the Internet tab.
3. In the Link Extent section, enable either the Use Object Bounding Box button or the Use Object Shape button.

button ,ALC PRC Creating Internet objects;', 0,"Defaultoverview",) [Related Topics](#)

Identifying Internet objects in your document

You can identify the Internet objects you create in your document by using the tools on the Internet Objects toolbar. Internet objects appear with a foreground cross-hatch pattern and a background fill color. You determine the color of the cross-hatch pattern and background fill. If you select an Internet object first and then change the foreground and background hotspot colors, the change applies to the selected object only. If you change the hotspot colors with no object selected, the default colors are changed for this document and for future sessions of CorelDRAW.

To display the Internet Objects toolbar

1. Click View, Toolbars.
2. In the Toolbars dialog box, enable the Internet Objects check box.
3. Click OK.

Tip

- You can also display the Internet Objects toolbar by right-clicking any toolbar and clicking Internet Objects. A check mark beside the Internet Objects toolbar name indicates that it is displayed.

To assign a foreground hotspot color

- On the Internet Objects toolbar, click the [Foreground Color Of Hotspot color picker](#), and click a color swatch.

To assign a background hotspot color

- On the Internet Objects toolbar, click the [Background Color Of Hotspot color picker](#), and click a color swatch.

To display Internet objects in your document

- On the Internet Objects toolbar, enable the [Show Internet Objects button](#).
All objects to which you've assigned URLs display in the foreground and background hotspot colors.

Note

- The Show Internet Objects button is enabled when it appears pressed.

button ,AL(^PRC Creating Internet objects;',0,"Defaultoverview".) [Related Topics](#)

Checking your document for HTML object conflicts

Checking your document for HTML object conflicts

You can ensure that your Web document will publish to the Internet correctly by performing verification tests on the document, using the controls in the HTML Object Conflict Analyzer Docker window. You can determine the type of object conflict to be verified by enabling check boxes on the HTML Conflicts page of the Options dialog box. All HTML object conflicts that correspond to the check boxes you enable are listed in the HTML Object Conflict Analyzer Docker window.

button ,AL(OVR Creating documents for the World Wide Web;', 0, "Defaultoverview",) [Related Topics](#)

Setting HTML object conflict verification options

You can enable check boxes on the HTML Conflicts page of the Options dialog box to have CorelDRAW verify specific properties of Internet objects before you publish your Web document to the Internet. All HTML object conflicts that correspond to the options you specify are listed in the HTML Object Conflict Analyzer Docker window.

To set HTML object conflict verification options

1. Click View, Dockers, HTML Object Conflict.
2. Click the Analyzer Options button.
The Options dialog box opens to the HTML Conflicts page.
3. Enable the check boxes that correspond to the HTML object conflicts you want to verify.

Note

- You can also access the HTML Conflicts page by clicking Tools, Options.

button „AL(PRC Checking your document for HTML object conflicts;', 0, "Defaultoverview",) Related Topics

Scanning your document for HTML object conflicts

You can scan your Web document before you publish to the Internet to ensure that there are no conflicts between Internet objects. Any HTML object conflicts that are verified in your document are listed in the HTML Object Conflict Analyzer Docker window. As you repair HTML object conflicts, you can rescan individual pages or your entire document to update the conflict list.

To scan the current page of your document for HTML object conflicts

1. Click View, Dockers, HTML Object Conflict.
2. Click the Rescan The Current Page button.

To scan your entire document for HTML object conflicts

1. Click View, Dockers, HTML Object Conflict.
2. Click the Rescan The Entire Document button.

button ,AL(PRC Checking your document for HTML object conflicts;',0,"Defaultoverview",) Related Topics

Repairing HTML object conflicts

You can use the HTML Object Conflict Analyzer Docker window to identify conflicts between Internet objects in your Web document. Some object conflicts can be repaired automatically by using the controls in the Docker window, while other conflicts will require you to repair them manually.

To open the HTML Object Conflict Analyzer Docker window

- Click View, Dockers, HTML Object Conflict.

To scroll up to an error or warning message in the object conflict list

- Click the [Move To Previous Error button](#).

To scroll down to an error or warning message in the object conflict list

- Click the [Move To Next Error button](#).

To locate the conflicting object in your document

- Click the [Select Object From The Current Error button](#).

To repair the conflicting object in your document automatically

- Click the [Fix The Current Error button](#).

Note

- If the conflicting object cannot be repaired automatically, you'll have to repair the conflict in your Web document manually.

button ,AL(^ PRC Checking your document for HTML object conflicts;',0,"Defaultoverview",) [Related Topics](#)

Publishing your document to the Internet

Publishing your document to the Internet

You can publish your Web document to the Internet using either the Publish To Internet wizard or the Publish To Internet dialog box.

The Publish To Internet wizard guides you through each step of the publishing process and lets you choose basic Internet publishing options. The Publish To Internet dialog box also contains all the options you need to successfully publish your document to the Internet. In addition, the Publish To Internet dialog box lets you access the Options dialog box in which you can set HTML object conflict parameters and choose more advanced image, text, and hyperlink publishing options.
button ,AL(^OVR Publishing your document to the Internet;',0,"Defaultoverview",) [More Detailed Information](#)

button ,AL(^OVR Creating documents for the World Wide Web;',0,"Defaultoverview",) [Related Topics](#)

Choosing JPEG or GIF

Choosing JPEG or GIF (page 1 of 2)

The two most common image file formats for the World Wide Web are Joint Photographic Experts Group (JPEG or .JPG) and Graphics Interchange Format (.GIF).

How do you know which format to use for your images? There are several things you should consider before you decide which format to use:

- the type of image you are creating
- the file size
- the image quality you want
- the display time

JPEG is the preferred format when saving images with broad tonal ranges, such as photographs or scanned images. The GIF format is considered the best choice for line drawings and graphics with few colors or sharp edges. Read the following descriptions of both formats, and determine the best format for your images by asking the question, "Which format gives me with the best image quality in the smallest file size and displays best onscreen?"

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

button ,AL(OVR Publishing your document to the Internet;',0,"Defaultoverview",) [Related Topics](#)

Choosing JPEG or GIF (page 2 of 2)

JPEG file format

JPEG was developed as a compression scheme specifically for computer graphics. JPEG supports up to 32-bit color (16.7 million colors), and is an excellent option for photographs and scanned images.

JPEG files support lossy compression (loses unnecessary information that does not impede visual perception), providing high-quality images with a high level of compression. You can choose the display quality — from high-quality to very low-quality reproductions. The higher the image quality, the larger the file size. JPEG images do require some time to decompress when displaying onscreen but can be displayed progressively.

JPEG compression example

The original image size is 1,890 KB

400 KB using high quality
(lowest compression)

12 KB using low quality
(highest compression)

GIF file format

The GIF format was developed as a cross-platform graphic standard and is supported by all graphical Internet browsers. GIF supports up to 8-bit color (256 colors), and you can store custom palettes with your image. Usually, simple vector files look better when converted to GIF if they contain hard outlines or small text objects.

GIF files provide lossless compression, which means that when you convert to GIF, the file information is stored with the image, and the .GIF file looks almost exactly like the graphic you created. However, some color loss may occur in the compression. Because limited decompression is required, a .GIF file displays fairly quickly onscreen. However, you can still choose to display GIF image types using image interlacing, which is very similar to displaying the images progressively.

button ,AL(^OVR Publishing your document to the Internet;',0,"Defaultoverview".) Related Topics

Publishing documents in HTML format

Publishing documents in HTML format

You can publish your CorelDRAW document in Hypertext Markup Language (HTML) using either the Publish To Internet dialog box or the Publish To Internet wizard. When you publish your document in this format, CorelDRAW creates an HTML document that appears identical to the source document when viewed in Web browsers. CorelDRAW assigns a .HTM extension to documents you publish in HTML format. By default, .HTM files share the same name as the CorelDRAW .CDR source file and are saved in the last folder you used to place exported Web documents.

You can export the graphics in your document to the JPEG or GIF image types when you publish in HTML format. The JPEG and GIF image types are standard bitmap file formats that most Web browsers can read and display. If you export your graphics to the JPEG format, you can choose to have them display progressively when viewed in a Web browser. If you export your graphics to the GIF format, you can choose to have them display in a Web browser using image interlacing.

For objects in your drawing that are assigned Uniform Resource Locators (URLs), CorelDRAW creates a reference to the object in the HTML document and automatically generates HTML codes that contain all of the information necessary to match the position of a cursor click to a specific URL.

button ,AL(OVR Publishing your document to the Internet;',0,"Defaultoverview",) Related Topics

Publishing a document in HTML format

CorelDRAW documents that are published in HTML format appear identical to the source document when viewed in Web browsers. CorelDRAW assigns the extension .HTM to documents you publish in the HTML format. By default, .HTM files share the same name as the CorelDRAW .CDR source file and are saved in the last folder you used to place exported Web documents. However, you can choose a different location in which to save by clicking the Browse button.

When you publish your CorelDRAW document in HTML format, you can export the graphics in your document to the JPEG or GIF image type format. For information about JPEG and GIF image types, see "[Choosing JPEG or GIF.](#)"

To publish a document in HTML format

1. Click File, Publish To Internet.
2. Click the Use Internet Dialog button.
3. In the Publish To Internet dialog box, enable the HTML button.
4. Choose the folder in which you want to save your published HTML document from the HTML Folder list box.
The HTML Folder list box keeps a history of the last folder used (default), the folder containing your source .CDR file, and the default CorelDRAW .CDR folder. However, you can click the Browse button to choose a different folder.
5. Type the name of the folder in which you want to save the bitmaps in your document in the Image Folder box.
The image folder is a subfolder of the HTML folder. If you leave the Image Folder box blank, the bitmaps are saved in the HTML folder.
6. Click the Export All Pages button if you want to export all of the pages in a multipage Web document.
You can also enable individual check boxes to export specific pages.
7. Enable the Replace Existing Files check box if you want CorelDRAW to automatically overwrite existing files with the corresponding files you've updated.
If you don't enable the Replace Existing Files check box, CorelDRAW will ask for permission before overwriting any existing files.

Note

- You can edit the title and filename of each page in your Web document in the Page List section of the Publish To Internet dialog box.

To choose HTML export options

1. In the Publish To Internet dialog box, click the Options button.
2. On the Publish To Internet page, enable the button for the type of HTML layout you want to use when you export your Web document.
3. Type values in the following boxes for the HTML layout you choose:
 - Position Tolerance
 - Image White Space
 - Position White Space
4. In the list of categories, double-click Publish To Internet, and click Image.
5. Choose the options you want to use to export the images in your Web document.
If you choose to export your images to the JPEG image type, click the JPEG Options button to set additional JPEG-specific options.
6. In the list of categories, click Text.
7. Enable one of the following buttons to choose the method with which you want to export the text in your Web document:
 - Export HTML-compatible Text As Text
 - Export All Text As Images
 - Export HTML-compatible Text As Text Using TrueDoc Font Technology
8. In the list of categories, click Links.
9. Enable the check boxes to apply underline and color properties to text that is assigned URLs in your Web document.
The link colors you set in the Options dialog box will override the default link colors used in your Web browser, eliminating any conflict between link color and your document's page background color.

Notes

- You can access the Options dialog box by clicking Tools, Options.
- You can also publish a document in HTML format using the Publish To Internet wizard.

Publishing documents in Corel Barista format

Publishing documents in Corel Barista format

Corel Barista is a Java-based publishing technology that allows you to use CorelDRAW to publish Web documents in Java Programming Language. This means that you can use all the features in CorelDRAW when publishing to the World Wide Web without the limitations of HTML. Corel Barista also supports HTML features like hyperlinks, graphics, tables, and multicolumn WYSIWIG (What You See Is What You Get) documents.

You can view documents published in Corel Barista format in your Web browser. To display your Web document, place the Corel Barista class files in the same folder as your Web document. The Corel Barista class files are installed in the DRAW8 subdirectory called BARISTA when you install CorelDRAW.

You can publish your document in Corel Barista format using either the Publish To Internet dialog box or the Publish To Internet wizard. When you publish your CorelDRAW document in Corel Barista format, you can export the graphics in your document to the JPEG or GIF image type format. You can also choose to export any imported bitmaps at a resolution of 96 dpi.

For information about JPEG and GIF image types, see "[Choosing JPEG or GIF.](#)"

Tip

- It's a good idea to keep all your Corel Barista files in a single folder on your Internet server or local hard drive so you only need to copy the Corel Barista class files once.

button „ALC(OVR Publishing your document to the Internet;', 0,"Defaultoverview",) [Related Topics](#)

Publishing a document in Corel Barista format

When you publish your CorelDRAW document in Corel Barista format

- a Web page, or an .HTM file, is automatically created with the filename you specify and in the location you specify
- a subdirectory with the same name as your Web page is automatically created and placed with your output file. The page contents are stored in this subdirectory. Multiple subdirectories are created if you publish multipage documents.

To publish a document in Corel Barista format

1. Click File, Publish To Internet.
2. Click the Use Internet Dialog button.
3. In the Publish To Internet dialog box, enable the Corel Barista button.
4. Choose the folder in which you want to save your published Corel Barista document from the HTML Folder list box.
The HTML Folder list box keeps a history of the last folder used, the folder containing your source .CDR file, and the default CorelDRAW .CDR folder. However, you can click the Browse button to choose a different folder.
5. Click the Export All Pages button if you want to export all of the pages in a multipage Web document.
You can also enable individual check boxes to export specific pages.
6. Enable the Replace Existing Files check box if you want CorelDRAW to automatically overwrite existing files with the corresponding files you've updated.
If you don't enable the Replace Existing Files check box, CorelDRAW will ask for permission before overwriting any existing files.

Note

- You can edit the title and filename of each page in your Web document in the Page List section of the Publish To Internet dialog box.

To choose Corel Barista export options

1. In the Publish To Internet dialog box, click the Options button.
2. On the Publish To Internet page, enable the button for the type of HTML layout you want to use when you export your Web document.
3. Type values in the following boxes for the HTML layout you choose:
 - Position Tolerance
 - Image White Space
 - Position White Space
4. In the list of categories, double-click Publish To Internet, and click Image.
5. Choose the options you want to use to export the images in your Web document.
If you choose to export your images to the JPEG image type, click the JPEG Options button to set additional JPEG-specific options.
6. In the list of categories, click Text.
7. Enable one of the following buttons to choose the method with which you want to export the text in your Web document:
 - Export HTML-compatible Text As Text
 - Export All Text As Images
 - Export HTML-compatible Text As Text Using TrueDoc Font Technology
8. In the list of categories, click Links.
9. Enable the check boxes to apply underline and color properties to text that is assigned URLs in your Web document.
The link colors you set in the Options dialog box will override the default link colors used in your Web browser, eliminating any conflict between link color and your document's page background color.

Notes

- You can access the Options dialog box by clicking Tools, Options.
- You can also publish a document in Corel Barista format using the Publish To Internet wizard.

Publishing documents as single images

Publishing documents as single images

When you publish your document as a single image, CorelDRAW creates an image map. An image map is a hypergraphic that links to different URLs when you view the HTML document with a browser. When you click an image map, the HTML document to which it is linked appears. 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).

You can publish your document as a single image using either the Publish To Internet dialog box or the Publish To Internet wizard. When you publish your CorelDRAW document as a single image, you can export the graphics in your document to the JPEG or GIF image type format. You can also choose to export any imported bitmaps at a resolution of 96 dpi.

For information about JPEG and GIF image types, see "Choosing JPEG or GIF."

button ,AL(^OVR Publishing your document to the Internet;',0,"Defaultoverview",) Related Topics

Publishing a document as a single image

When you publish your document as a single image, CorelDRAW creates an image map. An image map is a hypergraphic that links to different URLs when you view the HTML document with a browser. When you click an image map, the HTML document to which it is linked appears. 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).

To publish a document as a single image

1. Click File, Publish To Internet.
2. Click the Use Internet Dialog button.
3. Enable the Single Image button in the Publish To Internet dialog box.
4. Choose the folder in which you want to save your published single image document from the HTML Folder list box.
The HTML Folder list box keeps a history of the last folder used, the folder containing your source .CDR file, and the default CorelDRAW .CDR folder. However, you can click the Browse button to choose a different folder.
5. Type the name of the folder in which you want to save the bitmap in your document in the Image Folder box.
The image folder is a subfolder of the HTML folder. If you leave the Image Folder box blank, the bitmap is saved in the HTML folder.
6. Click the Export All Pages button if you want to export all of the pages in a multipage Web document as single images.
You can also enable individual check boxes to export specific pages.
7. Enable the Replace Existing Files check box if you want CorelDRAW to automatically overwrite existing files with the corresponding files you've updated.
If you don't enable the Replace Existing Files check box, CorelDRAW will ask for permission before overwriting any existing files.

Note

- You can edit the title and filename of each page in your Web document in the Page List section of the Publish To Internet dialog box.

To choose export options for single images

1. In the Publish To Internet dialog box, click the Options button.
2. On the Publish To Internet page, enable the button for the type of HTML layout you want to use when you export your Web document.
3. Type values in the following boxes for the HTML layout you choose:
 - Position Tolerance
 - Image White Space
 - Position White Space
4. In the list of categories, double-click Publish To Internet, and click Image.
5. Choose the options you want to use to export the images in your Web document.
If you choose to export your images to the JPEG image type, click the JPEG Options button to set additional JPEG-specific options.
6. In the list of categories, click Text.
7. Enable one of the following buttons to choose the method with which you want to export the text in your Web document:
 - Export HTML-compatible Text As Text
 - Export All Text As Images
 - Export HTML-compatible Text As Text Using TrueDoc Font Technology
8. In the list of categories, click Links.
9. Enable the check boxes to apply underline and color properties to text that is assigned URLs in your Web document.
The link colors you set in the Options dialog box will override the default link colors used in your Web browser, eliminating any conflict between link color and your document's page background color.

Notes

- You can access the Options dialog box by clicking Tools, Options.
- You can also publish a document in Single Image format using the Publish To Internet wizard.

Welcome

Welcome to CorelDRAW 8

CorelDRAW is a vector-based drawing program that makes it easy to create professional artwork — from simple logos to intricate technical illustrations. The enhanced text-handling capabilities and writing tools of CorelDRAW allow you to create text-intensive projects such as brochures and reports with greater ease than ever before.

If you're new to the world of CorelDRAW, you'll soon discover how the new interactive tools and the program's continuous feedback enable you to get up to speed in no time. If you've used CorelDRAW before, you'll soon find out how the new tools and enhanced features give you even more power to design and publish all your graphics.

button ,AL(^OVR1 Welcome;',0,"Defaultoverview",) [More Detailed Information](#)

button ,AL(^OVR1 Welcome;',0,"Defaultoverview",) [Related Topics](#)

About Corel Corporation

Corel Corporation is recognized internationally as a world leader in the development of PC-based graphics and business application software. CorelDRAW is now available in more than 17 languages and has won more than 215 international awards from major trade publications.

We pride ourselves in delivering high-quality graphics, productivity, and multimedia software by actively seeking your input. We use this feedback and respond quickly to you, the users of Corel products worldwide.

Corel ships its products through a network of more than 160 distributors in 70 countries worldwide. Corel is traded on the Toronto Stock Exchange (symbol: COS) and the NASDAQ—National Market System (symbol: COSFF).

For more information about Corel and our products, check out our World Wide Web site at <http://www.corel.com>.

Enough about us, what do you have to say?

In our continuing efforts to help you get the most from CorelDRAW, we look for new and better ways to document our products. If you've developed a unique effect that you'd like to share with us, please let us know. Send us the details and we may include them— with due credit to you, of course in future CorelDRAW learning materials. Address your letter to

Documentation Manager

Corel Corporation

1600 Carling Avenue

Ottawa, Ontario, Canada

K1Z 8R7

Fax: (613) 728- 9790

[button ,AL\(OVR Welcome;',0,"Defaultoverview",\) More Detailed Information](#)

[button ,AL\(OVR1 Welcome;',0,"Defaultoverview",\) Related Topics](#)

Using Help

Using Help

The CorelDRAW 8 Graphics Suite features new and enhanced documentation to meet your most requested documentation needs. The comprehensive online Help system provides easy access to descriptions and procedures that cover all application features and functions. In addition to online Help, the CorelDRAW 8 Graphics Suite also includes a complete User's Guide.

The documentation set comprises the following:

Online Help

The online Help system enables you to retrieve all the information you need quickly, and then return to your work. Help appears in a separate window on your screen. For quick access, you can keep the Help window displayed on top of the application. You can also print specific topics from the online Help system.

Online Tutors

Online Tutors provide step-by-step instructions on how to complete specific tasks and projects. If you prefer, you can have a Tutor show you how to complete the task.

Tutors range in complexity from instructions about basic tasks to complete projects that involve several tasks. This Help feature is available in CorelDRAW and Corel PHOTO-PAINT.

Online Hints

Online Hints display information and guidance on the task that you're performing. When you click a tool or an object, the content of the Online Hints window is updated to provide you with relevant information. This Help feature is only available in CorelDRAW.

Context-sensitive Help

The context-sensitive Help displays information that is relevant to the current status of the application and provides information about using commands.

Online ToolTips

Online ToolTips provide information about icons and buttons on the toolbars and the Toolbox. ToolTips display in a balloon when you position the mouse pointer over a button.

User's Guide

The CorelDRAW 8 Graphics Suite User's Guide provides you with comprehensive documentation that you can take away from your desk and read at your leisure.

button ,AL(^OVR Welcome;',0,"Defaultoverview",) [Related Topics](#)

Documentation conventions

As you read the Corel documentation, you'll notice a number of conventions that you'll probably want to become familiar with first.

Mouse conventions

The following are some conventions for mouse movements you'll see in the documentation:

When you see this ...	Do this ...
Click File, New	Click the File menu with the mouse, and click the word New in the menu.
Click Arrange, Order, To Back	Click the Arrange menu, click Order, and click To Back from the submenu that appears.
Enable a check box	Click the check box to place a check mark or an "X" inside the box.
Disable a check box	Click the check box to remove the check mark or "X."
Select	Click (and drag) to highlight.
Choose Italic from the Weight list box	Click the Weight list box, and click the Italic option.
Click a color in the Color Palette	Click the left mouse button on a color in the Color Palette.
Right-click, and click Paste	Click the right mouse button, and click the Paste command from the submenu that appears.
Drag a color from the Color Palette	Hold down the left mouse button on a color in the Color Palette and move the mouse.

Keyboard conventions

The following are conventions for keyboard actions you'll probably want to become familiar with:

When you see this ...	Do this ...
Press ENTER	Press the ENTER key on your keyboard.
CTRL + SHIFT	Press the Control key and the SHIFT key at the same time.

button ,AL(^OVR Welcome;',0,"Defaultoverview",) [Related Topics](#)

Using online Help

When you click Help, Help Topics, a dialog box opens that contains options for accessing three different Help features.

To access online Help

1. Click Help, Help Topics.
2. Click one of the following tabs:
 - Contents, to display conceptual and "how-to" information
 - Index, to search by feature names, synonyms, and tasks
 - Find, to perform a full-text search of Help

button ,ALC PRC Using help;', 0,"Defaultoverview",) [Related Topics](#)

Accessing Online Tutors

The new Online Tutors help you get up to speed faster by providing step-by-step instructions on completing dozens of tasks from saving files and filling objects, to creating business cards and brochures.

To access Tutors

- Click Help, CorelTUTOR for interactive step-by-step instructions.

button ,AL(PRC Using help;', 0,"Defaultoverview",) [Related Topics](#)

Accessing Online Hints

The Online Hints window appears beside your document window and relays information that applies to the action you're performing with the active tool. When you select a different tool, the Online Hints window provides information about the new tool and its options.

To access Hints

1. Do one of the following:

- Click Help, Hints for information that updates with the status of your work.
- Click the Hints button on the Standard toolbar.

button ,ALC PRC Using help;', 0, "Defaultoverview",) Related Topics

Accessing context-sensitive Help

Context sensitive Help is accessible from wherever you are in CorelDRAW. You can access context-sensitive Help from the menus, dialog boxes, Roll-Ups, Property Bars, and all other toolbars in CorelDRAW.

The most common ways to access context-sensitive Help are as follows:

To get help on ...	Do this ...
Dialog boxes	Click the Help button, or press F1.
Menu commands	Click the Help button on the toolbar, click a menu, and click a command. Or, press F1 when a command is highlighted.
Tools and controls	Click the Help button on the toolbar, and click the item for which you want help. Or, click Help, What's This? Or, right-click the item, and click What's This?
Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Help.
Selected objects	Right-click an object, and click Properties. Information about the object's type, fill type, outline type, and any applied special effects appears in the Properties dialog box.

Tip

- Use the Status Bar at the bottom of the Application Window to familiarize yourself with the tools. The Status Bar displays details of what buttons, controls, and menu commands do as you move the mouse cursor over them.

button ,AL(^PRC Using help;', 0,"Defaultoverview",) [Related Topics](#)

Printing Help

You can print specific Help topics or print entire sections of online Help.

To ...

Do this ...

Print an entire section

On the Contents page, click the Print button that appears along the bottom-right side of the window.

Print an overview topic

Click the Print button that appears at the top of the window.

Print a How-to topic

Right-click the window, and click Print Topic.

button ,AL(^PRC Using help;',0,"Defaultoverview",) [Related Topics](#)

Corel services and support

Corel services and support

Corel is committed to providing customers with high-quality technical support. The following sections describe the variety of support services available.

Classic technical support services

1-613-728-7070 (North America only)

Free technical support is available to you for 30 days from the day you place your first call to Corel Technical Support. Corel representatives are available to respond to your call from Monday to Friday, 8:30 A.M. to 7:30 P.M. Eastern Standard Time.

During and after your Classic support period, you can also use the classic services listed as follows.

Basic services

Corel offers the following technical support options, most of which are available 24 hours a day, 365 days a year. These services are useful if you prefer not to pay for support or encounter problems during off-hours.

IVAN (Interactive Voice Answering Network)

The Interactive Voice Answering Network contains answers to commonly asked questions about Corel products and is available 24 hours a day, 365 days a year. It is regularly updated with the latest information, tips, and tricks. You can also request that IVAN solutions be faxed to you. There is no charge for this service beyond the cost of the telephone call.

IVAN (613) 728-7070

Automated FAX on Demand

Corel's Technical Support personnel maintain an automated FAX on Demand system of numbered documents that contain up-to-date information about common issues, tips, and tricks. This service is available 24 hours a day, 365 days a year.

FAX on Demand (613) 728-0826, extension 3080

You will be asked for a document number and your fax number. The document you request is automatically sent to you. To fax a catalog of documents to yourself, call the Automated FAX on Demand system number and request document 2000.

AnswerPerfect

Customers can now submit support incidents (questions) by e-mail to Corel's Web site for the introductory price of \$14.95* US per incident, payable by credit card for English language products only. Corel is committed to responding to AnswerPerfect support incidents within one business day.

Bulletin Board System (BBS)

If you have a modem and communications software package, you can access the Corel BBS. You can download files, troubleshooting information, and utilities. You can also transfer problem files to Customer Support through the BBS.

European BBS (+353)-1-7082700 North American BBS (613) 728-4752

button ,AL(OVR Welcome;',0,"Defaultoverview",) [Related Topics](#)

CompuServe

Interact with others and Corel technicians to obtain product information and support. CompuServe is available 24 hours a day, 7 days a week, including holidays. Corel representatives will respond from 8:30 A.M. to 5:00 P.M. Eastern Standard Time, from Monday to Friday, excluding holidays.

If you have a CompuServe membership, you can access Corel technical information by entering one of the following at the CompuServe prompt:

- GO COREL (for English)
- GO CORELGER (for German)
- GO CORELFR (for French)
- GO CORELNL (for Dutch)
- GO CORELSCAN (for Scandinavian)

button ,AL(^OVR Welcome;',0,"Defaultoverview",) [Related Topics](#)

World Wide Web Site (WWW)

The World Wide Web address for Corel products on the Internet is <http://www.corel.com>. At this location, you can quickly search Corel's Searchable Knowledge Base. From the database you can read, print, or download documents that contain answers to many of your technical questions or problems. This site also contains files you can download.

File Transfer Protocol (FTP)

You can download printer files and other files through our anonymous FTP site at <ftp.corel.com>.

Priority technical support services

For details on the support options available to you after your principal support expires, please contact Corel Technical Support at (613) 728-7070.

Note

- The terms of Corel technical support offerings are subject to change without notice.

button ,AL(OVR Welcome;',0,"Defaultoverview",) [Related Topics](#)

Worldwide technical support

Corel customers residing outside North America can contact Corel Technical Support representatives in Dublin, Ireland, or a local Authorized Support Partner. Technical support outside North America is available to you at the following locations. If your country is not listed below, please check the Support section on our World Wide Web site at <http://www.corel.com>. You can also call (353) -1-7082500 for information about contacting Technical Support.

Priority technical support services

To request an up-to-date listing of Corel Authorized Support Partners worldwide, and a copy of Corel Priority Technical Support Policy, contact Corel Technical Support at (353)-1-7082500.

Latin America

Argentina	(0541) 954-6500
Brazil	011 5505 4725
Chile	562 671-3060
Columbia	57-1-2150411
Mexico	01-800-024-2673

Europe

Austria	(01)-589-241-30
Belgium-French	(02)714-41-30
Belgium-Dutch	(02)714-41-31
Denmark	35-25-80-30
Finland	(90)-229-060-30
France	(1)-40-92-76-20
Germany	01805-2582-11
Hungary	36 1 327 57 37
Italy	02-452-812-30
Netherlands	020-581-4426
Norway	22-97-19-30
Portugal	353-1-708-23-33
Russia	95-361-2000
Spain	91-661-3627
Sweden	0680-711-751
Switzerland-French	0848-80-85-90
Switzerland-German	0848-80-85-90
United Kingdom	0171-298 85 16

Eastern Europe

Czech Republic	420-2-312-3871
Poland	(0048)-(71)-728-141 ext. 289

Middle East

Dubai	971.4.523.526
Israel	02-6793-723

Asia Pacific

Australia	02 9898 6860
Hong Kong	8100-3729
India	91 11 3351948
Japan	03-5645-8379
Malaysia	800-800-1090
New Zealand	09 526 1155
Singapore	1-800-773-1400
South Korea	82-2-639-8778
Taiwan	(886) 2-593-3693

Africa

South Africa	021-658-4222
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Note

- The terms of Corel technical support offerings are subject to change without notice.

button „AL(OVR Welcome;',0,"Defaultoverview",) [Related Topics](#)

Before calling Corel Technical Support

Before calling Corel Technical Support, please have the following information available. This information assists the Technical Support representative in helping you more quickly and efficiently:

- A brief description of the problem, including the exact text of any error messages received, and the steps to recreate the problem.
- The type of computer, monitor, pointing device (e.g., mouse, tablet), printer, and video card (display adapter) in use.
- The version of Microsoft Windows and the Corel product in use. Choose the About Windows 95 command from the Help menu in Windows Explorer to find which version of Windows you are running.
- A list of any programs loaded into RAM (e.g., TSRs). Check the Startup folder in the Programs menu to determine if you are running any other programs.

button ,AL(OVR Welcome;',0,"Defaultoverview",.) [Related Topics](#)

Customer service worldwide

Corel Customer Service is operated by a number of third-party companies on behalf of Corel. If you would like additional information about Corel products or services, please call one of the telephone numbers listed below. If your country is not listed, please call the general number listed below. General customer service and product information can also be accessed through the World Wide Web at <http://www.corel.com>.

Country	Call this number
United States	1-800-772-6735
Canada	1-800-772-6735
Argentina	0-800-3-9192
Australia	1-800-658-850
Austria	0660-5875
Belgium	0800 11930
Denmark	800 187 55
Finland	0800-1-13502
France	05 90 65 12
Germany	0130 815074
Ireland	1800-242800
Italy	1678 74791
Japan	03-5645-8567
Korea	82-2-639-8778
Luxembourg	0800-2213
Mexico	1-800-024-2673
Netherlands	06-022-2084
New Zealand	0800-COREL-1
Norway	800 11661
Portugal	05055-3001
South Africa	0800-23-4211
Spain	900 95 35 38
Sweden	020 791 085
Switzerland	155-8224
United Kingdom	0800-581028
General	353-1-706-3912

button ,AL(^OVR Welcome;',0,"Defaultoverview",) [Related Topics](#)

CorelDRAW 8 Graphics Suite concepts

CorelDRAW 8 concepts

You'll probably find this section about the differences between working with vectors and bitmaps especially informative if you plan on working back and forth between Corel products.

CorelDRAW and CorelDREAM 3D work with vector-based graphics and Corel PHOTO-PAINT works with bitmap images. This section highlights basic concepts you need to understand, to work with vectors, bitmaps, and objects, and presents a brief overview of working with three-dimensional (3D) graphics.

button ,AL(^OVR CorelDRAW 8 Graphics Suite concepts;',0,"Defaultoverview",) [More Detailed Information](#)

button ,AL(^OVR Welcome;',0,"Defaultoverview",) [Related Topics](#)

Understanding vector and bitmap images

Understanding vector and bitmap images

Computer imaging programs are based on creating either vector graphics or bitmap images. This section presents the basic concepts of a vector-based program like CorelDRAW and outlines the differences between vector images and bitmap images such as ones you work with in Corel PHOTO-PAINT.

If you haven't worked with drawing programs, or if you've worked solely with paint or photo-editing programs, you'll find this section especially informative.

button „AL(OVR CorelDRAW 8 Graphics Suite concepts;1,0,"Defaultoverview".) [Related Topics](#)

What is a vector image?

Vector images, also called object-oriented or draw images, are defined mathematically as a series of points joined by lines. Graphical elements in a vector file are called objects. Each object is a self-contained entity with properties such as color, shape, outline, size, and position on the screen, included in its definition.

Since each object is a self-contained entity, you can move and change its properties over and over again while maintaining its original clarity and crispness, and without affecting other objects in the illustration. These characteristics make vector-based programs ideal for illustration and 3D modeling, where the design process often requires individual objects to be created and manipulated.

Vector-based drawings are resolution independent. This means that they appear at the maximum resolution of the output device, such as your printer or monitor. As a result, the image quality of your drawing is better if you print from a 600 dots per inch (dpi) printer than from a 300 dpi printer.

button „AL(^OVR Core!DRAW 8 Graphics Suite concepts;’, 0,“Defaultoverview”). [Related Topics](#)

What is a bitmap image?

In contrast to vector illustration programs, photo-editing programs like Corel PHOTO-PAINT work with bitmap images. When you work with bitmap images, you can refine small details, make drastic changes, and intensify effects.

Bitmap images, also called raster or paint images, are made of individual dots called pixels (picture elements) that are arranged and colored differently to form a pattern. When you zoom in, you can see the individual squares that make up the total image. Increasing the size of a bitmap has the effect of increasing individual pixels, making lines and shapes appear jagged.

However, the color and shape of a bitmap image appear continuous when viewed from a greater distance. Because each pixel is colored individually, you can create photorealistic effects such as shadowing and intensifying color by manipulating select areas, one pixel at a time.

Reducing the size of a bitmap also distorts the original image because pixels are removed to reduce the overall image size.

Also, because a bitmap image is created as a collection of arranged pixels, its parts cannot be manipulated (e.g., moved) individually.

button ,AL(OVR CorelDRAW 8 Graphics Suite concepts;', 0, "Defaultoverview".) [Related Topics](#)

Why is resolution an important consideration when working with bitmaps?

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

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

If you want your final output to look like its on-screen counterpart, you need to be aware of the relationship between the resolution of your image and the resolution of your various devices before you begin to work. Once you do, you'll be on your way to producing consistent results.

button „AL(OVR CoreIDRAW 8 Graphics Suite concepts; 0, "Defaultoverview".) [Related Topics](#)

Comparing a vector-based image with a bitmap image

Compare the description of vector images to bitmap images. Recall that objects are created as collections of lines in vector graphics, and bitmap images are made of individual pixels arranged in patterns. Of the two formats, bitmap images tend to offer greater subtleties of shading and texture but also require more memory and take longer to print. Vector images give you sharper lines and require less printing resources.

Paint, image processing, and scanning programs generate bitmap images where representing continuous variations in tone is required. Illustration programs (like CorelDRAW), and 3D modeling programs (like CorelDREAM 3D) work with vector images to allow you to create and manipulate individual objects over and over again during the design process.

button ,AL(PRC Understanding vector and bitmap images;', 0,"Defaultoverview",) Related Topics

Working back and forth between applications

If you work with more than one of the CorelDRAW 8 Graphics Suite applications, or if you intend to work back and forth between them, you'll probably find the Application Launcher useful. The [Application Launcher button](#) is accessible within each application and allows you to run other programs without having to find their location on your system.

This section provides information about how you can take a document from one application in the CorelDRAW 8 Graphics Suite and work with it in another.

Can I work with a bitmap image in CorelDRAW?

CorelDRAW allows you to incorporate bitmaps into your illustrations and to export bitmaps you create. For simple drawings, you can use the Autotrace command or the Freehand tool to trace around the outline manually.

For more detailed drawings, you can use Corel OCR-TRACE to convert bitmaps into vector graphics that you can edit, scale, print, and so on, without distortion.

Can I work with a CorelDRAW file in Corel PHOTO-PAINT?

You can open vector-based CorelDRAW illustrations directly in Corel PHOTO-PAINT. Corel PHOTO-PAINT automatically creates a bitmapped version of the original when you open the CorelDRAW illustration.

Can I work with a CorelDRAW file in CorelDREAM 3D?

To work with a CorelDRAW illustration in CorelDREAM 3D, first import the two dimensional (2D) shapes (called the cross-sections) from CorelDRAW into CorelDREAM 3D. In CorelDREAM 3D, you then sweep the shape along the path to form a 3D object. The sweep path is sometimes referred to as the extrusion path. The shape is now a 3D object you can manipulate like other objects in CorelDREAM 3D.

Can I work with a CorelDREAM 3D file in Corel PHOTO-PAINT?

To work with a CorelDREAM 3D image in Corel PHOTO-PAINT, you need to render the 3D image. Rendering captures a view of your 3D scene and saves it as a 2D image. You can think of a rendering as a photograph of a scene. You can take any number of renderings of your scene from multiple angles or under different lighting conditions, and compare the results.

A rendering is distinct from the scene from which it is taken. The rendered image is a bitmap made up of pixels and does not contain objects. It is a separate file that can be stored in one of the following formats: Corel PHOTO-PAINT (.CPT), .BMP, .TIFF, .TGA, .PCX, and .PSD. To work with a CorelDREAM 3D file in Corel PHOTO-PAINT, you simply open the rendered image.

To launch another installed application

1. Click the [Application Launcher](#).
2. Click the application you want to run.

button ,AL(PRC Understanding vector and bitmap images;', 0,"Defaultoverview",) [Related Topics](#)

Understanding objects

Understanding objects in CorelDRAW

An object in CorelDRAW is any basic drawing element or line of text, such as a single line, ellipse, polygon, rectangle, callout line, or a line of Artistic Text, that CorelDRAW handles as one unit.

After you create a simple object, you can define its characteristics such as a fill and outline color, refine the smoothness of its curves, and apply special effects to it.

CorelDRAW stores all of this information, including the object's position on the screen, the order in which it was created, and the properties you define, as part of the object's description. This means that when you apply an operation to the object, such as moving it, CorelDRAW recreates the shape and all of its properties, and stores all of this information.

An object can have a closed path or an open path. A grouped object comprises one or more objects.

You can identify a single object by the selection box that surrounds the object when you select it with the Pick tool. When an object is selected, eight filled squares appear at the corners and mid-points of the selection box.

Each individual object has its own selection box. When you group two or more objects with the Group command, the result is a grouped object that you can select and manipulate as one object.

Objects are made up of paths which form their outlines or boundaries. A path can be made up of a single segment or several segments joined together.

At the end of each segment is a hollow square called a node. You can select an object's nodes to change its general shape and curve angle with the Shape tool.

What's the difference between objects with open paths and closed paths?

An object with an open path is one in which the two endpoints do not touch. An object with a closed path is one in which the two endpoints meet to form a continuous path.

An object with an open path can be a line or a curve such as those you create with the Freehand tool, lines created with the Bezier tool, or spirals created with the Spiral tool. However, when you use the Freehand and the Bezier tools, you can also create closed paths if you join the starting and ending points.

Examples of objects with closed paths include circles, squares, grids, Natural Pen lines, polygons, and stars. You can fill objects with closed paths but not objects with open paths.

button ,AL(^PRC Becoming familiar with objects;', 0,"Defaultoverview",) [Related Topics](#)

Exploring the work area

Exploring the work area

When you create a new drawing in CorelDRAW, the large white portion of the screen is the Drawing Window. The rectangle in the center with the drop shadow represents the Drawing Page. Usually, only the part of your drawing that falls within the Drawing Page is printed.

You can think of the remaining space in the Drawing Window as your work space in which you can keep your tools and pieces of your illustration handy.

The application commands available through the Menu Bars can also be accessed through toolbars and flyouts. The Property Bars and Roll-Ups allow you quick access to frequently used functions. Property Bars, accessible as you work on your document, enable you to access commands that are relevant to the active tool or the task you're currently performing.

The Docker window is a new feature in CorelDRAW that is similar to a Roll-Up, but it can be docked to the side of the application window.

Another new feature in CorelDRAW is the ability to create multiple Workspaces. A Workspace is a specific configuration of settings in the Options dialog box that you can save and reapply. If several people are using a single version of CorelDRAW, or if you find you need different settings for different tasks, you can use Workspaces to save the settings for each user or task.

Note

- The toolbars are optimized for 800 x 600 resolution. Therefore, if you are working in a lower resolution, portions of toolbars will appear cut off.

button ,AL(OVR Welcome;',0,"Defaultoverview",.) [Related Topics](#)

Using toolbars

Each button on a toolbar represents a command. Some are shortcuts to menu commands; others are commands that are available only as toolbar buttons.

To display or hide toolbars

1. Click View, Toolbars.
2. Enable the check boxes beside the toolbars you wish to display; disable the check boxes beside the toolbars you wish to close.

To dock toolbars

- Drag the Title Bar of the toolbar that you want to dock toward the menus at the top of the application window or to any of the other sides to place it there.

To size floating toolbars

1. Place your cursor over one of the toolbar's edges and wait until it becomes a two-sided arrow.
2. Drag until the toolbar is the shape you want.

Note

- You can only change the shape of floating toolbars. When you dock a toolbar, it becomes horizontal when placed on the top or bottom side of the application window or vertical when placed on the left or right side.

button ,AL(PRC Exploring the work area;', 0, "Defaultoverview",) [Related Topics](#)

Accessing flyouts

Flyouts are toolbars that are accessible through one tool. A small black arrow at the bottom right corner of a tool indicates that it is a flyout grouped with other tools. You can drag a flyout off its host toolbar by dragging any part outside the button area. This step doesn't actually remove the flyout from the toolbar, but displays it as a separate toolbar.

To display a flyout

- Click the arrow, or click and hold the mouse button down on the tool.

button ,AL(PRC Exploring the work area;', 0,"Defaultoverview",) [Related Topics](#)

Working with Roll-Ups

A Roll-Up is a dialog box that contains the same operations as most dialog boxes, e.g., command buttons, options, and list boxes. Unlike most other dialog boxes, you can keep Roll-Ups open while working on a document to access the operations you use most frequently, or to experiment with different effects. If you need to maximize your workspace and wish to keep the Roll-Up handy, click the arrow in the Title Bar to roll it up, leaving just the Title Bar visible. Click the arrow again to unroll it.

The following lists some common operations you can use with Roll-Ups:

To ...	Do this ...
Open a Roll-Up	Click View, Roll-Ups, and click the Roll-Up you want to open.
Roll a Roll-Up up or down	Click the arrow in the top right corner. Or, double-click the Title Bar of the Roll-Up.
Carry out your selections	Click the Apply button.
Close a Roll-Up	Click the Close button at the far right of the Title Bar. Or, click the right mouse button on the Title Bar, and click Close.
Close all open Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Close All.
Move a Roll-Up	Click and drag the Title Bar to the desired location.
Arrange Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Arrange to move it to one side of the working area.
Arrange all Roll-Ups	Click Arrange All to Roll-Up all open Roll-Up windows and move them to one side of the working area.
Get help on Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Help.

Note

- When a set of Roll-Ups is arranged, you can activate one of them by clicking its Title Bar.

button ,AL(^ PRC Exploring the work area;', 0,"Defaultoverview"), [Related Topics](#)

Using Property Bars

The Property Bar is a context-sensitive command bar that displays different buttons and options depending on the selected tool or object. For example, when text is selected, the Property Bar contains only text-related commands.

If you click the Pick tool to select the object at this point, the Property Bar updates with commands that are relevant for the object. In this case, both transformation commands and formatting commands become available.

If you click a different tool at this point, the Property Bar changes again to display commands and controls for that tool.

If nothing in your drawing is selected, the Property Bar displays tools that pertain to the overall drawing such as the page size and orientation. It also displays some commonly set options such as Display Objects While Moving, and Snap To Grids, and provides access to the Options dialog box where you can set all other application options.

To display or hide the Property Bar

1. Click View, Toolbars.
2. Enable the Property Bar check box to display; disable the Property Bar check box to hide.

To dock the Property Bar

- Drag the Title Bar of the Property Bar toward the menus at the top of the Application Window or to any of the other sides to place it there.

Note

- When you dock the Property Bar, it becomes horizontal when placed at the top or bottom of the Application Window or vertical when placed on the left or right side.

button ,AL(PRC Exploring the work area;!, 0,"Defaultoverview",) [Related Topics](#)

Customizing toolbars and Property Bars

In CorelDRAW and Corel PHOTO-PAINT, you can move and delete tools in the toolbars and the Property Bar to suit your preferences. You can move buttons between bars (a toolbar or the Property Bar) by dragging them from one bar to another. Dragging a button to an open area deletes it.

To display a toolbar or the Property Bar

1. Click View, Toolbars.
2. Enable the toolbars you wish to display on the desktop.

To move a button

1. Hold down ALT + SHIFT and the mouse button.
2. Drag the button to another toolbar.

To delete a button

1. Hold down ALT + SHIFT.
2. Drag the button off the toolbar but not onto another toolbar or the Property Bar.

To restore the default setup of toolbars

1. Click View, Toolbars.
2. Click the toolbar's name.
3. Click Reset.

button ,AL(^ PRC Exploring the work area;',0,"Defaultoverview",) [Related Topics](#)

Using Docker windows

A Docker window is a dialog box that contains the same operations as most dialog boxes, e.g., command buttons, options, and list boxes.

Unlike most other dialog boxes, you can keep Docker windows open while working on a document to access the operations you use most frequently, or to experiment with different effects. Docker windows can be docked to any edge of the Application window, or you can undock them. When a Docker window is docked, you can minimize it so that it doesn't use up valuable screen real estate.

The following lists some common operations you can use with Docker windows:

To ...	Do this ...
Open a Docker window	Click View, Dockers, and click the Docker window you want to open.
Undock a Docker window	Drag the top of the Docker window away from the edge of the Application window.
Dock a Docker window	Drag the Docker window to the edge of the application window.
Close a Docker window	Click the "X" button at the corner of the Docker window.
Minimize a Docker window	When a Docker window is docked, click the arrows at the corner of the Docker window.
Maximize a Docker window	Click the arrows at the corner of a minimized Docker window.

button ,AL(^ PRC Exploring the work area;', 0,"Defaultoverview"), [Related Topics](#)

Using multiple Workspaces

A Workspace is a specific configuration of settings in the Options dialog box. You can save multiple Workspaces for specific users or specific tasks and then apply them when you require.

To create a Workspace

1. Click Tools, Options.
2. Click the New button.
3. Type the name of the Workspace in the Name Of New Workspace box.
4. Choose an existing Workspace on which to base the new Workspace from the Base New Workspace On list box.
5. Type a description of the Workspace in the Description Of New Workspace box if you want to include a description of the Workspace.

The description appears in the Workspace dialog box.

To select a Workspace

1. Click Tools, Options.
2. Double-click a Workspace in the Workspaces available box.

To delete a Workspace

1. Click Tools, Options.
2. Choose a Workspace in the Workspaces Available box.
3. Click the Delete button.

Note

- You can choose from several preset Workspaces. Each preset Workspace is designed to provide a working environment tailored to your requirements. For example, if you are using a low-resolution monitor setting, you can use the preset workspace designed for such a setting.

button „AL(PRC Exploring the work area;',0,"Defaultoverview",) Related Topics

GRAPHICS

CorelDRAW 8 provides new and exciting features that combined with additional enhancements, increases usability and performance. The on-screen look and feel lets you work easily with various Docker windows and added customization options. Productivity and performance has been enhanced with the addition of working interactively on the Drawing Page. Several new interactive tools let you access many special effects directly from the Toolbox. Publish to the Internet has been streamlined with the addition a wizard that steps you through the process. The ability to add Internet objects as well as the new Internet Bookmark Manager and HTML Conflict Analyzer, will make designing WEB pages easier. Several improvements to the text and object manipulation features will help you produce a final product more efficiently. The ability to add color to your drawing has been improved with various features such as the pop-up palette and Palette Editor. Importing and working with other files has been made easier with several enhancements, including a placeable Import feature, the Object Manager and with Customization.

The new look and feel of CorelDRAW 8 provides increased usability and user customization. The first difference you'll see in the user interface is its new flat look, which provides a cleaner interface with hot tracking over the controls on the Application Window, dialog boxes and Dockers. Workspaces also help you work more efficiently. These allow you to save different versions of your preferred environment settings.

The User Interface now has a clean flat look with hot tracking over buttons, tools, and options as you pass the cursor over the Drawing Window.

The Options dialog box allows you to specify and save workspace settings on an individual basis. You customize your display, edit and save settings to make the default when you use the application. In your workspace settings you can customize any or all of the menus, and toolbars or you can create shortcut keys.

Docker windows can be positioned to the right or left of the Drawing Window. They allow easy access to frequently used features without cluttering the Drawing Page. When multiple Docker windows are open, tabs appear on the right of the Docker Window allowing you to flip through and change them quickly and easily.

You can adjust the zoom and pan view of your drawing or image by using the Zoom Roller button on the Microsoft IntelliMouse.

CorelTUTOR provides instructions on learning the basic features of CorelDRAW as well as guides you through workshops and advanced effects. The tutors are easy to follow and appear in a new browser docker window.

The enhanced customization features, such as user-defined zoom levels and page sizes, allow you access to often used settings.

CorelDRAW 8 lets you work more efficiently, increasing your productivity and performance. Using ALT you can select hidden objects in a stack or group in your drawing. The new display modes let you move and position objects accurately. Node editing using the basic tools lets you complete your drawing in a timely fashion. Improvements to the Duplicate command and the addition of keyboard accelerators, provide quick results. Using any of the fill types, you can now apply a fill to a curve.

When working with your objects, you can quickly change the display from outline, to XOR to full bitmap representation by using TAB. Switching between display views allows you to view and position objects with greater precision. You can enable the Use Offscreen Image setting in the Options dialog box to display an image automatically. When this check box is disabled CoreDRAW redraws the image (one object at a time).

Basic node editing with the Pick tool has been made easier. Using any of the basic drawing tools, you can also manipulate an object's position and shape. Access to the Shape tool has been simplified by double-clicking an object.

Guidelines offer more precision when working with graphics. Like objects, guidelines can now be multiselected, rotated, deleted or placed at precise locations using the nudge feature.

Patterns can be repeated using the Smart Duplicate feature. Once a duplicate object is created and moved to a new position, the Duplicate command will use this new translated position to place the next duplicates.

The ability to perform tasks using the keyboard has been made easier with the inclusion of new accelerator keys. Use TAB and ALT to simplify object manipulation. Refer to the Quick Reference Card for a list of accelerator keys.

The added on-screen controls for many of the interactive tool vectors provide quick and easy access for adjusting the feature settings.

CorelDRAW 8 includes several new interactive tools that let you create special effects quickly and easily. The Interactive Drop Shadow tool adds a transparent bitmap drop shadow to your object. Choose from either the Push and Pull, Zipper, or Twister tools to create new and exciting shapes. The Interactive Envelope tool and the Interactive Extrude tool make adding envelope and extrude effects to your drawing quick and easy. You can transform the objects in your drawing freely using any of the Free Transform tools. Adjusting and mixing the color of your object can now be performed interactively using the Color Palette in conjunction with CTRL and the mouse.

An amazing addition to the interactive tool list is the Interactive Drop Shadow tool. This tool lets you apply a bitmap drop shadow to virtually any object that you create. The Interactive Vector lets you adjust the direction, opacity, and color of the drop shadow.

You can distort an object using any of the new Distortion tools. You can apply a push and pull effect to drag nodes inward or outward from any point on the Drawing Page. The Zipper tool changes a line to a curve and creates a zigzag effect on an object. The Twister tool swirls the nodes in a clockwise or counterclockwise direction around a center point.

You can now change the appearance of a filled object by applying a color mix. This is done interactively by holding down CTRL and clicking the Color Palette. Using this method will add the selected color in increments of 10% to the object.

The Pattern and Texture Fill features have increased usability with the new pattern tiling vector. The onscreen interface lets you size, position, rotate, and skew the fill. The Scale Fill With Objects option lets you transform a pattern or texture fill with the object.

Create an extrusion quickly and easily using the new Interactive Extrude tool. The on-screen vector allows you to set the extrude depth and angle.

The Free Transform tools let you rotate, skew, scale, and reflect any object from a point on the Drawing Page. These tools work more freely the closer you are to the center of the selected object. You have greater control the further away you are from center of the object.

The ability to publish to the Internet has been enhanced with added features such as the Internet Bookmark Manager and the HTML Conflict Analyzer. Creating Internet objects is now simple and easy with a variety of Internet objects that you can add to your drawing. Set a back drop for your Internet objects using the new Tile Page Background option. Put together a Web page more efficiently using the Publish To Internet dialog box or wizard.

The ability to insert Internet objects has been made extremely easy with the variety of buttons, fields, checkboxes and lists CorelDRAW now provides. Adding Internet objects and designing a Web page incorporates the ability of creating HTML layers along with easy positioning of objects anywhere on the Drawing Page.

The ability to define infinitely small page sizes lets you create drawings that are useful for the Internet.

A new Internet feature in CorelDRAW 8 lets you tile the page background creating a unique look for the World Wide Web.

CorelDRAW lets you access a FTP Site from the Scrapbook so that you can download images quickly and easily for use in your drawings.

Use the new HTML Conflict Analyzer to review your Web page layout. This feature flags potential errors and formatting that is not supported by standard Web browsers.

The ability to Publish to the Internet has been made easier with the addition of a wizard. The feature will step you through the required process to publish your drawing to the Internet.

Several improvements have been added to the text feature, including the ability to create 3D text directly on the Drawing Window. Flowing text has been enhanced with the ability to link between objects, lines, and object frames. Working with Paragraph text has been made easier with the new Fit Text To Frame command that automatically sizes your text to the drawn frame. Additional security for your objects has been added with the new Lock Object feature. This feature allows you to lock an object's settings to ensure that it is not modified accidentally. When working with bitmap effects, you can preview your changes directly on the screen. Furthermore, the new Bitmap Inflation command lets you automatically or manually expand the bitmap to ensure that the effect is properly aligned with the image.

The bitmap effects now let you view the result of an effect directly on your image before applying it.

The new 3D text feature allows you to extrude text to create your own special effect. This includes adding light sources and textures, as well as rotating, panning, and zooming the 3D text.

The text linking has been enhanced with the ability to flow text from a Paragraph text frame to a curve or object frame.

With CorelDRAW 8 you can add Paragraph text without worrying about the length of your text. The new Fit Text To Frame command will adjust the text to fit the size of the drawn frame.

The ability to lock specific objects has now be added to CorelDRAW 8. This lets you lock an object to prevent it from being modified accidentally.

The Knife tool has been enhanced to allow curve segments to be "welded." You can use the Knife tool to create freehand cuts through an object. Used in conjunction with TAB the Knife tool lets you switch between the different resultant shapes.

Choosing colors and printing your work is faster, easier, and more accurate using the new color and printing features. The Palette Editor, enhanced on-screen Color Palette, and Color Harmonies color selector make selecting colors simple. New color-management features ensure that the colors you choose are displayed and printed correctly, and Adobe PostScript 3 support enhances the final printed document.

You can now print PostScript documents using Adobe PostScript 3. Linear fountain fills are rendered at the printing device's resolution, which improves the image's quality and printing time. Adobe PostScript 3 also handles complex objects more efficiently without causing errors or reducing quality.

You can now simulate the output of a color separations printer on a composite printer. FOCOLTONE, TOYO, and DIC colors can now be treated as spot colors. You can also create your own custom spot colors using user-defined inks.

Create your own custom color palettes or edit existing custom palettes with the new Palette Editor. Now, all of the tools you need to add, remove, and edit colors are located in one dialog box.

Find the exact color you need with a single click. Click and hold a color in the on-screen Color Palette to view a grid of neighboring colors.

Select compatible, complimentary colors using the Color Harmonies color selector. This color selector superimposes different shapes on a color wheel. Moving the shapes around the color wheel shows you different three-and-four color complementary color combinations and which colors look best together.

The conversion of bitmaps to other color modes has been enhanced with the addition of the Convert To Paletted command. With the paletted feature, you can select from a number of palettes, set the range sensitivity, and convert a series of images using the batch settings.

View colors that are out of the printer's color gamut using the new transparent gamut alarm. If you make the gamut alarm color transparent, you can still view the color that lies beneath it.

Adding and working with your files has been enhanced in many ways. The Import option lets you select multiple files and place them individually on the Drawing Page. You can also save time by sizing images during your import. Customizing your Workspace using the Options dialog box, as well as specifying fonts using the Bitstream Font Navigator, allows you to work more productively. Working in your drawing has been improved with the ability to rename page tabs as well as the ability to manipulate objects using the Object Manager. Archiving your drawing can be done more efficiently using Corel Versions.

Working with images in CorelDRAW 8 has been made easier with the new multifile import capability. The Import dialog box now lets you select multiple files using SHIFT or CTRL.

When importing multiple images, you can now specify the exact location on the Drawing Page before placing the image. Placing images using the mouse also lets you size the image proportionally by dragging. You can use ALT to size the image nonproportionally while dragging.

The utility Corel Versions provides increased file-management support by allowing you to archive different versions of your drawing and retrieve them when you need them.

The Object Manager has been enhanced to make object manipulation from the Docker window easier and quicker. Using the mouse, you can perform such object layout tasks as Group, Combine, Copy, and Paste. The use of layers and master layers allows you to view the placement of all the objects in your drawing.

With CorelDRAW 8, you now have the ability to specify the page name displayed on the page tabs. This lets you add useful names that represent the objects on the page that make up your drawing.

The font manager from Bitstream offers a quick and easy way to find and install fonts, organize fonts into manageable groups, and view and print font samples.

The ability to customize your CorelDRAW workplace has been enhanced with the addition of setting the filters for your application as well as associated file formats, custom zoom levels, and page size settings.

Organizing objects

Organizing objects

CorelDRAW provides many powerful tools to help you arrange and organize the objects in your drawings. These tools let you accomplish virtually any organizational task, ranging from simple operations, like copying, grouping, and combining objects to using the advanced features of the Object Manager to help you organize an entire document. They also let you control the vertical order of objects in any drawing and align or distribute objects to get the exact arrangement you want. By learning to apply the object arrangement tools, you're sure to expand the scope of your creativity.

As with most of the CorelDRAW tools and features, you can choose how you want to use these tools to organize objects. Each feature is accessible from at least two places: a menu command and an associated toolbar button. If the operation requires further action on your part — additional settings or specifications, for example a dialog box provides the required controls. In addition, each feature has controls accessible from the Property Bar that automatically appears when the feature is available. You get the same controls no matter how you choose to access the feature you want to use.

button „AL(OVR Organizing objects;', 0, "Defaultoverview",) [More Detailed Information](#)

Copying and deleting objects

Copying and deleting objects

CorelDRAW provides three ways to create copies of the objects in your drawings: the Duplicate command, the Clone command, and the Clipboard. If you want to remove an object from a drawing, you can use the Delete command. These command can also be used in conjunction with the Object Manager.

Cut, Copy, and Paste

The Cut, Copy, and Paste commands let you use the Clipboard to create copies of objects. The Copy command places a copy of the selected object on the Clipboard, while the Cut command removes the object from the drawing and places it on the Clipboard. Once an object is on the Clipboard, you can use the Paste command to place the object back into your drawing. The object remains on the Clipboard until you cut or copy another object onto the Clipboard. Only one object can be placed on the Clipboard at a time.

Duplicate

The Duplicate command copies the initial object directly on screen, placing the duplicate slightly offset from the original object. The duplicate takes on all of the original object's attributes but has no lasting connection to the original object. After moving a duplicate object, selecting the duplicate feature again will create another copy of the object positioned by the same distance that the duplicate object was repositioned. This type of duplicate is called "smart duplication." Duplicating is the quickest way to make copies of objects.

Clone

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

Delete

The Delete command removes the selected object from a drawing without placing a copy of it on the Clipboard.

button ,AL(^OVR Organizing objects;',0,"Defaultoverview",.) [Related Topics](#)

Using the Clipboard to copy objects

The Clipboard is a temporary storage area used to transfer text and graphics between Windows applications. You can also use it to copy objects within or between CorelDRAW files.

To copy an object

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

A copy of the object is placed on the Clipboard.

To cut an object

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

The object is removed from the drawing and placed on the Clipboard.

To paste an object from the Clipboard

- Click Edit, Paste.

The contents of the Clipboard are placed in the Drawing Window. If the object was cut or copied from CorelDRAW, it is placed at the same location from which it was cut or copied.

Tip

- You can access the Cut, Copy and Paste commands by right-clicking an object in the Drawing Window.

button ,AL(\PRC Copying and deleting objects;', 0, "Defaultoverview",) [Related Topics](#)

Duplicating objects

The Duplicate command provides the quickest way to create and use a copy of an object. Unlike the Copy and Cut commands, the Duplicate command does not use the Clipboard. Instead, this command places the copied object directly in the Drawing Window so that you can use it immediately. When you first apply a duplicate to an object, CorelDRAW creates a duplicate object that is placed above of the original object and offset 0.25 inches (or the equivalent in other units of measurement) to the right. If the duplicate object is repositioned, the distance from the original object becomes the new default offset if you select the duplicate command again. This is called "smart duplicate." For information about changing this offset distance, see "Changing the offset for duplicated and cloned objects."

To duplicate an object

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

To duplicate an object using smart duplication

1. Select the object with the Pick tool.
2. Click Edit, Duplicate.
3. Select the duplicate with the Pick tool, and move it to another position on the Drawing Page.
4. Click Edit, Duplicate.

The second duplicate object appears using the same offset specifications as the first duplicate object.

Note

- Smart duplication is reset to the default once you deselect the object, select another object, or change tools. The Smart Duplicate maintains the relative stretch, skew and rotation of the last duplicate.

button ,AL(PRC Copying and deleting objects;' 0,"Defaultoverview",) Related Topics

Cloning objects

Like the Duplicate command, the Clone command copies objects directly in the Drawing Window. With cloning, however, most changes you make to the original object (called the "master") are automatically applied to the copy (called the "clone").

The Blend, Extrude, and Contour effects only apply to clones if they are applied to the master before cloning occurs. For example, if you clone an object and then extrude it, the extrusion does not apply to the object's clones. The Envelope and Perspective effects do apply to clones even if you apply them to the master after cloning takes place.

By default, clones are placed on top of master objects and offset 0.25 inches (or the equivalent in other units of measurement) up and to the right. For information on changing this offset distance, see "[Changing the offset for duplicated and cloned objects.](#)"

To clone an object

1. Click the object with the Pick tool.
2. Click Edit, Clone.

CorelDRAW places the cloned object in your drawing, slightly offset from the original. The default offset is 0.25 inches.

To determine a clone's master object

- Right-click the object, and click Select Master.

To determine a master object's clones

- Right-click the master object, and click Select Clones. The Select Clones option is only available when a clone and master are on the same page.

To revert to a clone's master object

1. Click the modified cloned object with the Pick tool.
2. Right-click the object, and click Revert to Master.
3. In the Revert To Master dialog box, enable one or more of the following:
 - Clone Fill, to return to the master fill
 - Clone Outline, to return to the master outline
 - Clone Path Shape, to return to the master shape
 - Clone Transformations, to return to the master shape and size
 - Clone Bitmap Color Mask, to return to the master color settings

Tip

- For more information about special effects and cloning, see "[Creating special effects.](#)"

button ,AL(\ PRC Copying and deleting objects;', 0,"Defaultoverview",) [Related Topics](#)

Changing the offset for duplicated and cloned objects

You can specify the offsets distance of an object copied with the Duplicate and Clone commands. Positive values result in right and upward offsets; negative values result in left and downward offsets.

If you specify an offset in a unit of measurement that is different from the default unit of measurement you've set for your drawing, CorelDRAW automatically converts the measurement to the default. For example, if the default is inches and you specify a vertical offset of 80 millimeters, CorelDRAW displays the offset as 3.1 inches.

Similarly, if you're using a drawing scale other than 1:1, CorelDRAW automatically converts the offset to match the relationship between page distance and world distance. For example, if you're using a horizontal offset of 1 inch and change the drawing scale from 1:1 to 1:2, the horizontal offset is 2 inches.

To change the offset for duplicated and cloned objects

1. Click Tools, Options.
2. In the list of categories, click Workspace, Edit.
3. In the Duplicate Placement section, type offset values in the Horizontal and Vertical boxes.

To change the offset using the Property Bar

1. Make sure all objects are deselected by clicking a blank area of the Drawing Window with the Pick tool.
2. Type horizontal and vertical offset values in the Duplicate Distance box, on the Property Bar and then press ENTER.

button ,AL(^PRC Copying and deleting objects;',0,"Defaultoverview".) Related Topics

Deleting objects

The Delete command removes the selected object from the drawing window and does not place a copy on the Clipboard. You can only retrieve the object using the Undo command. As a result, you may find it more useful to use the Cut command to remove an object, since it places a copy on the Clipboard. Then, if you decide that you need the object, you can use the Paste command to retrieve it.

To delete an object

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

To cut an object

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

If you need to retrieve the object, click Edit, Paste.

Tip

- You can also remove an object by right-clicking on an object to access the Delete command or by selecting the object and pressing the DELETE key.

button ,AL(\PRC Copying and deleting objects;',0,"Defaultoverview".) Related Topics

Ordering objects

Ordering objects

On its most basic level, a CorelDRAW drawing consists of a series of objects stacked on top of one another. The vertical order of these objects—the "stacking order"—helps determine their positional relationship and, therefore, the appearance of the drawing. If you choose, you can organize these objects using invisible planes called layers. Each of these layers has its own internal stacking order.

The stacking order is most evident in drawings that contain overlapping objects with contrasting properties. If the objects do not overlap, the stacking order may not be evident. In all cases, however, the stacking order is determined by the order in which you add objects to the drawing (or, more specifically, the layer). The first object you draw occupies the lowest position, whereas the last object you draw occupies the topmost position.

The Order commands let you change the stacking order within any given layer. You can move any object within the stacking order using the To Front, To Back, Forward One, and Back One. For example, if you select the bottom object on a layer and choose the To Front command, CorelDRAW places the object on top of all other objects on the layer. The topmost object becomes the second object, the second becomes the third, and so on.

The In Front Of and Behind commands let you place objects at precise positions in the stacking order. For example, if you have 10 overlapping objects, you can use the Behind command to place the top object behind the third object. To restore the previous order, you would use the In Front Of command, to place the object back on top. In addition, you can select multiple objects and use the Reverse Order command to reverse their relative vertical positions.

Grouping objects puts them in the same position in the stacking order. If you select more than one object and choose any of the Order commands (except the Reverse Order command), the objects move together and keep the same order relative to one another.

The ordering commands can also be accessed by right-clicking an object in the Drawing Window or in the Object Manager.

button ,AL(OVR Organizing objects;',0,"Defaultoverview".) [Related Topics](#)

Changing the order of objects on a layer

The Order commands — To Front, To Back, Forward One, Back One, In Front Of, Behind, and Reverse Order make it easy to change the stacking order of objects on a layer.

Remember to select the object first using the Pick tool.

To move the selected object...	Do this...
To the front of its layer	Click Arrange, Order, To Front.
To the back of its layer	Click Arrange, Order, To Back.
Forward one position	Click Arrange, Order, Forward One.
Back one position	Click Arrange, Order, Back One.
In front of a specific object	Click Arrange, Order, In Front Of, then click the appropriate object.
Behind a specific object	Click Arrange, Order, Behind, then click the appropriate object.

To reverse the stacking order of objects on a layer

1. Click the Pick tool.
2. Select the objects whose order you want to reverse.
3. Click Arrange, Order, Reverse Order.

The Reverse Order applies to the selected objects only; other objects in the drawing are not affected.

Tip

- You can also access the Order commands by right-clicking an object in the Drawing Window or in the Object Manager. The To Front and To Back commands are also available on the Property Bar when an object is selected.

Aligning objects

Aligning objects

Having objects line up can be an important requirement for virtually any type of drawing. To this end, CorelDRAW provides controls that allow for precise alignment of any series of objects. These controls let you choose how you want the objects to line up and where you want them aligned in your drawing.

You use the controls in the Align and Distribute dialog box to specify whether you want the objects to line up horizontally or vertically (or both) using their edges or center points. Once you've indicated how you want to align the objects, you need to indicate where you want to line them up. To this end, CorelDRAW provides three options: the edge of the page, the center of the page, and the edge or center of the "target object," which is determined by the way you select the objects. For maximum precision, you can also choose to align the objects to the grid line nearest to the alignment point you selected.

The Snap To commands can also help you align objects. These commands let you make the grid, guidelines, and stationary objects behave like magnets. With snapping enabled, objects are attracted to the grid, guidelines, and other objects for exact alignment. For more information on setting up the grid and guidelines, see "[Using the grid, rulers, and guidelines.](#)"

button ,AL(OVR Organizing objects;',0,"Defaultoverview".) [Related Topics](#)

Aligning objects horizontally and vertically

The Align tab (found on the Align and Distribute dialog) provides all the controls you need to align any selection of objects. In lining up objects, the Align page controls use the imaginary boxes — called selection boxes that surround objects when you select them. For example, enabling Right aligns the right edges of the objects' selection boxes.

You can also specify where you want alignment to occur using the check boxes in the Align To group. By leaving these two check boxes disabled, you indicate that you want the selected objects to align with a specific object, the target object. If you marquee select the objects, the target object is the bottom-most selected object. If you select the objects using multiple selection, the target object is the object you selected last. For example, if you use multiple selection and align the object's left edges, alignment occurs to the left edge of the object you selected last.

If you enable the Align To Grid check box, the Edge Of Page and Center Of Page check boxes are grayed out. In this case, the objects align to the closest grid point. For example, if you enable the Right and Align To Grid check boxes, the objects move so that their right edges align to the nearest vertical grid line. The objects do not necessarily align with one another.

To align a series of objects

1. Select the objects with the Pick tool.
2. Click Arrange, Align and Distribute.
3. Click the Align tab.
4. Enable the Top, Center, or Bottom check box to indicate how you want the objects to line up horizontally.
5. Enable the Left, Center, or Right check box to specify how you want the objects to line up vertically.

You can skip step 3 or 4 if you only want one type of alignment.

6. Do one of the following:
 - Enable Edge of Page or Center of Page to indicate where you want alignment to occur. Leave both boxes disabled if you want alignment to occur at the target object.
 - Enable Align To Grid if you want the objects to line up with the grid.

To preview alignment settings before applying

1. Follow steps 1 to 5 from the previous procedure.
2. Click the Preview button.
3. Click the Reset button to clear your settings and start again.

Tip

- You can also open the Align And Distribute dialog box by selecting the objects you want to align and clicking the Align button on the Property Bar.

button ,AL(PRC Aligning objects;', 0,"Defaultoverview"), [Related Topics](#)

Aligning objects using the Snap To commands

The Snap To commands make precise alignment easy by forcing objects to line up with the grid, with guidelines, or with objects when you drag them nearby.

When the Snap To Guidelines command is enabled, objects snap so that the edges of their selection boxes "snap" to line up with horizontal and vertical guidelines. With slanted guidelines, objects snap so that the point you're using to drag them snaps to the guideline. This point is indicated by a blue square. You can view guidelines by clicking View, Guidelines.

When the Snap To Grid command is enabled, objects snap so that they always line up vertically and horizontally with the nearest grid marker. You can view grid markers by clicking View, Grid.

The Snap To Objects command aligns objects so that the point you're using to drag lines up with "snap points" on stationary objects. These snap points are located at each of an object's nodes and are displayed as blue squares when alignment occurs. You can see an object's nodes by clicking it with the Shape tool.

To enable...

Do this...

Snap To Guidelines

Deselect all objects, then click the [Snap To Guidelines button](#) on the Property Bar.

Snap To Grid

Deselect all objects, then click the [Snap To Grid button](#) on the Property Bar.

Snap To Objects

Deselect all objects, then click the [Snap To Guidelines button](#) on the Property Bar.

button ,AL(^PRC Aligning objects;',0,"Defaultoverview",) [Related Topics](#)

Distributing objects

Distributing objects

Even spacing of objects can play an important role in many types of drawings. An organizational chart, for example, is often most effective when its columns and components are distributed evenly on the page. By placing objects at equal intervals, you can give your drawings a polished, professional look.

The object distribution controls help meet the need for even spacing. These controls allow you to arrange objects so that their center points or specific edges (for example, top or right) are separated by equal intervals. You can also use these controls to distribute objects so that they sit an equal distance apart. Once you've indicated how you want the objects distributed, you can choose the area over which you want the objects distributed. In each case, you can choose to distribute the objects to the extent of the length or width of the selection box that surrounds them or to the length or width of the drawing page.

button ,AL(OVR Organizing objects;',0,"Defaultoverview",) Related Topics

Distributing objects horizontally and vertically

The Distribute tab, in the Align and Distribute Roll-Up, provides all the controls you need to distribute any selection of objects or guidelines evenly either horizontally or vertically. In creating this distribution, CorelDRAW uses the objects' selection boxes. For example, enabling Left results in even spacing between the left edges of the objects' selection boxes, while enabling Spacing creates even space between these boxes.

To distribute a series of objects

1. Select the objects with the Pick tool.
2. Click Arrange, Align and Distribute.
3. Click the Distribute tab.
4. Enable the Left, Center, Spacing, or Right check box to specify how you want to distribute the objects horizontally.
5. Enable the Top, Center, Spacing, or Bottom check box to specify how you want to distribute the objects vertically.
You can skip step 4 or 5 if you only want one type of distribution.
6. Enable Extent of Selection or Extent of Page to indicate the area over which you want to distribute the objects.

To preview distribution settings before applying

1. Follow steps 1 to 6 from the previous procedure.
2. Click the Preview button.
3. Click the Reset button to clear your settings and start again.

Tip

- You can also open the Align And Distribute dialog box by selecting the objects you want to distribute and clicking the Align button on the Property Bar.

Locking and unlocking objects

Locking and unlocking objects

CorelDRAW lets you anchor an object on the Drawing Page using the lock object feature. You can lock single objects, multiple objects, or grouped objects. This will prevent any object from being modified accidentally. Furthermore, you can unlock objects to resume and make changes to the object.

button ,AL(`OVR Organizing objects;',0,"Defaultoverview",) [Related Topics](#)

Locking objects

The Lock Object command allows you to anchor an object to a specific location. This lets you preserve the object's properties to ensure that no changes are made to it. When an object is locked to the drawing page it can't be moved, sized, transformed, cloned, filled or modified in any way. The Lock Object feature is unavailable for control objects such as objects in a blend, text and objects fit to a path, objects with extrusions objects with contours, and objects with drop shadows.

To lock an object

1. Select the object with the Pick tool.
2. Click Arrange, Lock Object.

To lock multiple objects or groups of objects

1. Hold down SHIFT, and select the objects with the Pick tool.
2. Click Arrange, Lock Object.

Note

- When an object is locked the Status Bar and Object Manager will indicate Locked Object on Layer.

Tips

- You can also access the Lock Object command by right-clicking the objects in the Drawing Page or in the Object Manager.
- You can also marquee select to lock multiple objects.

button ,AL(^PRC Locking and unlocking objects;',0,"Defaultoverview".) Related Topics

Unlocking objects

The Unlock Object and Unlock All Objects commands lets you remove the lock anchor of an object. After removing the lock from an object it returns to its normal state and you can modify it in any way.

To unlock an object

1. Select the locked object with the Pick tool.
2. Click Arrange, Unlock Object.

To unlock multiple or groups of object

1. Select the locked objects with the Pick tool.
2. Click Arrange, Unlock All Objects.

Tip

- You can also access the Unlock Object and Unlock All Objects commands by right-clicking the objects in the Drawing Page or in the Object Manager.

button ,AL(^PRC Locking and unlocking objects;',0,"Defaultoverview",) [Related Topics](#)

Selecting locked objects

When an object is locked the selection handles appear as small locks. Selecting multiple locked objects is the quickest way to unlock objects in order to modify them.

To select locked objects

- Select the locked object with the Pick tool.

To select hidden locked objects

1. Select the object with the Pick tool.
2. Click ALT to select the locked object hidden under other objects.

The locked object will have the selection handles as locks.

To select multiple locked objects

1. Select the locked objects with the Pick tool.
2. Click SHIFT to select additional objects.

Note

- You cannot marquee select unlocked objects with locked objects.

button ,AL(^PRC Locking and unlocking objects;',0,"Defaultoverview".) Related Topics

Grouping and ungrouping objects

Grouping and ungrouping objects

The Group command binds objects together so that you can manipulate them as a single unit. Grouping is particularly effective for protecting and maintaining connections and spatial relationships between objects. For example, you can group all the objects that make up the background or framework of a drawing and move them without disturbing their relative positioning. You'll also find grouping useful if you have a series of objects to which you want to apply the same formatting, properties, or other changes such as resizing or mirroring. If you want to separate a group, you can do so using the Ungroup command. You can also use the Object Manager to group and ungroup objects quickly.

button ,AL(`OVR Organizing objects;',0,"Defaultoverview",) [Related Topics](#)

Grouping objects

The Group command lets you create a single unit using multiple objects. Each object in the group maintains its original properties. Group objects together if you want to prevent accidental changes to related objects. The Group command also lets you create nested groups — groups composed of several objects or groups of objects (or both). You'll find nested groups particularly effective for drawings that contain many complex elements.

To group objects

1. Select the objects with the Pick tool.
2. Click Arrange, Group.

To group objects using the Property Bar

1. Select the objects with the Pick tool.
2. Click the Group button on the Property Bar.

To create a nested group

1. Using the Pick tool, select two or more groups (or one or more groups and one or more individual objects).
2. Click Arrange, Group.

This forms a single group composed of two or more nested groups (depending on the number of groups you selected in step 1).

Tip

- You can also access the Group command by right-clicking the objects in the Drawing Page or in the Object Manager.

button „AL(PRC Grouping and ungrouping objects;', 0, "Defaultoverview",) Related Topics

Ungrouping objects

The Ungroup command splits a group into its component objects. If you have nested groups (groups inside a group), you'll need to repeat the ungrouping process until you get to the group level you want. If you have nested groups and want to end up with just the original objects, use the Ungroup All command.

To ungroup objects

1. Using the Pick tool, select any object in the group you want to ungroup.
2. Click Arrange, Ungroup (or Ungroup All, if required).

To ungroup objects using the Property Bar

1. Using the Pick tool, select any object in the group you want to ungroup.
2. Click Ungroup (or Ungroup All, if required) on the Property Bar.

Tip

- You can also access the Ungroup and Ungroup All commands by right-clicking the grouped objects in the Drawing Page or in the Object Manager.

button „AL(PRC Grouping and ungrouping objects;',0,"Defaultoverview",) Related Topics

Selecting an object that is part of a group

CorelDRAW lets you select and edit individual objects within a group. This eliminates the need to ungroup a group of objects to make changes to individual objects.

To select an individual object in a group

1. Click the Pick tool.
2. Hold down CTRL, and click the object.

To select an object in a nested group

1. Click the Pick tool.
2. Hold down CTRL, and click the object.

If the object is part of a nested group, the entire group is selected and is surrounded by a selection box. If the object is on its own within the group, the selection box appears only around it.

3. If more than one object is selected, hold down CTRL and click the object again.

Note

- When you select an object that is part of a group, the handles on its selection box are displayed as circles instead of squares.

button ,AL(^PRC Grouping and ungrouping objects;',0,"Defaultoverview",) Related Topics

Combining objects

Combining objects

The Combine command lets you fuse multiple curves, lines, and shapes to create a completely new shape with common fill and outline attributes. If the original objects overlap, the overlapping areas are removed to create clipping holes that allow you to see what's underneath. If the objects don't overlap, they still become part of a single object, but maintain their spatial separation.

If you use Combine on rectangles, ellipses, polygons, stars, spirals, graphs, or text, CorelDRAW converts them to curves before converting them to a single curve object. When text is combined with other text, however, the text objects are not converted to curves, but into larger blocks of text. If you want the Combine command to affect the shape of an Artistic text object, you can use the Convert to Curves command to make it a curve object. You can't convert Paragraph text to curves.

Although you'll most often combine objects to create complex shapes with or without clipping holes, you can also combine objects with identical fill and outline attributes to conserve memory, reduce file sizes, and increase redraw speed. By combining objects with identical attributes, you can save disk space and reduce the time it takes your computer to redraw the objects during editing.

The Break Apart command

The Break Apart command performs a function directly opposite to that of the Combine command. Break Apart allows you to separate objects that have been joined using the Combine command. You'll find it particularly useful for modifying clipart that has been created by combining several independent objects. Once you break apart clipart (or any combined object), you can change the attributes and properties of any of its individual components.

If you use the Break Apart command on an object that has been created by combining Artistic text, the text breaks apart first into separate lines, then into words (if you choose the command a second time). Paragraph text, on the other hand, breaks into separate paragraphs. Both Artistic and Paragraph text can be recombined to their original state.

The Combine and Break Apart commands are accessible from the Arrange menu and the Property Bar. You can also access the Combine and Break Apart options by right-clicking objects in the Drawing Page or Object Manager.

button ,AL(^OVR Organizing objects;',0,"Defaultoverview".) [Related Topics](#)

Combining two or more objects

The Combine command creates one object from two or more objects. This command has many applications, including creating clipping holes and joining line or curve segments. In all cases, the object that is produced is a curve that can be manipulated just like any other curve in CorelDRAW.

If you marquee select, the objects you want to combine, the new object assumes the outline and fill attributes of the object on the bottom. If you select the objects using multiple selection, the new object will use the attributes of the object you selected last.

To combine objects

1. Select the objects with the Pick tool.
2. Click Arrange, Combine.

To combine objects using the Property Bar

1. Select the objects with the Pick tool.
2. Click Combine on the Property Bar.

Tips

- You can also access the Combine command by right-clicking the objects in the Drawing Page or Object Manager.
- Click Arrange, Order, To Front or Forward One to place the combined object on top of other objects. You'll be able to see the objects through the clipping holes.

button „AL(PRC Combining objects;', 0,"Defaultoverview",) Related Topics

Breaking apart combined objects

The Break Apart command divides a combined object into its component objects. You can break apart any object that has been created using the Combine command.

Break Apart is especially useful for modifying clipart. Many clipart images are created by combining several objects. By breaking these images apart, you can modify specific component objects without altering others. Once you've made the modifications, you can recombine the objects using the Combine command. If the object or clipart image hasn't been created using the Combine command, the Break Apart command is grayed out.

You can also break apart Artistic text using the Break Apart command; however, you must first convert the text to curves by clicking Arrange, Convert To Curves.

To break apart combined objects

1. Select the combined object with the Pick tool.
2. Click Arrange, Break Apart.

To break apart combined objects using the Property Bar

1. Select the combined object with the Pick tool.
2. Click the Break Apart button on the Property Bar.

Tip

- You can also access the Break Apart command by right-clicking the objects in the Drawing Page or Object Manager.

button ,AL(^PRC Combining objects;',0,"Defaultoverview",) Related Topics

Welding, trimming, and intersecting objects

Welding, trimming, and intersecting objects

The Weld, Trim, and Intersection commands let you use the shape and position of multiple objects to create an entirely new shape. Welding several overlapping objects binds them together to create one object. This object uses the welded objects' perimeter as its outline. All intersecting lines disappear.

When you trim an object, you remove any areas that are overlapped by other selected objects. These areas are cut away, creating an entirely new shape. Trimming is a good way to create irregularly shaped objects very quickly.

The Intersection command creates an object using the area where two or more objects overlap. The shape of this new object can be simple or complex, depending on what type of shapes you intersect.

button ,AL(^OVR Welding trimming and intersecting objects;',0,"Defaultoverview".) [More Detailed Information](#)

button ,AL(^OVR Organizing objects;',0,"Defaultoverview".) [Related Topics](#)

Welding objects

Welding objects

The Weld command lets you bind two or more objects together to create a single object. If you weld overlapping objects, they join to create an object with a single outline. If you weld objects that do not overlap, they form a "weld group" that also acts as a single object. In both cases, the object takes on the fill and outline attributes of the target object—the object to which you welded the selected objects.

You can weld any number of objects at one time. You can also weld objects on different layers, provided you have enabled the Edit Across Layers command (found in the Object Manager). In this case, the resulting welded object will reside on the same layer as the target object.

The Weld command can be used with almost any objects you create using CorelDRAW. However, you cannot weld using Paragraph text, dimension lines, or masters of clones. You can, however, weld clones. You can also weld single objects with intersecting lines. In this case, the object breaks into several subpaths, while its appearance remains the same. Delete the interior subpaths to remove any holes created during welding.

You can access the Weld command from the Arrange menu, the Roll-Ups toolbar, and the Property Bar.

button ,AL(^OVR Welding trimming and intersecting objects;',0,"Defaultoverview".) [Related Topics](#)

Welding two or more objects

The Weld command creates a single curve object out of two or more objects. If the objects overlap, the result is a single object with one outline. If the objects don't overlap, they form a weld group, in which the objects appear to be separate but are treated as one object.

To weld objects

1. Select the objects with the Pick tool.
2. Click Arrange, Weld.
3. Enable the Target Object check box if you want to keep a copy of the target object (the object to which you're welding the selected object) after welding.
4. Enable the Other Object(s) check box if you want to keep a copy of the selected object(s) after welding.
5. Click Weld To.
6. Click the object you want to be the target object. (You can click one of the objects you selected in step 1.)
The welded object takes on the fill and outline attributes of the target object.

To weld objects using the Property Bar

1. Select the objects with the Pick tool.
If you marquee select the objects, the welded object assumes the outline and fill properties of the bottom-most selected object.
If you use multiple selection, the welded object takes on the properties of the object you selected last.
2. Click the Weld button on the Property Bar.

Trimming objects

Trimming objects

The Trim command lets you reshape an object by removing the area that overlaps (or is overlapped by) other objects. The object you trim, called the "target object," retains its fill and outline attributes. For example, if you trim a rectangle that is overlapped by a circle, you remove the area of the rectangle that was covered by the circle to create a new, irregular shape.

The Trim command can be used with almost any object you create using CorelDRAW. However, you can't trim using Paragraph text, dimension lines, or masters of clones. You can, however, trim using clones.

You can access the Trim command from the Arrange menu, the Roll-Ups toolbar, and the Property Bar.

button ,AL(OVR Welding trimming and intersecting objects;',0,"Defaultoverview",) Related Topics

Trimming an object

Before you use the Trim command, you need to decide which object you want to trim (the target object) and which object(s) you want to use to trim it. The objects you use to trim must overlap (or be overlapped by) the target object.

To trim an object

1. Using the Pick tool, select all the objects you want to use to trim the target object.
2. Click Arrange, Trim.
3. Enable the Target Object check box if you want to keep a copy of the object you're trimming.
4. Enable the Other Object(s) check box if you want to keep a copy of the objects you're using to trim.
5. Click Trim.
6. Click the target object (the one you want to trim).

To trim an object using the Property Bar

1. Using the Pick tool, select the object you want to trim and the object(s) you want to use to trim it.
If you marquee select the objects, CorelDRAW trims the bottom-most selected object.
If you use multiple selection, CorelDRAW trims the object you selected last.
2. Click the Trim button on the Property Bar.

Intersecting objects

Intersecting objects

The Intersection command lets you create a new object using the area common to two or more overlapping objects. This new object is the size and shape of the overlapping area. The new object's fill and outline attributes depend on the object you define as the "target object." If you intersect using the Intersect Roll-Up, for example, you select the objects you want to intersect, click the Intersect With button, then select a target object. The new object uses the fill and outline attributes of this object.

You can't create intersections that involve Paragraph text, dimension lines, or masters of clones. You can, however, use clones to intersect with other objects. In addition, you can't intersect objects that don't overlap.

You can access the Intersection command from the Arrange menu, the Roll-Ups toolbar, and the Property Bar.

button „AL(OVR Welding trimming and intersecting objects;',0,"Defaultoverview".) Related Topics

Creating an intersection

The basic function of the Intersection command is to create a new object out of an area where two or more objects overlap. The result is one object the size and shape of this overlapping area. In addition to this new object, the Intersect Roll-Up lets you keep all, some, or none of the original objects. Regardless of the settings you choose, the new object uses the fill and outline attributes of the "target object" — the object with which you're intersecting the selected objects.

To intersect objects

1. Select the objects with the Pick tool.
2. Click Arrange, Intersection.
3. Enable the Target Object check box if you want to keep a copy of the target object.
4. Enable the Other Object(s) check box if you want to keep a copy of all other selected objects (except the target object).
5. Click Intersect With.
6. Click the object that you want to be the target object.

You can click one of the objects you selected in step 1.

To intersect objects using the Property Bar

1. Select the objects with the Pick tool.
If you marquee select the objects, the intersected object takes on the properties of the bottom-most selected object.
If you use multiple selection, the intersected object takes on the properties of the object you selected last.
2. Click the Intersect button on the Property Bar.

Using the Object Manager

Using the Object Manager

The Object Manager displays the hierarchical structure of objects, layers, and pages in the active document. This hierarchy shows the stacking order, i.e., the vertical order, of the objects and layers on each page in the document. For each object in the document, the Object Manager displays a small icon and a brief description indicating the object's basic fill and outline properties.

Edits to selected objects can be performed using the application's tools and features or controls in the Object Manager. The Object Manager provides the following features to give added power to beginners and experts alike:

- drag-and-drop ordering of objects (within layers and between layers on the same page)
- drag-and-drop editing of objects' outline and fill colors
- drag-and-drop application of styles (color, graphics, and text)
- drag-and-drop grouping and ungrouping of objects
- drag-and-drop creation and editing of PowerClip objects
- layer and object property controls
- full compatibility with the powerful object, page, and layer manipulation tools of CorelDRAW
- right-click menus offering quick access to frequently used commands
- object naming for easy identification

You should notice that when you select an object in either Drawing Window or in the Object Manager, it's automatically highlighted in the other. In addition, changes to objects (for example, fills and outlines) are automatically reflected in both Drawing Window and the Objects Manager.

Drag and drop editing can be performed within the Object Manager or between the Object Manager and the Drawing Window. The choice is yours: you can edit your document using the Drawing Window, the Object Manager, or a combination of the two. [button ,AL\(^OVR Using the Object Manager;',0,"Defaultoverview".\) More Detailed Information](#)

[button ,AL\(^OVR Organizing objects;',0,"Defaultoverview".\) Related Topics](#)

Opening and setting up the Object Manager

Opening and setting up the Object Manager

The Object Manager displays the hierarchical structure of the pages, layers, and objects in the active document. The Object Manager lets you add, remove and rename pages in your document quickly and easily.

To open the Object Manager

- Click Layout, Object Manager.

To add or remove pages in your drawing

- Right-click a Page name, and click Insert Page After, Insert Page Before or Delete Page.

To rename pages in your drawing

1. Right-click a Page name, and click Rename.
2. In the Rename Page dialog box, type a new name.

Tip

- You can also access the Rename a page by clicking the name in the Object Manager and typing in a new name in its place.

button ,AL(^OVR Using the Object Manager;',0,"Defaultoverview",) [Related Topics](#)


Setting the display options in the Object Manager

The Object Manager displays the hierarchical structure of the pages, layers, and objects in the active document. Buttons in the Object Manager's toolbar let you add layers, show or hide details, and edit across layers.

To display object properties

- Click the [Show Object Properties button](#). Click the button again to hide object properties.

To display pages and layers in the Object Manager

- In the Object Manager Docker, click , Show Pages and Layers.

To display pages only in the Object Manager

- In the Object Manager Docker, click , Show Pages.

To display layers only in the Object Manager

- In the Object Manager Docker, click , Show Layers.

Tip

- You can also access the Show Object Properties, Show Pages, Show Layers, and Show Layers and Pages commands by right-clicking in the white space of the Object Manager.

button ,AL(^OVR Using the Object Manager;',0,"Defaultoverview",) [Related Topics](#)

Editing objects using the Object Manager

Editing objects using the Object Manager

The Object Manager lets you edit objects the same way that you would in the Drawing Window. Before you can edit an object you must select it first. CorelDRAW lets you group, copy, move, delete, lock, and replace object properties quickly using the Object Manager.

button ,AL(^OVR Using the Object Manager;',0,"Defaultoverview".) [Related Topics](#)

Selecting objects using the Object Manager

Just as you do in the Drawing Window, you have to select objects in the Object Manager before you can manipulate, format, or edit them. You can select any object or group of objects using the mouse.

Once you've selected an object in the Object Manager, you can use any of tools and features to change its properties. For example, you can select an object and change its fill or outline just as you do when you're working in the Drawing Window.

To select one object or group of objects

- In the Object Manager, click the object's or group's name tag.

To select multiple objects or groups of objects on a single layer

- Hold down CTRL, and click each of the name tags of the objects or groups of objects you want to select. Use the SHIFT to select a series objects.

To select multiple objects or groups of objects on multiple layers

- You can select multiple objects by holding down CTRL and selecting objects on the same layer or different layers, providing that the Edit Across Layers option is enabled.


button ,AL(PRC Editing objects using the Object Manager;', 0,"Defaultoverview",) [Related Topics](#)

Moving and copying objects between layers

The Move To Layer and Copy To Layer commands let you move or copy a selection of objects to a new layer. When you use the Move To Layer command, CorelDRAW moves the object to the layer you select. When you use the Copy To Layer command, CorelDRAW creates a copy of the selection and places it on the layer you select.

If you move or copy an object to a layer below its current layer, the object becomes the top object on its new layer. Similarly, if you move or copy an object to a layer above its current layer, the object becomes the bottom object on its new layer.

To move an object to another layer

1. Select the object with the [Pick tool](#).
2. In the Object Manager Docker, click , Move To Layer.

The Object Manager displays the Master Page Layer structure.

3. Click the name of the layer to which you want to move the object.


To move an object to another layer using the mouse

- Select the object with the Pick tool and drag to a new layer within the same page. You can also right-click and drag the object to another layer. After releasing the mouse button, click the Move To Layer option.

To move an object to a master page layer

1. In the Object Manager Docker, click the name tag of the object you want to move.
2. Drag the object to the Master Desktop layer's name tag.

To copy an object to another layer

1. Select the object with the Pick tool.
2. In the Object Manager Docker, click , Copy To Layer.

The Object Manager displays the Master Page Layer structure.

3. Click the name of the layer to which you want to copy the object.

The object now appears on two separate layers. You'll need to move the top copy of the object if you want to see the other copy (the two objects overlap exactly).

Tips

- Right-click in a white space in the Object Manager to access the Move To Layer and Copy To Layer commands. When using the Move To Layer and Copy To Layer always remember which layer you are moving or copying from.
- Use CTRL to select multiple objects or SHIFT to select a series of objects to move or copy between layers.

button ,AL(^PRC Editing objects using the Object Manager;', 0,"Defaultoverview",) [Related Topics](#)

Ordering and copying object properties using the Object Manager

The Object Manager lets you move objects behind and in front of other objects on the same layer quickly. You can also copy the fill and outline attributes from one object to another located on the same layer.

To place an object in front or behind another object

1. In the Object Manager Docker, right-click the object name that you want to move. The cursor changes to a dashed rectangle.
2. Drag over another object and click the Move In Front Of or Move Behind Of option.

To copy an object's properties to another object

1. In the Object Manager Docker, right-click the object name that you want to copy from. The cursor changes to a dashed rectangle.
2. Drag over the object you want to copy to and click the Copy Fill Here, Copy Outline Here or Copy All Properties option.

button ,AL("PRC Editing objects using the Object Manager";0,"Defaultoverview",) [Related Topics](#)

PowerClip objects using the Object Manager

The Object Manager lets you PowerClip one object to another.

To PowerClip object with another object

1. In the Object Manager Docker, right-click the object name that you want to PowerClip. The cursor changes to a dashed rectangle.
2. Drag over another object in the same layer and click the PowerClip Inside option.

To edit or extract contents of a PowerClip object

- In the Object Manager Docker, right-click the PowerClip object name and click Extract Contents or Edits Contents.

Tip

- Right-click the PowerClip object to access the Lock Contents to PowerClip option.

button „ALC PRC Editing objects using the Object Manager;’, 0, "Defaultoverview",) [Related Topics](#)

Grouping objects using the Object Manager

The Object Manager lets you group objects on one layer quickly.

To group objects on the active layer

- In the Object Manager Docker, click the object name that you want to group and drag over another object. The cursor changes to show that the objects will be grouped. Repeat this step to add more objects to the group. You can't group objects that reside on different layers.

To group objects on the active layer using the menu command

1. In the Object Manager Docker, right-click the object name that you want to group.
2. Drag over another object and click the Add to Create Group option.

Repeat this procedure to add more objects to the group. You can't group objects that reside on different layers.

Note

- The Object Manager will list the number of objects that are grouped. To ungroup an object from a group, drag the object to the active layer.

Tip

- You can access the Group and combine commands by right-clicking on a selection of objects. You can access the Ungroup and Ungroup All commands by right-clicking on grouped objects in the Object Manager.

button ,AL(PRC Editing objects using the Object Manager;',0,"Defaultoverview",) [Related Topics](#)

Using layers to organize your drawing

Using layers to organize your drawing

The layering feature of CorelDRAW gives you added flexibility for organizing and editing the objects in your drawings. Layers let you divide a drawing into multiple layers that each contain a portion of the drawing's contents. For example, using layers could help you organize an architectural plan for a building. You could organize the building's various components (plumbing, electrical, structural, and so on) by placing them on separate layers. You could then use the controls in the Object Manager to view, print, or edit specific layers or combinations of layers.

The Object Manager provides controls that help you organize a drawing using a series of invisible planes called layers. Individually, a layer serves as a container for any series of objects you choose to place there. A layer's contents can be based on any organizational system that works for you. Together, layers act as a hierarchy that helps determine the vertical arrangement of a drawing's components. In this arrangement (called the "stacking order"), objects on the top layer always overlay objects on the layer below, and so on.

Layers can help you keep a drawing's distinct elements separate. For example, if you're creating a poster or logo, you might decide to put all background objects on the bottom layer and all foreground objects on top layers. You can then change the layer order or change the layers' properties to allow you to edit, print, and view the layers together or separately. For more information about layer properties, see "[Setting layer properties.](#)"

button ,AL(OVR Using the Object Manager;',0,"Defaultoverview".) [Related Topics](#)

Creating a layer

Each new drawing contains four default layers. These include the Master Grid, Master Guides, and Master Desktop layers, and one Layer (called Layer1) for drawing. The Master Grid, Master Guides, and Master Desktop layers are containers for the grid, guidelines, and any objects outside the borders of the Drawing Page, respectively. You can create an Internet Layer by inserting an Internet object.

Use the Object Manager New Layer command to add new layers to help you organize the objects in your drawing. By default, each new layer has its editing, printing, and display properties enabled and its master layer property disabled. You can change these properties using the controls provided in the Layer Properties dialog box. For more information about layer properties, see "Setting layer properties."

To add a new layer using the menu command

- In the Object Manager Docker, click , New Layer.

The new layer becomes the active layer.

To add a new layer using the New Layer button

- In the Object Manager Docker, click the New Layer button.

Tip

- Right-click in a white space in the Object Manager to access the New Layer command.

button ,AL(^PRC Using layers to organize your drawing;',0,"Defaultoverview".) Related Topics

Renaming a layer

The Rename command lets you assign a name to any layer you create. For example, you might want a layer's name to indicate its contents, its position in the stacking order, or its relationship with the drawing's other layers. If you prefer, you can also rename a layer by clicking its name tag when it is highlighted, by right-clicking its name tag and clicking Rename, or by using the box provided in the Object Manager Layer Properties dialog box.

You can't rename the Master Grid, Master Guides, Master Desktop layers and Internet layer.

To rename a layer

1. In the Object Manager Docker, right-click a layer name and click Rename.
2. Type a new name for the layer and press ENTER.

To rename a layer using the layer properties

1. In the Object Manager Docker, right-click a layer name and click Properties.
2. In the Layer Properties dialog, type a new name in the Layer Name box.

Tip

- You can also rename a layer by clicking its name tag when it is highlighted and typing in a new name.

button „AL(‘PRC Using layers to organize your drawing;’,0,“Defaultoverview”,) [Related Topics](#)

Changing the active layer

To use a layer in the drawing — for example, to add objects to it — you must first make the layer active. Once active, a layer is ready to receive any new objects you draw, import, or paste onto it. In the Object Manager, the active layer appears highlighted in red. When you start a drawing, the default layer (called Layer 1) is the active layer.

To change the active layer

- In the Object Manager Docker, click the name of the layer you want to activate.

Note

- You highlight a layer so that you can change its basic settings, such as making it visible, printable, and editable. As stated above, you activate a layer so that you can add objects to it in the drawing. For more information about making layer settings, see ["Setting layer properties."](#)

button ,AL(^PRC Using layers to organize your drawing;',0,"Defaultoverview".) [Related Topics](#)

Reordering layers

The Master Page layer list in the Object Manager shows the order in which the layers are stacked in the active drawing. The first layer in the list is the top layer; the last layer in the list is the bottom layer. By changing the order of the layers in this list, you change their vertical order in the drawing. Accordingly, each layer's contents move to reflect changes in this order.

To change a layer's position in the stacking order

- In the layers list, drag the layer's name tag to the desired position.
As you drag, an arrow indicates the layer's current position.

button ,AL(^PRC Using layers to organize your drawing;',0,"Defaultoverview".) [Related Topics](#)

Deleting a layer

The Delete command removes the current layer that is highlighted in the Object Manager. When you delete a layer, you also delete all of the objects on it. Therefore, if you want to keep certain objects on the layer you're deleting, you may want to move them to a different layer first.

You can't delete a locked layer or any of the three special default layers (Master Grid, Master Guides, and Master Desktop).

To delete a layer

1. In the Object Manager Docker, click the name of the layer you want to delete.
2. Right-click the layer, and click Delete.

If a layer contains objects on other pages, click OK to confirm that you want to delete the layer.

button ,AL(\PRC Using layers to organize your drawing;',0,"Defaultoverview".) [Related Topics](#)

Setting layer properties

Setting layer properties

The Layer Properties dialog box provides controls that help you use layers to organize your drawings. For example, these controls allow you to view, edit, or make a layer printable. They also allow you to place a layer's contents on every page in a multiple-page document. You'll also find controls for locking layers to prevent accidental changes, or for overriding the full-color view of a layer so that its contents display as outlines of a specific color.

button ,AL(OVR Using the Object Manager;',0,"Defaultoverview".) [Related Topics](#)

Showing and hiding a layer

You can choose to show or hide any layer in your drawing. By hiding certain layers, you make it easier to identify and edit the objects on other layers. You also reduce the time CorelDRAW needs to refresh your illustration when you edit it. You'll find this setting particularly effective in illustrations that have many objects on multiple layers.

You can show or hide a layer using the Layer Properties dialog box or by clicking its Eye icon. You'll find an Eye icon beside each layer name in the Object Manager. When a layer is hidden, its Eye icon is grayed out and the objects on that layer are also grayed out.

To show a layer

1. In the Object Manager Docker, click the layer's name.
2. Right-click the layer, and click Properties.
3. Enable the Visible check box.

To hide a layer

1. In the Object Manager Docker, click the layer's name.
2. Right-click the layer, and click Properties.
3. Disable the Visible check box.

Tip

- You can also enable or disable the Visible option by right-clicking on a Layer in the Object Manager.

button ,AL(^PRC Setting layer properties;', 0,"Defaultoverview".) [Related Topics](#)

Locking and unlocking a layer

By locking or unlocking a layer you prevent or allow editing of a layer and the objects on it. Locking a layer prevents accidental changes to its contents. When a layer is locked, the objects on it can't be selected or edited in any way. When you unlock the layer, you can make changes to any of the objects it contains as long as the objects themselves are not locked.

You can lock or unlock a layer using the Layer Properties dialog box or by clicking its Pencil icon. You'll find a Pencil icon beside each layer name in the Object Manager. When a layer is locked, its Pencil icon is grayed out and the objects on that layer are also grayed out.

You can't lock or unlock the Grid layer. Its pencil icon is always grayed out.

To lock a layer

1. In the Object Manager Docker, click the layer's name.
2. Right-click the layer, and click Properties.
3. Disable the Editable check box.

To unlock a layer

1. In the Object Manager Docker, click the layer's name.
2. Right-click the layer, and click Properties.
3. Enable the Editable check box.

Tip

- You can also enable or disable the Editable option by right-clicking on a Layer in the Object Manager.

Note

- You can lock and unlock individual, multiple or grouped objects using the Arrange menu. See "[Locking and unlocking objects.](#)"

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

Enabling and disabling the printing of a layer

CorelDRAW allows you to print selected layers of your drawing. If you enable a layer's print setting, the layer and its contents appear in printed copies of the drawing. If you disable a layer's print setting, the layer and its contents won't appear when you print the drawing. You'll find this feature particularly useful if you're working on an elaborate drawing and you want to print specific layers for proofing.

You can enable or disable the printing of a layer using the Layer Properties dialog box or by clicking its [Printer icon](#). You'll find a Printer icon beside each layer name in the Object Manager. When printing is disabled for a layer, its Printer icon is grayed out.

To enable printing for a specific layer

1. In the Object Manager Docker, click the layer's name.
2. Right-click the layer, and click Properties.
3. Enable the Printable check box.

To disable printing for a specific layer

1. In the Object Manager Docker, click the layer's name.
2. Right-click the layer, and click Properties.
3. Disable the Printable check box.

Tip

- You can also enable or disable the Printable option by right-clicking on a Layer in the Object Manager.

Note

- If printing is disabled for a layer, its contents will not display in full-screen previews. For information on full-screen previews, see "[Using full-screen previews.](#)"

button ,AL(\ PRC Setting layer properties;', 0,"Defaultoverview",) [Related Topics](#)

Creating a master layer

Master layers are layers whose contents appear on each page of a multi-page document. As a result, objects that occupy a master layer also appear on every page of the document. You'll find master layers particularly useful if you have an object (such as a corporate logo) that you want on each page of the document. By creating a master layer that contains the object, you won't have to place the object on every page manually.

You can create a master layer by accessing the Layers menu options or by using the Layer Properties dialog box.

To create a master layer using the Properties dialog box

1. In the Object Manager Docker, click the name of the layer you want to use as a master layer.
2. Right-click the layer, and click Properties.
3. Enable the Master Layer check box.

To create a master layer

- Right-click the name of the layer that you want to use as a master layer and click Master.


button ,ALC PRC Setting layer properties;', 0, "Defaultoverview".) [Related Topics](#)

Working with multiple layers simultaneously

If you enable the Edit Across Layers command, you can edit objects on any unlocked layer. You can also move and copy objects between any layers that are unlocked.


If you disable the Edit Across Layers command, you can only work on the active layer and the Desktop layer. When you disable this command, you can't select objects or edit on inactive layers. You can, however, move and copy objects from the active layer to inactive layers. To edit objects on another layer when Edit Across Layers is disabled, you need to change the active layer.

To allow editing of all layers

- In the Object Manager Docker, click , then enable the Edit Across Layers command.

When enabled, the Edit Across Layers command has a check mark beside it.

To allow editing of the active layer only

- In the Object Manager Docker, click , then disable the Edit Across Layers command.

To enable or disable the Edit Across Layers option

- Click the [Edit Across Layers button](#) on the Object Manager to enable and disable the editing capabilities.

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

Identifying objects on a layer using color override

When you enable the **Override Full Color View** check box, CorelDRAW displays the selected layer's contents as colored outlines. This color override doesn't affect the objects' true appearance; it only affects the way they appear on-screen. This option is useful for identifying objects on different layers — for example, in a complex technical diagram or even for changing the colors of the grid and guidelines.

To override a layer's fill and outline attributes

1. In the Object Manager Docker, click the layer's name.
2. Right-click the layer, and click **Properties**.
3. In the Layer Properties dialog box, enable the **Override Full Color View** check box.
4. Click the **Layer Color** picker.
5. Choose the color you want to use for the objects on the selected layer.

When you enable the **Override Full Color View** check box the layer's objects appear in the color you choose.

To re-display a layer's fill and outline attributes

1. Follow steps 1 and 2 from the previous procedure.
2. In the Layer Properties dialog box, disable the **Override Full Color View** check box.

To change a layer color on a specific page

1. In the Object Manager Docker, double-click the layer's color swatch on a specific page.
2. Select a color from the list.

To apply the color override a single page

1. Follow steps 1 and 2 from "To override a layer's fill and outline attributes" procedure.
2. In the Layer Properties dialog box, enable the **Apply layer changes to the current page only** check box.

To change a layer color on all pages

1. In the Object Manager Docker, double-click the layer's color swatch on a master page.
2. Select a color from the list.

The layer color will change on all pages.

Tip

- In **Wireframe** or **Simple Wireframe**, the object's outline always appears using the color override.

button ,AL(^PRC Setting layer properties;', 0,"Defaultoverview",) [Related Topics](#)

Defining Master Layers setup options

The Master Grid and Master Guides properties allow you to modify the settings for these layers.

To set the Master Grid settings

1. In the Object Manager Docker, click the Master Grid layer.
2. Right-click the layer, and select Properties from the menu selection.
3. Click the Setup button.
4. In the Grid & Ruler Setup dialog box, modify the settings as desired.

To set the Master Guidelines settings

1. In the Object Manager Docker, click the Master Guides name.
2. Right-click the layer, and select Properties from the menu selection.
3. Click the Setup button.
4. In the Guidelines Setup dialog box, modify the settings as desired.

Note

- For more information about grids, rulers and guidelines, see "[Setting up your drawing.](#)"

Tip

- Guidelines are treated like any other object in your drawing, therefore, you can move and copy them across layers.

button ,AL(^ PRC Setting layer properties;',0,"Defaultoverview".) [Related Topics](#)

Creating an object database

Creating an object database

The Object Data feature lets you create a database with information about the objects in a drawing. You can enter many types of data about individual objects or groups of objects — text, numbers, times, dates, and so on.

You create the database by entering information for specific objects in the Object Data Docker. This information is set up on a datasheet (called the Object Data Manager), with categories of information organized in columns. If you're creating a technical drawing, for example, you might have component names in one column, part numbers in another, cost in a third, and so on. For each component in the drawing, you enter the same categories of information.

Once the database is created, you can view information on any object in list or datasheet form. The Object Data Docker displays a list of all the information you've assigned; the Object Data Manager displays this information in a formatted datasheet.

CorelDRAW provides basic functions for formatting and manipulating information in the database. For example, you can add and delete columns, indent rows to show hierarchical relationships, and summarize data for selected objects. You can also print the entire database or only parts of it.

Using the Clipboard, you can copy data to different locations within the datasheet or between datasheets for different CorelDRAW documents. You can also use the Clipboard to copy data to and from other Windows database or spreadsheet programs, such as Corel Quattro Pro and Microsoft Excel.

button ,AL(^OVR Creating an object database;',0,"Defaultoverview",) [More Detailed Information](#)

button ,AL(^OVR Organizing objects;',0,"Defaultoverview",) [Related Topics](#)

Setting up the object database

Setting up the object database

Before you begin assigning data to the objects in a drawing, you need to make sure that you have the data fields and formats you need. In other words, you need to know what information you want to display. By default, CoreIDRAW creates four data fields: Name, Cost, Comments, and CDRStaticID. The first three fields have been created for your convenience and can be edited or deleted as you need. The CDRStaticID field is used so that CoreIDRAW can identify the objects. This field can't be edited or deleted.

If you require custom fields, you can define their formats using the controls in the Format Definition dialog box. This dialog box gives you access to four basic field formats: General, Date/Time, Linear/Angular, and Numeric. Each of these fields, in turn, provides a series of common preset formats. You can use these formats or create your own. For example, if none of the preset Date/Time formats suit the way you want to have time displayed, you can create your own by assigning a set of variables.

You can create and assign as many data fields as you want, as long as they use the allowable format variables.


button ,AL(OVR Creating an object database;',0,"Defaultoverview",) [Related Topics](#)

Adding new object data fields

If the preset formats in CorelDRAW don't provide the information you want in your data summary, you can create your own custom formats. The Format Definition dialog box provides an array of preset formats for each of the four basic format types. You choose the format type to see its list of preset formats, then choose the format you want to use. A sample of the selected format appears in the Sample box at the bottom of the window. If you can't find the format you want in the list of preset formats, you can create your own using the variables available for the format type you're using.

The field format you select is used for all objects in the active drawing.

To add a field that uses a preset format

1. Click View, Dockers, Object Data.
2. In the Object Data Docker, click , Field Editor.
3. Click the Create New Field button.
4. Type a name for the field in the box provided.
5. Click the Change button (unless you want to use the format displayed beside the Current label).
6. In the Format Type box, enable the format type you want to create.
7. Choose the format you want from the list box provided and press ENTER.
8. Click the Add Selected Field(s) button.

To add a field that uses a custom format

1. Follow steps 1 to 6 from the previous procedure.
2. In the Create box, type the format you want to create and press ENTER.

For specific information about creating custom formats, see "[Creating general object data formats](#)," "[Creating date and time object data formats](#)," "[Creating linear and angular object data formats](#)," or "[Creating numeric object data formats](#)."

3. Click the Add Selected Field(s) button.

Tips


- Enable the List Of Default Fields check box (in the Object Data Field Editor dialog box) to add the new field to the list of default fields. This field will then be applied to all new documents you create.
- Enable the All Objects check box to apply the field to objects that have already been created in addition to those you will be creating.

button ,AL(^PRC Setting up the object database;',0,"Defaultoverview",) [Related Topics](#)

Editing object data fields

You can change any object data field by giving it a preset or custom format. For example, you can change a numeric field so that it displays more or fewer decimal places or so that it displays numbers in thousands. All custom formats must comply with the parameters listed in "[Creating general object data formats](#)," "[Creating date and time object data formats](#)," "[Creating linear and angular object data formats](#)," and "[Creating numeric object data formats](#)."

To change a field's format

1. Click View, Dockers, Object Data.
2. In the Object Data Docker, click , Field Editor.
3. Click the field's name.
4. Click the Change button.
5. In the Format Type box, enable the format type you want to create.
6. Do one of the following:
 - Choose the format you want from the list box provided and press ENTER.
 - In the Create box, type the format you want to create and press ENTER.

button ,AL('PRC Setting up the object database;',0,"Defaultoverview",) [Related Topics](#)

Creating general object data formats

General formats display object data text and numbers in the same format you type them. However, numbers appear without leading or trailing zeroes and with no digit grouping symbol (i.e., 1000 instead of 1,000). For example, if you enter the value 123.456000, it is displayed as 123.456. If the number is 1000000 or more, it is converted to a shortened equivalent number for display purposes (for example, 123456789 appears as 1.23457e+008).

You can also create your own custom general formats, including formats that incorporate replaceable variables. The ampersand (&) placeholder lets you insert a variable string inside a static format. For example, you can create a format that lets you put variable data inside a sentence. The variable is replaced by the data you assign to the field. For example, the format "The machine uses" & "kWh of electricity per month." displays the object data entry 102 as: The machine uses 102 kWh of electricity per month.

Notice the use of quotation marks around the strings and before and after the ampersand variable in the sample format. You must include quotation marks when you create general formats that use this variable.

button ,AL(PRC Setting up the object database;',0,"Defaultoverview",) [Related Topics](#)

Creating date and time object data formats

The following table lists the Date/Time object data formats. CorelDRAW bases the default date and time formats on the current regional settings. You can modify these settings using the Windows Control Panel. Refer to Microsoft Windows documentation for information about changing regional settings.

Format	Result
d	Displays the day of the month as a number with no leading zero (e.g., the 5th day as 5).
dd	Displays the day of the month as a number with a leading zero (e.g., the 3rd day as 03).
ddd	Displays the day of the week as an abbreviation (e.g., Sunday as Sun).
dddd	Displays the full name of the day of the week in full (e.g., Thursday, Monday).
M	Displays the month as a number with no leading zero (e.g., January as 1).
MM	Displays the month as a number with a leading zero (e.g., March as 03).
MMM	Displays the month as an abbreviation (e.g., February as Feb).
MMMM	Displays the month in full (e.g., February as February).
yy	Displays the year as two digits (e.g., 1996 as 96).
yyyy	Displays the year as four digits (e.g., 1996 as 1996).
h	Displays the hour as a number with no leading zero (e.g., 5 AM as 5).
hh	Displays the hour as a number with a leading zero (e.g., 5 AM as 05).
mm	Displays minutes with a leading zero, if necessary.
ss	Displays seconds with a leading zero, if necessary.
am or AM	Displays the hour as a 12-hour time, with an am or pm symbol, as determined by the regional settings in the Windows Control Panel.
Other Symbols	CorelDRAW accepts certain symbols without alteration if they form part of a format. These include the space character, the tab character, the list separator from the regional settings in the Windows Control Panel, and anything enclosed in quotation marks. If you want to use a quotation mark within a string enclosed by quotation marks, the quotation mark must be preceded by the escape character (\).

button ,AL(^ PRC Setting up the object database;', 0,"Defaultoverview",) [Related Topics](#)

Creating linear and angular object data formats

Linear and angular formats let you display values accompanied by units of linear and angular measurement. Linear formats show values using the imperial and metric systems such as systems as well as measurements picas, points, ciceros, and didots. Angular formats cover any angle measurement in degrees. The built-in linear/angular object data formats combine these units with many of the numeric formats, providing effective display and easy conversion from a single value into major and minor unit values (for example, feet and inches or kilometers and meters).

If the preset Linear/Angular formats don't suit your needs, you can create your own custom linear formats. However, you must use one of the supported measurement systems (as described in the previous paragraph). In addition, you can't combine any two systems.

For each custom format, you can make two entries. The first entry is used for the major unit (for example, meters), while the second entry is a corresponding minor unit (for example, centimeters). If the first unit format contains digits after the decimal or a fraction, you cannot include a minor unit format.

When you enter values for formats with major and minor units, you must enter a value expressed in the minor units. For example, if your format expresses measurement in miles and feet, you enter a value in feet. CorelDRAW converts the value based on the selected format.

The following symbols (as well as the numeric format symbols) are the building blocks for creating your own linear and angular object data formats.

Format symbol	Unit
mi	miles
yds	yards
ft or ' (apostrophe)	feet
in or " (quotation marks)	inches
km	kilometers
m	meters
cm	centimeters
mm	millimeters
picas	picas
points or pts	points
ciceros	ciceros
didots	didots
degrees	degrees (angular)

button ,AL(PRC Setting up the object database;', 0,"Defaultoverview",) [Related Topics](#)

Creating numeric object data formats

The following table lists numeric formats you can use to display nonlinear values, including currency. If the value you enter equals or exceeds 1000000, it is automatically displayed as an equivalent number (unless you specify another format, such as those displaying numbers in thousands or millions). For example, 3000000 is displayed as 3.0e+006.


Format	Meaning
0	Digit placeholder. CorelDRAW replaces each occurrence of the placeholder with a digit from the value being formatted. If the number has fewer digits than there are zeros in the format, CorelDRAW displays extra zeros. For example, with the format 000.000, 1.23 is displayed as 001.230. If the value has more digits than there are zeros in the format, the extra digits are displayed only on the left side of the decimal. For example, the format 000.000 displays 12345.6789 as 12345.679.
#	Digit placeholder used to hold a space for the digit grouping symbol. For example, the format #,##0 displays 12345.678 as 12,345, and 1.2345 as 1.
, (comma)	Digit grouping symbol. You can specify the character you want to use by modifying the regional settings in the Windows Control Panel.
. (period)	Decimal symbol. You can specify the character you want to use by modifying the regional settings in the Windows Control Panel.
\$	Currency symbol. You can specify the character you want to use by modifying the regional settings in the Windows Control Panel.
/?	Expresses a number as a fraction of the denominator "?". CorelDRAW converts the number to a fraction with the specified denominator, then reduces it to the smallest fraction. For example, the format #,##0/81 displays 1.73 as 1 59/81.
K	Expresses a number in units of one thousand. For example, 123456.789 formatted with 0.0 K is displayed as 12.3 K.
M	Express a number in units of one million. For example, 1,678,901.2 formatted with 0.0 M is displayed as 1.7 M.
%	Expresses a number in percentage points. For example, 1.23 formatted with 0.0% is displayed as 123.0 %.
E+00, e+00	Expresses a number in scientific notation. For example, 1234.56 formatted with 0.00 e+00 is displayed as 1.23 e+03.
- (dash)	Indicates the placement of the negative symbol in the format string. For example, 33,333.33 formatted with #,##0- is displayed as 33,333-.

button ,AL(PRC Setting up the object database;',0,"Defaultoverview",) [Related Topics](#)

Renaming and reordering object data fields

You can change the name of any field to better suit your object data summary. You can also change the location of fields so that they appear in a logical order on the data summary.

To rename an object data field

1. Click View, Dockers, Object Data.
2. In the Object Data Docker, click the , Field Editor.
3. Select the name of the data field you want to change from the list.
4. Type a new name in the box provided and press ENTER.

To reorder a drawing's object data fields

1. Follow steps 1 and 2 from the previous procedure.
2. Drag the names of the fields in the list box so that they are in the order you want.
As you drag, the cursor changes to indicate its position in the list.

Note

- For added convenience, the object renaming function is tied to the Object Manager feature. If you assign a name in the Object Manager Docker or the Object Data window, the name automatically appears in the other location. For example, if you name an object "Rectangle 1" in the Object Manager, "Rectangle 1" is automatically assigned to the "Name" field in the Object Data window. However, if you change the title of the "Name" field in the Object Data Docker, the change is not reflected in the Object Manager.

Tip


- You can access the Object Data Field Editor dialog box by double-clicking on a field name in the Object Data Docker.

button ,AL(\PRC Setting up the object database;',0,"Defaultoverview",) [Related Topics](#)

Deleting object data fields

You can delete any object data field except for CDRStaticID. If you delete a field, you also delete all data entered for that field in the active document.

To delete a field

1. Click View, Dockers, Object Data.
2. In the Object Data Docker, click , Field Editor.
3. Click the field's name in the list box at the left side of the dialog box.
To select multiple fields, hold down SHIFT as you click the field names.
4. Click the Delete Field(s) button.
In the Object Data dialog box, click Yes.

button ,AL(^PRC Setting up the object database;',0,"Defaultoverview",) [Related Topics](#)

Assigning and editing object data

Assigning and editing object data

Once you have all the data fields you want for your drawing, you're ready to start creating your database. The Object Data Docker and the Object Data Manager provide all the commands and features you need to add and edit your object information. The Object Data Docker is best for entering data for single objects and is accessible from the View, Dockers menu. Its controls let you add, edit, and delete object data.

The Object Data Manager, on the other hand, is best for entering and editing data for multiple objects. It provides many of the editing controls and functionality you'll find in popular spreadsheet applications.

button ,AL(^OVR Creating an object database;',0,"Defaultoverview") [Related Topics](#)

Assigning data

The Object Data Docker makes it easy to assign data to objects one at a time. When you select an object and open the Object Data Docker, you see the data fields you've created for the active drawing. All you have to do is choose the field you want and enter the data. If you need to edit an entry, you use the same basic procedure and make the changes you need.

If you want to assign data to several objects at the same time, you might find it easier to use the Object Data Manager. This helps speed up the data entry process and lets you look at the data summary as it begins to take shape.

To assign data to one object

1. Select the object with the Pick tool.
2. Click View, Dockers, Object Data.
3. In the Field/Value list, click a data field name.
4. Click the text box at the top of the Object Data Docker.
5. Type the data you want.
6. Repeat steps 3 to 5 to add data to other fields.

To assign data to multiple objects

1. Select the objects using the Pick tool.
2. Click View, Dockers, Object Data.
3. Click the Object Data Manager button.
4. In the Object Data Manager, click a cell.
5. Type in the appropriate data.
6. Press ENTER to assign your entry to the cell, the field, and the object.

button ,AL(^PRC Assigning and editing object data;',0,"Defaultoverview",) Related Topics

Selecting cells in the Object Data Manager

Before you edit the information in a cell, you have to select it. As in most spreadsheet programs, the easiest way to select cells is to click and drag the mouse. To use the spreadsheet, click the [Object Data Manager button](#) in the Object Data Docker.

To select...	Do this...
One cell	Click the cell, or press the Arrow keys to move to the cell.
A range of cells	Hold down the left mouse button on the first cell in the range, then drag to the last cell.
A large range of cells	Click the first cell in the range, then hold down SHIFT and click the last cell in the range. Use the scroll bars to make the last cell appear in the Object Data Manager.
A whole row	Click the row heading. For example, click 3 to select all of row 3.
A whole column	Click the column heading. For example, click Cost to select the whole Cost column.
Adjacent rows or columns	Drag across the row or column headings. Or, select the first row or column, then hold down SHIFT and click the last row or column.
All cells	Click the button at the top-left corner of the summary sheet where the row and column headings intersect.
Additional cells	Hold down SHIFT, and click the last cell you want to include in the new selection. The rectangular range between the active cell and the cell you click becomes the new selection.

button ,AL(PRC Assigning and editing object data;', 0,"Defaultoverview",) [Related Topics](#)

Editing data in the Object Data Manager

The Edit menu in the Object Data Manager contains commands for undoing and redoing datasheet operations, as well as for cutting, copying, pasting, and deleting cell contents. You can also edit cell contents using the keyboard. Changes you make to cell contents are reflected in the Object Data Docker. You may, in fact, find it most convenient to perform data entry and editing in the Object Data Manager. Remember, though, that the Object Data Manager will only display data for the objects that are selected in the Drawing window.

For more information about displaying summaries in the Object Data Manager, see "[Viewing an object data summary.](#)"

To...	Do this...
Type in a cell	Select the cell, then type as required.
Copy cell contents	Select the cells you want to copy, then click Edit, Copy.
Cut cell contents	Select the cells you want to cut, then click Edit, Cut.
Paste data into the summary	Select the cells where you want to place the data, then click Edit, Paste.
Delete cell contents	Select the cells you want to delete, then click Edit, Delete.
Undo an operation	Click Edit, Undo.
Redo an operation	Click Edit, Redo. This command is only available after you've used the Undo command.

Tip

- You can also use the Copy command to copy data for pasting in other spreadsheet applications, for example, Corel Quattro Pro. Select the cells you want to copy, then click Edit, Copy. Open the application in which you want to paste the information, then click Edit, Paste.


button ,ALC PRC Assigning and editing object data;', 0,"Defaultoverview",) [Related Topics](#)

Deleting object data entries

The Clear Field and Clear All Fields commands (in the Object Data Docker) let you remove data from the selected field or all fields, respectively. Data is removed for the selected object only.


If you're working in the Object Data Manager, you can delete cells by selecting them with the mouse and clicking Edit, Delete. For more information, see "[Editing data in the Object Data Manager.](#)"

To delete an object data entry

1. Select the object that has the information you want to clear.
2. Click View, Dockers, Object Data.
3. In the Object Data Docker, click the field entry you want to clear.
4. Click , Clear Field.

In the Object Data dialog, click OK.

To delete all of an object's data entries

1. Follow steps 1 and 2 from the above procedure.
2. In the Object Data Docker, click , then click Clear All Fields.


In the Object Data dialog, click OK.

button ,ALC PRC Assigning and editing object data;',0,"Defaultoverview",) [Related Topics](#)

Copying data between objects

The Copy Data From command lets you use an object's data entries to update another object's data entries. This command does not replace an object's data entries; rather, it appends fields and data where necessary.

To copy data from one object to another

1. Select the object to which you want to copy data.
2. Click View, Dockers, Object Data.
3. In the Object Data Docker, click , Copy Data From.
4. Click the object from which you want to copy data.

button ,AL(^PRC Assigning and editing object data;', 0,"Defaultoverview",) [Related Topics](#)

Viewing, editing, and formatting an object data summary

Viewing, editing, and formatting an object data summary

The Object Data Manager provides the commands and functions you need for editing and formatting your object data summary. For example, you can add and delete columns, indent rows to show hierarchical relationships, and summarize data for selected objects. You can also print part or all of the database.

button ,AL(^OVR Creating an object database;',0,"Defaultoverview".) [Related Topics](#)

Viewing an object data summary

The Object Data Manager summarizes the information you've assigned to the objects in your drawing. While it can be used to view and edit data associated with a single object, its main purpose is to help you manage large amounts of data associated with multiple objects contained in various groups in a drawing. The summary you see is based on the objects you select.

To view an object data summary for one object

1. Select the object with the Pick tool.
2. Click View, Dockers, Object Data.
3. In the Object Data Docker, click the Object Data Manager button.

To view an object data summary for multiple objects

1. Select the objects with the Pick tool.
2. Click View, Dockers, Object Data.
3. In the Object Data Docker, click the Object Data Manager button.

To view an object data summary for an entire document

1. Click Edit, Select All.
2. Click View, Dockers, Object Data.
3. In the Object Data Docker, click the Object Data Manager button.

button ,AL(^PRC Viewing editing and formatting an object data summary;', 0,"Defaultoverview",) Related Topics

Setting object data summary display preferences

The Preferences menu (in the Object Data Manager) contains commands for specifying the way data is displayed in the datasheet. Here you can show details of a group of fields or highlight certain levels and types of data. A check mark appears beside each of these commands when they are enabled.

Choose the Show Group Details command to expand the focus of the datasheet to reveal the objects (and accompanying data) contained in a group or subgroup. You can display up to 99 levels of subgroups. Choose the Highlight Top-level Objects command to apply a bold effect to the first level of a group in the datasheet. Enable the Italicize Read-Only Cells command to italicize cells that can't be edited. For example, the total of a numerical field can't be edited directly; therefore, it appears in italics when you enable this option.

For information about viewing summaries in the Object Data Manager, see "[Viewing an object data summary.](#)"

To change the level of subgroups displayed in the datasheet

- In the Object Data Manager, click Preferences, then click the Show Group Details command that indicates the number of levels you want to display.

To highlight the top level of each group in the datasheet

- In the Object Data Manager, click Preferences and enable the Highlight Top-level Objects command.

To italicize read-only cells in the datasheet

- In the Object Data Manager, click Preferences and enable the Italicize Read-Only Cells command.

button ,AL(^ PRC Viewing editing and formatting an object data summary;', 0,"Defaultoverview",) [Related Topics](#)

Displaying data for grouped objects

The Show Hierarchy command (in the Object Data Manager) places a two-space indent before data relating to objects in groups. This indentation creates a visible distinction between groups in a column.

The Summarize Groups command displays individual group subtotals for fields sharing multiple groups. Use this command when more than one group of objects are displayed in a datasheet. This command applies to fields with numeric formats only.

For information about viewing summaries in the Object Data Manager, see "[Viewing an object data summary.](#)"

To indent all groups in a column

1. In the Object Data Manager, select the column to which you want to apply indents.
2. Click Field Options, Show Hierarchy.

To show group subtotals

1. In the Object Data Manager, select the column in which you want to show group subtotals.
2. Click Field Options, Summarize Groups.

button ,ALC PRC Viewing editing and formatting an object data summary;',0,"Defaultoverview",) [Related Topics](#)

Showing the sum of values in a column

When enabled, the Object Data Manager's Show Totals command automatically sums the values in the selected column. The sum is displayed at the bottom of the column.

For information on viewing summaries in the Object Data Manager, see "[Viewing an object data summary.](#)"

To show the sum of the values in a column

1. In the Object Data Manager, select the column.
2. Click Field Options and enable Show Totals.

To hide the sum of values in a column

1. In the Object Data Manager, select the column.
2. Click Field Options and disable Show Totals.

button ,AL(PRC Viewing editing and formatting an object data summary;',0,"Defaultoverview",) [Related Topics](#)

Setting page properties for an object data summary

The Page Setup dialog box (in the Object Data Manager) provides controls that let you specify how you want your summary to appear on the printed page. You can use these controls to enable and disable printing of grid lines, column headers, and row headers, as well as to set the page margins.

To set page properties for a data summary

1. Using the Pick tool, select the objects you want to summarize.
2. Click View, Dockers, Object Data.
3. In the Object Data Docker, click the Object Data Manager button.
4. Click File, Page Setup.
5. Enable or disable any of the following check boxes:
 - Print grid lines
 - Print column headers
 - Print row headers
6. Type values in the Left and Top boxes to specify the left and top page margins. You can use the list boxes provided to choose the unit of measurement you want.

button ,AL(^PRC Viewing editing and formatting an object data summary;',0,"Defaultoverview",) Related Topics

Changing the width of a column in the Object Data Manager

The Object Data Manager displays as much of each data entry as will fit in a cell. This means that if some entries are too long, they won't be displayed in full. If this happens, you can change the width of the entire column so that all of its entries fit in their respective cells.

To change the width of a column in the Object Data Manager

1. In the Object Data Manager, select the column you want to adjust.
2. Drag the border at the right of the column heading until the column has the width you want.

button ,AL(^PRC Viewing editing and formatting an object data summary;', 0,"Defaultoverview",) [Related Topics](#)

Printing an object data summary

The Object Data Manager gives you access to all of the application's printing capabilities. This gives you the option to print quickly or print using specific settings.

For information about viewing summaries in the Object Data Manager, see "[Viewing an object data summary.](#)"

To print an object data summary

1. In the Object Data Manager, click File, Print.
2. Choose your printer from the Name list box.
3. Type the number of copies you want in the Number of Copies box.

Tip

- For more information about the printing capabilities of CorelDRAW, see "[Printing.](#)"

button ,AL(PRC Viewing editing and formatting an object data summary;', 0,"Defaultoverview",) [Related Topics](#)

Using Corel SCRIPT

Using Corel SCRIPT

The Corel SCRIPT Editor, included in the CorelDRAW graphics suite, is a tool you can use to modify your saved recordings, or scripts. For example, if you have a script that you want to make a change to, you can use the Corel SCRIPT Editor to either rerecord the script or edit the commands in the script. It's often easier just to modify a few commands, rather than to rerecord the entire script. As well as editing commands, you can use Corel SCRIPT Editor to add commands that can't be recorded or to write scripts from scratch.

Since scripts are standard text files, they can be edited with any Windows text editor or word processor. However, Corel SCRIPT Editor also includes features to test, debug, and run script files. Corel SCRIPT scripts can be saved as text only or as standalone executables. Text files do not contain a compiled binary component and are compiled each time the script is executed. Standalone executables contain binary code that you cannot edit in a text editor. Corel SCRIPT files are saved with the extension .CSC.

Corel SCRIPT Editor also includes tools to quickly create and edit custom dialog boxes that let your users return input to a running script. See "[Using custom dialog boxes in scripts](#)" for more information.

Click the Corel SCRIPT icon to open Corel SCRIPT online Help. Corel SCRIPT online Help provides detailed information about using scripts and a script syntax reference.

button ,AL(^OVR1 Using Corel SCRIPT;',0,"Defaultoverview",) [Related Topics](#)

About the Corel SCRIPT programming language

Any scripts you save contain CorelDRAW or Corel PHOTO-PAINT commands. These commands are part of the Corel SCRIPT programming language. The Corel SCRIPT programming language consists of two distinct sets of instructions:

- [Corel SCRIPT application commands and functions](#)
- [Corel SCRIPT programming statements and functions](#)

Computer programming experience isn't a prerequisite for using Corel SCRIPT to modify and write scripts. However, the more knowledge, experience, and desire you have to learn the mechanics of CorelDRAW and Corel PHOTO-PAINT, the more you'll be able to take advantage of the power of Corel SCRIPT. The amount of information you need to know about scripting depends on the complexity of your scripts.

The Corel SCRIPT online Help file contains instructions for novice script writers as well as reference material for experienced script writers and programmers. The following information categories are available:

Corel SCRIPT basics

Provides an overview of what Corel SCRIPT is and how you can use it. It also provides information on the syntax and documentation conventions used in Corel SCRIPT.

Corel SCRIPT concepts

Introduces Corel SCRIPT programming language concepts. You should review this section if you are new to script writing. If you're a script writer or a programmer, you may want to skip to the next section.

Corel SCRIPT application commands and functions

Corel SCRIPT programming statements and functions

Explain the syntax and purpose of all Corel SCRIPT [application commands](#) and [programming statements](#).

Corel SCRIPT Editor

Explains the features of the Corel SCRIPT Editor and how it can be used to quickly create and edit your scripts. This section also describes how to create and edit custom dialog boxes.

Custom dialog boxes

Describes how to use custom dialog boxes in your scripts.

How to

Provides procedures for using Corel SCRIPT Editor and for creating and editing custom dialog boxes.

Advanced Corel SCRIPT features

Describes the advanced features available in Corel SCRIPT to develop and use dynamic link-libraries (DLL) and executables. This section is aimed at experienced Windows programmers and third-party developers.

Reference

Provides reference information, such as error codes, warning messages, a character map, and a glossary.

Click the Corel SCRIPT icon to open Corel SCRIPT online Help. Corel SCRIPT online Help provides detailed information about using scripts and a script syntax reference.

button ,AL(OVR1 Using Corel SCRIPT;', 0,"Defaultoverview",) [Related Topics](#)

Corel SCRIPT application commands and functions

Application commands

Any script you create by saving a recording of your CorelDRAW or Corel PHOTO-PAINT operations is comprised of Corel SCRIPT application commands.

Corel SCRIPT application commands instruct CorelDRAW or Corel PHOTO-PAINT to perform specific actions. For example, a command might instruct CorelDRAW to open or to close a document. The application commands are easy to understand, since most are one-word equivalents of the corresponding Corel application user interface. For example, the FileNew command creates a new document. Most Corel PHOTO-PAINT scripting commands operate in exactly the same way as their corresponding menu commands.

You can learn more about individual application commands by referring to Corel SCRIPT online Help.

Although most CorelDRAW and Corel PHOTO-PAINT application commands are one-word equivalents of their corresponding menu commands, you might need more than the command itself to execute an action in these applications. If a command needs more information than is provided by the command name alone, parameters are required. Parameters represent aspects of the feature that you can change or selections you can make. For example, the .ImageResample command in Corel PHOTO-PAINT requires parameters that indicate the width, height, horizontal resolution, vertical resolution, and use of anti-aliasing for the resampled image. In the following example, the Resample command parameters set the width to 640 pixels, the height to 480 pixels, the horizontal and vertical resolution to 72 dpi, and use anti-aliasing.

```
.ImageResample 640, 480, 72, 72, TRUE
```

In a script, parameters are separated by commas and the command name is preceded by a period.

Application functions

Application functions ask questions about the status of Corel applications, selected items in Corel applications, or image properties. For example, a function may ask CorelDRAW about an object's dimensions. Application functions are not recordable; they must be written into a script.

Notes

- Each Corel application that supports scripts has a unique set of application commands and functions. However, some Corel applications use the same name for a command or a function. For example, the .FileNew command is available in both CorelDRAW and Corel PHOTO-PAINT.
- The other set of instructions in the Corel SCRIPT programming language is programming statements and functions.

button ,AL(^OVR1 Using Corel SCRIPT;', 0, "Defaultoverview",) [Related Topics](#)

Corel SCRIPT programming statements and functions

Corel SCRIPT programming statements and functions are a common set of instructions that can be used with any Corel application that supports scripting. Programming statements and functions are derived from traditional BASIC programming language dialects. If you're already familiar with a version of BASIC, you'll find the Corel SCRIPT programming language easy to read and understand. If you've never programmed using BASIC, you'll be happy to know that BASIC is one of the easiest languages to read, understand, and learn.

Corel SCRIPT programming statements and functions send instructions or perform actions that aren't part of another Corel application. For example, Corel SCRIPT programming statements can be used to display a custom dialog box, include flow control statements and constructs such as loops, create and manipulate variables, and retrieve information about your computer setup. On their own, Corel SCRIPT programming statements form a powerful programming language. A script containing only Corel SCRIPT programming statements can be executed, even if another Corel application is not running.

In the Corel SCRIPT online Help, Corel SCRIPT programming statements and functions appear in uppercase, for example, .LEFT, .IF and .MESSAGEBOX.

button ,AL(OVR1 Using Corel SCRIPT;',0,"Defaultoverview",) [Related Topics](#)

Using custom dialog boxes in scripts

You can use a custom dialog box to get user input returned to a running script. Dialog boxes are created using Corel SCRIPT programming statements that support Windows options and controls such as push buttons, drop-down list boxes, option buttons, and progress indicators.

You have two options for creating the Corel SCRIPT statements used to produce a dialog box. Your first option is to use Corel SCRIPT Editor and type in the dialog box definition statements. This can prove to be a time-consuming option, because each statement's parameters are specific and because it is difficult to visualize the dialog box based on coordinate positions.

Your second option is to use dialog windows in Corel SCRIPT Editor. In dialog windows, you draw what you want your dialog box to look like. The dialog box and the dialog box controls within it are graphical representations of Corel SCRIPT statements. Working with the dialog boxes in Corel SCRIPT Editor is similar to using a drawing or a painting application. In dialog windows, dialog box controls are graphic objects that can be inserted, moved, resized, and aligned in a dialog box. You can create or edit a dialog box in a few steps using Corel SCRIPT Editor.

button ,AL(^OVR1 Using Corel SCRIPT;',0,"Defaultoverview",) [Related Topics](#)

Measurement units in CorelDRAW recordings and scripts

Most CorelDRAW scripting commands that use measurement parameters use tenths of a micron as the base unit of measurement. There are 10,000 such units in one millimeter, and one inch is made up of 254,000 tenths of a micron. For example, the two parameters of the .SetSize command specify new dimensions for the selected object in tenths of a micron.

button ,AL(^OVR1 Using Corel SCRIPT;', 0,"Defaultoverview".) [Related Topics](#)

Coordinates in CorelDRAW recordings and scripts

CorelDRAW scripting commands that specify locations on a page use coordinates as parameters. Coordinates use tenths of a micron as the base unit of measurement and are expressed as being relative to the center of the current page, which has the coordinates (0,0). For instance, the point (100000, 200000) would be located one centimeter left and two centimeters above the center of the page.

Most CorelDRAW commands that use coordinates, such as the .SetPosition command (sets the position of the selected object), are affected by the application's current reference point. This is the point on the selected object's bounding box that the coordinates operate on. For example, if the current reference point is set to 1 (meaning "top-left corner"), the .SetPosition 0, 0 command positions the selected object so that its top-left hand corner is at the center of the page. If the current reference point is set to 9 (meaning "center"), the .SetPosition 0,0 command has a different effect, positioning the current object so that its center is at the center of the page. You can set the current reference point with the .SetReferencePoint command. Since you cannot be sure what the current reference point is at the time your script starts, it is important that you call the .SetReferencePoint command before using any commands that take coordinate parameters. Otherwise, your script may not always behave predictably.

Note

- For more information about using pixels, see "[Measurement units in CorelDRAW recordings and scripts.](#)"

button ,AL(^OVR1 Using Corel SCRIPT;', 0, "Defaultoverview",) [Related Topics](#)

CorelDRAW script example

This example shows a simple CorelDRAW script that obtains the size of the selected object, then doubles it.

REM Gets the size of the selected object, then doubles it.

```
WITHOBJECT "CorelDRAW.Automation.8"
```

```
    DIM XSize AS LONG
```

```
    DIM YSize AS LONG
```

```
    .GetSize XSize&, YSize&
```

```
    .SetSize Xsize& * 2, YSize& * 2
```

```
END WITHOBJECT
```

REM Gets the size of the selected object, then doubles it.

Nonexecuting comment describing this script. If the first line, second line, or both are REM statements, then they are displayed in the description text box when you are loading scripts.

```
WITHOBJECT "CorelDRAW.Automation.8"
```

Connects to CorelDRAW and prepares it to accept subsequent commands. Every script must include a WITHOBJECT command

```
DIM XSize AS LONG
```

Declares a variable called XSize that can hold a very large number (a LONG integer).

```
DIM YSize AS LONG
```

Declares a variable called YSize that can hold a very large number (a LONG integer).

```
.GetSize XSize&, YSize&
```

Retrieves the dimensions of the selected object and stores these values in XSize and YSize.

```
.SetSize Xsize& * 2, YSize& * 2
```

Doubles the values stored in XSize and YSize and resizes the selected object based on these new values.

```
END WITHOBJECT
```

Ends communication with CorelDRAW. Every script must include this line.

Note

- If you run a script frequently, you can assign the script to a keystroke, a menu, or a toolbar button.

button ,ALC`OVR1 Using Corel SCRIPT;', 0,"Defaultoverview",) [Related Topics](#)

OLE automation

OLE Automation for CorelDRAW and Corel PHOTO-PAINT is a flexible and powerful feature you can use to build applications that use Corel PHOTO-PAINT components.

OLE Automation is an integration standard that allows applications to expose their programmable objects, so that other applications can control them. Exposing an object means that an application makes the script or macro commands that control it available to other programming applications. The exposed commands become an extension of the controlling programming language.

Any Corel application that supports Corel SCRIPT provides one programmable OLE automation object. The object is used by OLE automation controllers such as Corel SCRIPT to control Corel applications. You can also use OLE automation controllers such as Microsoft Visual Basic, and Visual C++ to send commands to CorelDRAW and to develop applications using Corel application components.

OLE Automation can be used for long and complicated manual processes that transfer data between two or more applications. For example, you may have a manual process that puts data into a spreadsheet to be used to create a presentation graphic. The graphic is then used in a bitmap application such as Corel PHOTO-PAINT. If you use OLE Automation, you can create a program that automatically performs these steps for you. OLE Automation gives you almost total control over a variety of different applications, allowing you to build the applications you need through its seamless integration capabilities.

Since Corel applications provide one programmable object, their documents cannot be directly accessed as objects from a controller. The Visual Basic .GetObject command, for example, cannot be used to access a Corel document. Additionally, Corel applications don't expose an object library or support properties. The only way to access a Corel document through OLE Automation is by using Corel SCRIPT application commands.

Corel SCRIPT online Help provides a reference of all available CorelDRAW and Corel PHOTO-PAINT application commands and functions as well as overview information about programming with OLE Automation. For more information about OLE Automation, see the following reference sources:

- Microsoft Visual Basic Programmer's Guide
- Microsoft Windows Developer's Kit
- Microsoft Office Developer's Kit

Note

- The advanced Corel SCRIPT programming features described previously are intended for experienced Windows programmers and not for beginner script writers.

button „AL(OVR1 Using Corel SCRIPT; 0, "Defaultoverview",) [Related Topics](#)

AutoScripts for CorelDRAW

AutoScripts are *.csc or *.csb files with special names that run in response to events within CorelDRAW. For example, if you want to insert your name or copyright information in the lower right corner of every document you print, you can write a script that inserts this information and save it as OnPrint.csc. Every time the user sends a print job in CorelDRAW, this script will run before the print job is generated.

AutoScript	Description
OnStart	Runs after CorelDRAW is loaded and instead of any other startup features that you may have selected. This means that you can write a script to replace the 'Welcome to CorelDRAW' dialog that CorelDRAW displays by default.
OnOpen	Runs after you open a new document.
OnClose	Runs before you close a document. The script is responsible for calling .FileClose (otherwise your document will stay open).
OnNew	Runs every time you create a new document.
OnPrint	Runs when you start a print job but before the print job is actually sent to the printer.
OnExit	Runs when you exit CorelDRAW. After the script terminates, CorelDRAW closes.

Notes

- AutoScripts must be placed in the Draw folder, not the Draw\Scripts folder.
- If you do not want an AutoScript to run, you can hold down SHIFT when the CorelDRAW event occurs. For instance, if you hold down SHIFT while CorelDRAW is starting, OnStart will not run.
- You may only run one script at a time. If a script is running and you attempt to trigger an AutoScript, the AutoScript will not run.

button ,AL(OVR1 Using Corel SCRIPT;', 0,"Defaultoverview",) [Related Topics](#)

Recording a script

If you want to perform a particular series of operations repeatedly, you can automate the tasks by creating a script. Use the Script And Preset Manager to record the commands that you want to automate, then run the recording whenever you want to repeat the operations.

To record a script

1. Click Tool, Scripts, Script And Preset Manager.
2. Click the round red record button.
3. Perform the procedures you want to record.
4. Click the square black stop button.
5. Type a name for your script in the Name box.

button ,AL(^PRC Using Corel SCRIPT;', 0,"Defaultoverview",) [Related Topics](#)

Running a script

After you create a script, you can use the Script And Preset Manager to run it in the Drawing Window. You can also run scripts directly from the Scripts flyout in the Tools menu. When you run a script, the operations that you recorded are performed automatically. If you often run the same script, you can assign it to a shortcut key, a toolbar button, or a menu.

To run a script from the Script Manager

1. Click Tools, Scripts, Script And Preset Manager.
2. Choose a script from the Script Manager window.
3. Click the Play button at the bottom left of the Script Manager.

To run a script from the menu

1. Click Tools, Scripts, Run.
2. Type the path and filename of the script in the File Name box.
3. Click Open.

Tip

- You can also run scripts by opening Corel SCRIPT Editor. You can open Corel SCRIPT Editor from the Windows desktop, or by clicking Tools, Scripts, Corel SCRIPT Editor.

button ,AL(\ PRC Using Corel SCRIPT;',0,"Defaultoverview",) Related Topics

Starting Corel SCRIPT Editor

If you want to create or edit more complex scripts, you can launch Corel Script Editor directly from the Tools menu. For more information about scripts and script syntax, consult Corel SCRIPT online Help.

To start Corel SCRIPT Editor

- Click Tools, Scripts, Corel SCRIPT Editor.

button ,AL(^PRC Using Corel SCRIPT;', 0,"Defaultoverview",) [Related Topics](#)

Accessing Corel SCRIPT online help

Click the Corel SCRIPT icon to open Corel SCRIPT online Help. Corel SCRIPT online Help provides detailed information about using scripts and a script syntax reference.

button ,AL(^PRC Using Corel SCRIPT;',0,"Defaultoverview",) [Related Topics](#)

Assigning a shortcut key to a script

If you have a script that you run frequently, you can assign it to a shortcut key so that you can access it easily. You can also assign scripts to a menu or toolbar buttons.

To assign a shortcut key to a script

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Shortcut Keys.
3. In the Commands box, double-click the Application Scripts folder or the General Scripts folder.
4. Select the script in the Commands box.
5. Type the keyboard combination you want to assign to the command in the Press New Shortcut Key box. To make a correction, press BACKSPACE.

You can have up to four layers of keystrokes. For example, the key combination CTRL + ALT + 1, 2, 3, 4 is accomplished by holding down CTRL and ALT, then pressing 1, 2, 3, and 4 in succession.

Note

- To have shortcut key conflicts resolved automatically, enable the Go To Conflict On Assign check box.

button ,AL(PRC Using Corel SCRIPT;' , 0,"Defaultoverview",) [Related Topics](#)

Placing a script in a menu

If you have a script that you run frequently, you can assign it to a menu so that you can access it easily. You can also assign scripts to shortcut keys or toolbar buttons.

To assign a script to a menu

1. Click Tools, Options.
2. In the list of categories, double-click Customize, and click Menus.
3. In the Commands box, double-click the Application Scripts folder or the General Scripts folder.
4. Select the script in the Commands box.
5. In the Menu box, select the menu or submenu where you want to add the command.
6. Click the Add button.

Tip

- Use the Separator button to add organizational lines to your menus.

button ,AL(^PRC Using Corel SCRIPT;',0,"Defaultoverview",) [Related Topics](#)

Assigning a toolbar button to a Corel SCRIPT script

If you have a script that you run frequently, you can assign it to a toolbar button so that you can access it easily. You can also assign scripts to a menu or shortcut key.

To assign a script to a toolbar button

1. Activate the toolbar you want to edit.
2. Click Tools, Options.
3. In the list of categories, double-click Customize and click Toolbars.
4. In the Commands box, double-click the Application Scripts folder or the General Scripts folder.
5. Select the script in the Commands box.
6. Drag the appropriate command button to the toolbar. Right-click to cancel the movement.

Tip

- If a script's first line, second line, or both are REM statements, they are displayed in the Description box.


button ,AL(^PRC Using Corel SCRIPT;',0,"Defaultoverview",) [Related Topics](#)

Changing the Script And Preset Manager display properties


The View and Arrange Icons commands let you change the appearance and order of the icons in the Script And Preset Manager. The View command lets you choose the size of the icons, as well as the information displayed with them. If you choose to display the Script And Preset Manager's contents as thumbnails, you can resize the thumbnails by typing precise values or by dragging. You can also choose to display thumbnails for only the file types you want to view. The Arrange Icons command sets the order in which you want the contents displayed. You can arrange the objects according to name, size, type, date, or when they were last modified.

The Show Tree command lets you split the Script And Preset Manager's window into two sections to increase your view of the window's contents. You can size the sections by dragging the divider frame with the mouse.


To change the icon type displayed

1. In the Script And Preset Manager, click , View.
2. Click one of the four display options:
 - Thumbnails
 - Icons
 - List
 - Details

To change the size of icon displayed

1. In the Script And Preset Manager, click , View, Thumbnail Size.
2. In the Thumbnail Size dialog box, do one of the following:
 - Choose a preset size from the Size list box.
 - Type precise values in the Width and Height boxes.
 - In the preview box, drag any handle on the icon's selection box to resize the icon interactively.

To change the order in which icons are displayed

1. In the Script And Preset Manager, click , Arrange Icons.
2. Click one of the four arrangement options:
 - By Name
 - By Size
 - By Type
 - By Modified
 - By Date (applies to the FTP Site page only)

To split the Script and Preset Manager's window

- In the Script And Preset Manager, click , Show Tree.

button ,AL('PRC Using Corel SCRIPT;',0,"Defaultoverview",) [Related Topics](#)

Using CorelDRAW 6 presets in CorelDRAW 8

You can run presets that you created in CorelDRAW 6 using the Script And Preset Manager in CorelDRAW 8.

To use CorelDRAW 6 presets in CorelDRAW 8

1. Copy the CorelDRAW 6 presets file (.PST extension in the Draw folder of CorelDRAW 6) to the COREL\DRAW80\DRAW\SCRIPTS folder.
2. Click Tools, Scripts, Script And Preset Manager.
3. The .PST file is represented by a folder in the Script And Preset Manager.
4. Double-click the PST folder.
5. Click the preset you want to run.
6. Click the Play button at the bottom of the Script And Preset Manager or double-click the preset.

button ,AL(^ PRC Using Corel SCRIPT;',0,"Defaultoverview",) [Related Topics](#)

Converting CorelDRAW 7 scripts in CorelDRAW 8

You can also convert scripts created or recorded in CorelDRAW 7 to CorelDRAW 8 scripts using the Script Conversion Utility. Use the Conversion Utility if you want to use scripts that you have recorded or written in CorelDRAW 8. This utility will convert the script commands to CorelDRAW 8 format. The existing CorelDRAW 7 script will be saved in the same folder and have a BAK extension. The conversion utility will save the converted file with the same name.

To convert a CorelDRAW 7 script to a CorelDRAW 8 script

1. Start the Script Conversion Utility from the CorelDRAW 8 productivity tools.

You can also run CSCConv.exe from the Programs folder.

2. Click the Convert File(s) button.

3. Select a folder from the Look In file list.

4. Select a File Name from the list.

You can select multiple scripts to convert by holding down SHIFT or CTRL.

5. Click the Open button.

6. In the Script Conversion Utility window, you will see a message indicating that the scripts have been converted and are located in the same folder.

You can move your scripts to another folder after they have been converted.

Note

- The Script Conversion Utility will convert your existing scripts. A copy of the CorelDRAW 7 scripts is saved with a BAK extension and the converted file is replaced with CorelDRAW 8 script format and has a CSC extension.

button ,AL(^PRC Using Corel SCRIPT;',0,"Defaultoverview".) [Related Topics](#)

Using the Scrapbook

Using the Scrapbook

The Scrapbook is a Docker window in which you can browse the folders that store the extensive collections of clipart, photos, three-dimensional (3D) models, and preset fills and outlines, as well as any File Transfer Protocol (FTP) site. The Scrapbook provides drag-and-drop access to these folders and sites. In addition, the Scrapbook allows you to organize, store, and access your own favorite designs, fills, and outlines.

The Scrapbook is divided into six sections or "pages." You can open the Scrapbook to a specific page by choosing that page from the Scrapbook submenu in the View menu. Once the Scrapbook is opened, the other pages can be accessed by clicking the associated tabs that extend from the top (or the side if the Scrapbook is docked) of each page. The Browse page lets you import items into your document from any folder in your computer. The Clipart, Photos, and 3D Models pages let you import clipart, photo, and three-dimensional model files into your document from the Clipart and Photos CD-ROMs. You can drag items to the Browse, Clipart, Photos, and 3D Models pages from your document. The Favorite Fills And Outlines page lets you apply preset fills and outlines to objects in your document. You can also save an object's fill and outline properties so that you can apply them to other objects. The FTP Sites page lets you browse any FTP site and import or download files from those sites.

button ,AL(OVR Using the Scrapbook;', 0,"Defaultoverview",) [More Detailed Information](#)

Browsing your computer using the Scrapbook

Browsing your computer using the Scrapbook

The Scrapbook's Browse page provides a searchable view of your computer's folder and file hierarchy. This page serves two main functions. First, it allows you to search your computer for any file you want to import into your document. After you find the file, you can drag it directly to your document. You'll find this function especially useful for importing objects or files created using one of the applications in the CorelDRAW graphics suite or other compatible applications.

The Browse page also allows you to search your computer for any folder in which you want to save your document or items from your document. Once you find and open the folder you want, you simply drag the items to the folder on the Scrapbook's Browse page.

button ,AL(OVR Using the Scrapbook;', 0, "Defaultoverview".) [Related Topics](#)

Importing, opening, or printing files using the Scrapbook's Browse page

The Scrapbook's Browse page gives you access to any file on your computer. After you find the file you want, you can import it, open it (if it's a compatible file), or print it in one step. By default, the Browse page shows the contents of the SAMPLES folder in CorelDRAW.

To import a file into your document

1. Click View, Scrapbook, Browse.
2. Open the folder that contains the file you want.
3. Do one of the following:
 - Drag the file's icon from the Scrapbook to the Drawing Window.
 - Right-click the file's icon, and click Import.

Tips

- If the Scrapbook is already open, you can click the Browse tab to access the page.
- You can also copy and paste a file into your document by using the commands in the right mouse button context menu.

To open a file

1. Follow steps 1 and 2 from the previous procedure.
2. Do one of the following:
 - Double-click the file's icon.
 - Right-click the file's icon, and click Open.

To print a file

1. Follow steps 1 and 2 from the procedure "To import a file into your document."
2. Right-click the file's icon, and click Print.

Tips

- To display the contents of a folder, double-click its icon. If you want to move up one level in the folder hierarchy, click the Up One Level button.
- To add an object to the Scrapbook's Browse page, drag the object to the Browse page.

button ,AL("PRC Browsing your computer using the Scrapbook;', 0,"Defaultoverview".) Related Topics

Managing files using the Scrapbook's Browse page

After you use the Scrapbook's Browse page to find a file (or add a file to the Browse page), you can use the right mouse button to access a full set of file management commands.

To...	Do this...
Cut a file	Right-click the file's <u>i</u> con, and click Cut.
Copy a file	Right-click the file's icon, and click Copy.
Create a shortcut to a file	Right-click the file's icon, and click Create Shortcut.
Delete a file	Right-click the file's icon, and click Delete.
Rename a file	Right-click the file's icon, and click Rename.
Display a file's properties	Right-click the file's icon, and click Properties.

button ,AL(^PRC Browsing your computer using the Scrapbook;',0,"Defaultoverview".) [Related Topics](#)

Browsing clipart, photos, and 3D models using the Scrapbook

Browsing clipart, photos, and 3D models using the Scrapbook

The Scrapbook's Clipart, Photos, and 3D Models pages provide easy access to the extensive collections of clipart, photos, and three-dimensional models on CD-ROM. Like the Browse page, the Clipart, Photos, and 3D Models pages allow you to search through folders to find images to import into your document. To help you find the correct image, these pages display thumbnail sketches of each file's contents, along with file names. Once you find the image you want, you can drag it from the Scrapbook to your document. You can't add items to the Scrapbook's Clipart, Photos, or 3D Models pages.

To use the Scrapbook's Clipart, Photos, or 3D Models pages, you must have the Clipart or Photos CD-ROM inserted in your computer's CD-ROM drive. The three-dimensional model files are stored in the \3DModels\3dmf folder on the Photos CD-ROM.

button ,AL(OVR Using the Scrapbook;',0,"Defaultoverview".) [Related Topics](#)

Importing, opening, or printing clipart using the Scrapbook's Clipart page

The Scrapbook's Clipart page makes it easier than ever to use the clipart on the Clipart CD-ROM. Instead of using the Import command to add clipart to your document, you can use the Scrapbook to browse through the folders on the Clipart CD-ROM. For added convenience, the clipart icons display thumbnails for each file.

To add clipart to your document using the Scrapbook, you must have the Clipart CD-ROM inserted in your computer's CD-ROM drive. You can't add items to the Scrapbook's Clipart page.

To import clipart into your document

1. Click View, Scrapbook, Clipart.
2. Open the folder that contains the clipart file you want.
3. Do one of the following:
 - Drag the file's icon from the Scrapbook to the Drawing Window.
 - Right-click the file's icon, and click Import.

Tips

- If the Scrapbook is already open, you can click the Clipart tab to access the page.
- You can also copy and paste clipart into your document by using the commands in the right mouse button context menu.

To open a clipart file

1. Follow steps 1 and 2 from the previous procedure.
2. Do one of the following:
 - Double-click the file's icon.
 - Right-click the file's icon, and click Open.

To print clipart

1. Follow steps 1 and 2 from the procedure "To import clipart into your document."
2. Right-click the file's icon, and click Print.

Tips

- To display the contents of a folder, double-click its icon. If you want to move up one level in the folder hierarchy, click the Up One Level button.

button ,AL(^PRC Browsing clipart photos and 3D models using the Scrapbook;',0,"Defaultoverview",) Related Topics

Importing, opening, or printing photos using the Scrapbook's Photos page

The Scrapbook's Photos page makes it easier than ever to use the photos on the Photos CD-ROM. Instead of using the Import command to add photos to your document, you can use the Scrapbook to browse through the folders on the Photos CD-ROM. For added convenience, the photo icons display thumbnails for each file.

To add photos to your document using the Scrapbook, you must have the Photos CD-ROM inserted in your computer's CD-ROM drive. You can't add items to the Scrapbook's Photos page.

To import photos into your document

1. Click View, Scrapbook, Photos.
2. Open the folder that contains the photo file you want.
3. Do one of the following:
 - Drag the file's icon from the Scrapbook to the Drawing Window.
 - Right-click the file's icon, and click Import.

Tips

- If the Scrapbook is already open, you can click the Photos tab to access the page.
- You can also copy and paste photos into your document by using the commands in the right mouse button context menu.

To open a photo file

1. Follow steps 1 and 2 from the previous procedure.
2. Do one of the following:
 - Double-click the file's icon.
 - Right-click the file's icon, and click Open.

To print a photo

1. Follow steps 1 and 2 from the procedure "To import photos into your document."
2. Right-click the file's icon, and click Print.

Tips

- To display the contents of a folder, double-click its icon. If you want to move up one level in the folder hierarchy, click the Up One Level button.

button ,AL(^PRC Browsing clipart photos and 3D models using the Scrapbook;',0,"Defaultoverview",) Related Topics

Importing, opening, or printing 3D models using the Scrapbook's 3D Models page

The Scrapbook's 3D Models page makes it easier than ever to use the three-dimensional models in the \3DModels\3dmf folder on the Photos CD-ROM. Instead of using the Import command to add models to your document, you can use the Scrapbook to browse through the appropriate folder on the Photos CD-ROM. For added convenience, the model icons display thumbnails for each file.

To add 3D models to your document using the Scrapbook, you must have the Photos CD-ROM inserted in your computer's CD-ROM drive. You can't add items to the Scrapbook's 3D Models page.

To import 3D models into your document

1. Click View, Scrapbook, 3D Models.
2. Open the \3DModels\3dmf folder on the Photos CD-ROM.
3. Do one of the following:
 - Drag the file's icon from the Scrapbook to the Drawing Window.
 - Right-click the file's icon, and click Import.

Tips

- If the Scrapbook is already open, you can click the 3D Models tab to access the page.
- You can also copy and paste models into your document by using the commands in the right mouse button context menu.

To open a 3D model file

1. Follow steps 1 and 2 from the previous procedure.
2. Do one of the following:
 - Double-click the file's icon.
 - Right-click the file's icon, and click Open.

To print a 3D model

1. Follow steps 1 and 2 from the procedure "To import 3D models into your document."
2. Right-click the file's icon, and click Print.

Tips

- To display the contents of a folder, double-click its icon. If you want to move up one level in the folder hierarchy, click the Up One Level button.

button ,AL(^PRC Browsing clipart photos and 3D models using the Scrapbook;',0,"Defaultoverview",) Related Topics

Managing files using the Scrapbook's Clipart, Photos, and 3D Models pages

After you use the Scrapbook's Clipart, Photos, or 3D Models pages to find a file, you can use the right mouse button to access a full set of file management commands.

To...	Do this...
Cut a file	Right-click the file's <u>icon</u> , and click Cut.
Copy a file	Right-click the file's icon, and click Copy.
Create a shortcut to a file	Right-click the file's icon, and click Create Shortcut.
Delete a file	Right-click the file's icon, and click Delete.
Rename a file	Right-click the file's icon, and click Rename.
Display a file's properties	Right-click the file's icon, and click Properties.

Note

- All shortcuts to files on the Clipart and Photos CD-ROMs are placed on the Windows desktop.

button ,AL(\ PRC Browsing clipart photos and 3D models using the Scrapbook;',0,"Defaultoverview".) [Related Topics](#)

Browsing the preset fills and outlines using the Scrapbook

Browsing the preset fills and outlines using the Scrapbook

The Scrapbook's Favorite Fills And Outlines page offers a collection of preset fills and outlines that you can add to objects you create in CorelDRAW. You apply these fills and outlines to objects the same way you add items from the Browse, Clipart, Photos, and 3D Models pages: by dragging them from the Scrapbook to your document. In this case, however, you drag the fill or outline to a specific object.

The Favorite Fills And Outlines page also allows you to save your own favorite fills and outlines for future use. To save a fill or outline you've created, you simply drag an object that has the fill or outline to the Favorite Fills And Outlines page and specify the properties you want to save. This feature allows you to apply the fills and outlines you use most often without having to recreate them each time.

For information about applying fills and outlines to objects, see "filling and outlining objects."

button ,AL(OVR Using the Scrapbook;',0,"Defaultoverview".) Related Topics

Storing a fill or outline on the Scrapbook's Favorite Fills And Outlines page

The Scrapbook's Favorite Fills And Outlines page allows you to store an object's fill and outline properties so that you can apply these properties to other objects in your document. By storing a fill or outline, you won't have to recreate it each time you want to apply it to an object.

To add a fill or outline to the Scrapbook's Favorite Fills And Outlines page

1. Click View, Scrapbook, Favorite Fills And Outlines.
2. Open the folder in which you want to save the fill or outline.
3. Using the Pick tool, drag the object that has the fill or outline you want to the Scrapbook.
4. In the Save A Favorite dialog box, enable or disable the check boxes to indicate the fill and outline properties you want to save.
5. Click OK.

Tips

- If the Scrapbook is already open, you can click the Favorite Fills And Outlines tab to access the page.
- You can also add a favorite fill and outline to the Scrapbook by dragging the object with the right mouse button. When you release the mouse button, a pop-up menu appears. Click the command that corresponds to the properties you want to save.
- To display the contents of a folder, double-click its icon. If you want to move up one level in the folder hierarchy, click the Up One Level button.

button ,AL(^PRC Browsing the preset fills and outlines using the Scrapbook;',0,"Defaultoverview".) Related Topics

Applying a favorite fill or outline to an object

The Scrapbook's Favorite Fills And Outlines page provides easy access to the collection of preset fills and outlines in CorelDRAW, as well as any fills or outlines that you've created and stored. You can apply these fills and outlines to any object you've created in CorelDRAW. Fills appear in closed shapes only. For added convenience, the fill and outline [icons](#) display [thumbnails](#) for each file.

To apply a favorite fill or outline to an object

1. Click View, Scrapbook, Favorite Fills And Outlines.
2. Open the [folder](#) that contains the fill or outline you want to apply.
3. Drag the icon of your favorite fill or outline to the object to which you want it applied.

Tips

- If the Scrapbook is already open, you can click the Favorite Fills And Outlines [tab](#) to access the page.
- You can also apply a favorite fill or outline by selecting an object with the [Pick tool](#) and double-clicking the icon that represents the fill or outline you want to apply. Or, right-click the icon, and click [Apply Favorite](#).
- To display the contents of a folder, double-click its icon. If you want to move up one level in the folder hierarchy, click the Up One Level button.

button ,AL(^ PRC Browsing the preset fills and outlines using the Scrapbook;',0,"Defaultoverview",) [Related Topics](#)

Managing favorite fills and outlines using the Scrapbook

After you use the Scrapbook's Favorite Fills And Outlines page to find a file, you can use the right mouse button to access a full set of file management commands.

To...	Do this...
Cut a file	Right-click the file's <u>i</u> con, and click Cut.
Copy a file	Right-click the file's icon, and click Copy.
Create a shortcut to a file	Right-click the file's icon, and click Create Shortcut.
Delete a file	Right-click the file's icon, and click Delete.
Rename a file	Right-click the file's icon, and click Rename.
Display a file's properties	Right-click the file's icon, and click Properties.

button ,AL(^PRC Browsing the preset fills and outlines using the Scrapbook;', 0,"Defaultoverview",) [Related Topics](#)

Browsing FTP sites using the Scrapbook

Browsing FTP sites using the Scrapbook

The Scrapbook's FTP Sites page lets you connect, either anonymously or by supplying a user name and password, to any File Transfer Protocol (FTP) site from CorelDRAW. After you connect to a site, you can browse its contents for files you want to include in your document. When you find a file you want to use, you can import it directly into your document or download a copy to your local drive. You can't upload files from your document to the FTP Sites page.

Initially, you can connect to an FTP site by typing its address. After you connect to a site, you can create a shortcut to the site so that you don't have to retype its address each time you want to visit. Creating shortcuts is the easiest way to access the sites you use most often. However, if you choose not to create a shortcut, you can connect to a site by either retyping its address or choosing the address in the Enter FTP Site Name dialog box. The Enter FTP Site Name dialog box maintains a history of the last eight sites to which you've connected.

For your convenience, a shortcut to Corel's FTP site (ftp.corel.com) is saved as your first favorite on the Scrapbook's FTP Sites page.

button ,AL(^OVR Using the Scrapbook;',0,"Defaultoverview".) Related Topics

Connecting to FTP sites

Most FTP sites let you connect anonymously to the site by typing its address — for example, ftp.corel.com. However, some FTP sites are restricted and cannot be accessed unless you supply a valid user name and password. After you connect to a site, you can create a shortcut to the site so that you don't have to retype its address each time you want to visit. Creating shortcuts is the easiest way to access the sites you use most often. However, if you choose not to create a shortcut, you can connect to a site by either retyping its address or choosing the address in the Enter FTP Site Name dialog box.

To connect anonymously to an FTP site

1. Click View, Scrapbook, FTP Sites.
2. On the Scrapbook's FTP Sites page, right-click a blank area, and click Go To Site.
3. In the Enter FTP Site Name dialog box, do one of the following:

- Type the address of the site to which you want to connect.
- Choose an address from the list box.

The list box displays the addresses of the last eight sites to which you've connected.

4. Ensure that the Perform An Anonymous Login check box is enabled.

The check box is enabled by default.

5. Click OK.

Tip

- If the Scrapbook is already open, you can click the FTP Sites tab to access the page.

To connect to an FTP site by supplying a user name and password

1. Follow steps 1 to 3 from the previous procedure.
2. Disable the Perform An Anonymous Login check box.
3. Click OK.
4. In the Enter Username And Password dialog box, type the appropriate information in the User Name and Password boxes.
5. Click OK.

Note

- To maintain the security of a restricted FTP site, your user name and password are not saved with the site if you save it as a favorite. You are required to type your user name and password each time you connect to a restricted FTP site.

Tip

- You can connect anonymously to an FTP site from the Enter Username And Password dialog box by enabling the Perform An Anonymous Login check box or by clicking Cancel.

To create a shortcut to a favorite FTP site

- Right-click a blank area in the favorite site, and click Save Site.
The shortcut appears as a folder on the Scrapbook's FTP Sites page.

To connect to an FTP site using a shortcut

1. Double-click a shortcut on the Scrapbook's FTP Sites page.
2. In the Enter Username And Password dialog box, perform an anonymous login or supply a user name and password.
For more information, see the procedures "To anonymously connect to an FTP site" or "To connect to an FTP site by supplying a user name and password."

Tip

- You can also login by right-clicking a shortcut, and clicking Browse.

button ,AL(PRC Browsing FTP sites using the Scrapbook;', 0,"Defaultoverview",) Related Topics

Obtaining files from FTP sites

After you connect to an FTP site, you can browse the site for files you want to include in your document. When you find a file you want to use, you can import it directly into your document, download a copy to your local drive, or drag it to your document. You can't upload files from your document to the FTP Sites page.

To open a folder within an FTP site

1. Click View, Scrapbook, FTP Sites.
2. Connect to the FTP site you want to browse.
3. Do one of the following:
 - In the FTP site, double-click a folder.
 - Right-click a folder, and click Open.

Tips

- If the Scrapbook is already open, you can click the FTP Sites tab to access the page.
- If you want to move up one level in the folder hierarchy, click the Up One Level button.

To import a file into your document from an FTP site

1. Follow steps 1 to 3 from the previous procedure.
2. Do one of the following:
 - Double-click the file.
 - Right-click the file, and click Import.

To save a file to your local drive from an FTP site

1. Follow steps 1 to 3 from the procedure "To open a folder within an FTP site."
2. Right-click the file, and click Get File.
3. In the Save As dialog box, select the drive and folder where you want to save the file.
4. Type a name for the file in the File Name box.
5. Choose the file format in which you want to save the file from the Save As Type list box.
6. Click Save.

To drag a file to your document from an FTP site

1. Follow steps 1 to 3 from the procedure "To open a folder within an FTP site."
2. Drag the file from the Scrapbook to your document.


Tip

- You can also drag the file with the right mouse button. When you release the mouse button, a pop-up menu appears. You can either click the Drop CorelDRAW Internet File Data command to use the file you've dragged, or you can click Cancel if you decide not to use the file.

button ,AL(\PRC Browsing FTP sites using the Scrapbook;',0,"Defaultoverview",) [Related Topics](#)

Customizing the Scrapbook

Customizing the Scrapbook

The Scrapbook flyout provides access to commands that let you control how the Scrapbook displays folders and icons. These commands allow you to set the type and size of icon displayed, as well as the order in which they're displayed. In addition, the flyout also contains the Find command, which you can use to search drives and folders for specific files quickly. You can use the Find command on any page in the Scrapbook except the FTP Sites page. You can access the Scrapbook flyout by clicking .


button ,AL(OVR Using the Scrapbook;',0,"Defaultoverview"), [Related Topics](#)

Changing the Scrapbook's display properties


The commands in the View and Arrange Icons submenus in the Scrapbook flyout let you change the appearance and order of the icons in the Scrapbook. The commands in the View submenu let you choose the size of the icons, as well as the information displayed with them. If you choose to display the Scrapbook's contents as thumbnails, you can resize the thumbnails by typing precise values or by dragging the mouse. The commands in the Arrange Icons submenu let you set the order in which you want the contents displayed. You can arrange the contents by name, size, type, date, or when they were last modified.

The Show Tree command lets you split the Scrapbook's window into two sections to increase your viewing and file management possibilities. You can resize the sections by dragging the divider frame with the mouse.


To change the icon type displayed

1. In the Scrapbook, click , View.
2. Choose one of the following display options:
 - Thumbnails
 - Icons
 - List
 - Details

To change the size of thumbnail displayed

1. In the Scrapbook, click , View, Thumbnail Size.
2. In the Thumbnail Size dialog box, do one of the following:
 - Choose a preset size from the Size list box.
 - Type precise values in the Width and Height boxes.
 - In the preview box, drag any handle on the thumbnail's selection box to resize the thumbnail.
3. Click OK.


To change the order in which icons are displayed

1. In the Scrapbook, click , Arrange Icons.
2. Choose one of the following arrangement options:
 - By Name
 - By Size
 - By Type
 - By Modified
 - By Date (applies to the FTP Sites page only)

Tip

- You can also access the commands in the View and Arrange Icons submenus in the Scrapbook flyout by right-clicking the background of any page in the Scrapbook.

To split the Scrapbook's window

- In the Scrapbook, click , Show Tree.

Getting Started

Getting Started

You can start drawing in CorelDRAW in several ways. The initial step is to create a new drawing, open an existing drawing, or import a file.

Once you choose a starting point, you can begin creating shapes and defining object properties with the drawing and editing tools. The next step is to save the file in a location you specify so you can continue where you leave off in your drawing. The final step is to exit CorelDRAW.

This section provides information on basic operations such as viewing document information and file management tools that you'll need to be familiar with to use CorelDRAW.

button ,AL(^OVR Getting Started;',0,"Defaultoverview".) [More Detailed Information](#)

Creating new drawings

Creating new drawings

Once you start the application, you can create a new drawing by clicking the New Graphic icon in the Welcome To CorelDRAW screen. Or, if you've turned off the Welcome screen, you can click File, New or click the New button in the Standard toolbar. You can also create a new drawing by basing it on a template you choose. You can select from CorelDRAW or PaperDirect templates. For more information about styles and templates, see "Working with styles" and "Working with templates."

button ,AL(^OVR Getting Started;',0,"Defaultoverview".) Related Topics

Creating a new drawing

When you create a new drawing by clicking the New Graphic icon on the Welcome To CorelDRAW screen, by clicking the New button or by clicking File, New, a blank Drawing Window appears containing the styles in the default template CORELDRW.CDT. In CorelDRAW, the template is stored as a file separate from the drawing file.

Keep in mind that if you're not planning to work with styles, you don't need to be concerned with the concept of styles and templates when you create a new document; simply use the New command.

To create a drawing

- Do one of the following:
 - Click the New Graphic icon on the Welcome To CorelDRAW screen.
 - Click File, New.
 - Click the New button.

CorelDRAW displays a new Drawing Page. You can now create your drawing using the CorelDRAW tools and features then save the file.

button ,AL(\PRC Creating new drawings;',0,"Defaultoverview".) [Related Topics](#)

Creating a new drawing based on a template

If you have a template for a document type you create frequently, such as an advertising flyer, a brochure, or a newsletter, you'll probably want to create a new document based on the styles that it contains. You can also attach a template after you create a new document if you change your mind at a later point.

In CorelDRAW 8, the Template wizard takes you through each step to create a document based on a template supplied with CorelDRAW or based on one of your own. You can add custom templates saved in previous versions of CorelDRAW to the Template wizard for easy access. For more information, see "[Working with templates.](#)"

To create a drawing based on a template

1. Insert CorelDRAW 8 CD #1, which contains the templates.
2. Do one of the following:
 - Click the Template graphic on the Welcome To CorelDRAW screen.
 - Click File, New From Template.
3. Enable one of the following buttons:
 - CorelDRAW Templates to choose from a set of CorelDRAW templates
 - PaperDirect Templates - text and paper samples -to choose from a selection of PaperDirect text and paper templates.
 - PaperDirect Templates - text only to choose from a selection of PaperDirect text templates.
4. Click the Next button.
5. Follow the instructions.
6. Click the Finish button when you're satisfied with your choices.
Remember you can go back to a previous option by clicking the Previous button before you reach the end.

Tip

- If you don't know the filename, you can preview its contents before opening it. Enable the Open With Contents check box to display a file's [thumbnail](#) and to open the new document with the contents of the template.

button ,AL(\PRC Creating new drawings;',0,"Defaultoverview",) [Related Topics](#)

Opening drawings

Opening drawings

Once you start CorelDRAW, you can open a drawing to continue working where you left off. The Open command opens drawings that have already been saved. To open a drawing, click File, Open, click the Open button in the Standard toolbar, or drag the file on to the CorelDRAW icon.

button ,AL(`OVR Getting Started;',0,"Defaultoverview",) [Related Topics](#)

Opening drawings

Before you open a file, you might find it useful to enable the Preview check box in the Open dialog box to display a thumbnail of the file. This way, you can make sure it's the file you want.

To open a drawing

1. Do one of the following:
 - Click File, Open.
 - Click the Open button.
2. From the Look In list box choose the drive where the file is stored.
3. Double-click the folder where the file is stored.
4. Double-click the filename.

To open a recently opened drawing

1. Click File.
A list of the last four opened files appears at the bottom of the menu.
2. Click the file you want to open.

To open files in vector formats other than .CDR

1. Follow step 1 from the "To Open a Drawing" procedure.
2. Choose the vector format of the file you want to open from the File of Type list box.
3. Double-click the folder where the file is stored.
4. Double-click the filename.

Notes

- If you try to open a drawing that is already open, to which you have made changes, a message box appears asking if you want to revert to the saved version of the drawing. Click Yes to replace the open drawing with the saved version. Click No to keep the open drawing in its current state.
- The bottom right corner of the Open Drawing dialog box provides two useful pieces of information: the compression ratio with which the file was last saved. (i.e., 60% means the file was 60% smaller after saving) and the last revision of CorelDRAW 8 that saved the file.

Tip

- You can also open files by dragging them on to the CorelDRAW icon.

Scanning with CorelDRAW

Scanning with CoreIDRAW

Using CorelSCAN you can scan images directly into CorelDRAW. First, you need to hook up your scanner and install the scanner software, following the documentation provided by the manufacturer. Once you've done that, you can launch CorelSCAN, select, and configure, your scanner and scan your image. CorelSCAN comes with step-by-step instructions and on-line help to make scanning easy.

button ,AL(OVR Getting Started;',0,"Defaultoverview",) [Related Topics](#)

Scanning images into CorelDRAW

Using CorelSCAN you can scan images directly into CorelDRAW.

To scan an image into CorelDRAW

1. Click File, Acquire From CorelSCAN.
2. Click a scanner in the Scanner Configuration box.
3. Click the Configure Scanner button to configure your scanner.

For more information on using CorelSCAN, click the Help button in the CorelSCAN 8 dialog box.

Tip

- Keep in mind that the image will only appear as good as your output sources will allow. It may be a waste of disk space to scan an image at a high color depth if the monitor or printer you're using is not capable of producing such a wide range of color.

Saving, closing, and exiting

Saving, closing, and exiting

You can close files in CorelDRAW in several ways. First, you can close the active file using the Close command. Or, you can close the active window using the Close Window command. Finally, you can close all open windows using the Close All Windows command. The Close Window and Close All Window commands differ from the Close command.

The Close command, on the File menu, closes the active file. If that file has more than one viewing window, all windows are closed. As well, if you have more than one file open, you must repeat this command for each open file. The Close Window command, on the Windows menu, lets you close specific viewing windows of a file. The Close All Windows command, on the Windows menu, lets you close all open files, or views, using the one command.

When you close a drawing you haven't named yet, CorelDRAW asks if you want to save your changes. You have three choices: click Yes to save the latest changes and name the file, No to lose changes and close the drawing, or Cancel to indicate you've changed your mind and you want to keep working on the drawing.

You can also save files in CorelDRAW in a number of ways. You can:

- save all open drawings or selected objects from one drawing.
- make a copy of a drawing by saving it with a different name.
- save a drawing in CorelDRAW 5, 6 or 7 format.
- save a drawing in different vector formats, with or without a header, or with fonts, textures, blends, or extrudes saved with the file.
- save a drawing using Advanced Settings.
- save multiple versions of your file using the Version Control command.

button ,AL(^OVR Getting Started;',0,"Defaultoverview",) [Related Topics](#)

Saving files

Remember to save your files if you wish to work on them later or just keep them. Using the Save command, you can save a drawing under its existing filename. Using the Save As command, you can specify a new filename and a location in which to store the file.

By giving a file a different name when you save it, you create a copy of the existing drawing while keeping the original intact. The original file is closed leaving the new copy open.

If you only want to save parts of your drawing, you can save selected objects from your drawing in a separate file.

Using other options in the Save As dialog box, you can save various elements of your drawing (fonts, textures, blends, or extrudes) with the drawing instead of just saving a reference to these items. Saving textures, blends and extrudes with the drawing increases the file size but makes complex drawings open faster. Embedding (saving) fonts with the file lets other people with CorelDRAW open your drawing without having the drawing fonts installed.

To save a new drawing

1. Click File, Save or Save As.
2. Choose a drive and folder where you want to save your drawing from the Save In list box.
3. Type a name in the File Name box.
4. Click Save.

To save a drawing that's been saved before

- Do one of the following:
 - Click File, Save.
 - Click the Save button on the menu bar.

To save selected objects only

1. Select the objects with the Pick tool.
2. Click File, Save As.
3. Enable the Selected Only check box.

To keep the original drawing, type a different name in the File Name box or choose a different folder from the Save In list box.

4. Click Save.

Notes

- If any of the open files have yet to be saved, CorelDRAW prompts you to choose a drive and folder where you want to save your drawing. Type a name in the File Name box, and click Save.
- The option of saving the drawing with various elements embedded (fonts, textures, etc.) is only available when you're saving in the .CDR or .CDT format.

button ,AL(^PRC Saving closing and exiting;',0,"Defaultoverview".) Related Topics

Saving files using a different name or format

If you're editing a file and want to keep the original, or you want to save the file in a different location, you can make a copy of the file by saving it under a different name or in another drive or directory.

You can also save your drawing, so it can be used in versions 5, 6, or 7 of CorelDRAW, with different thumbnail formats, in vector formats other than .CDR, or with the fonts embedded allowing someone to open the file without having the drawing's fonts on their system.

To make a copy of an open drawing

1. Open the drawing you want to copy.

For more information, see "[Opening drawings](#)."

2. Click File, Save As.
3. Type a new name for the drawing in the File Name box.

To save the file in a different folder, choose the folder from the Save In list box.

To save a drawing in CorelDRAW 5, 6, or 7 format

1. Follow steps 1 and 2 from the previous procedure.
2. Choose Version 5, 6, or 7 from the Version list box.

To keep the original drawing, type a different name in the File Name box or choose a different folder from the Save In list box.

3. Click Save.

To save a drawing with a different thumbnail format

1. Follow steps 1 and 2 from the "To make a copy of an open drawing" procedure.
2. Choose 10k (color), 5k (color), 1k (mono), or None from the Thumbnail list box.
3. Click Save.

To save a drawing in vector formats other than .CDR

1. Follow steps 1 and 2 from the "To make a copy of an open drawing" procedure.
2. Choose one of the vector formats in the Save As Type list box.

To save a drawing with the fonts embedded.

1. Follow steps 1 and 2 from the "To make a copy of an open drawing" procedure.
2. Enable the Embed Fonts Using TrueDoc check box.

Note

- If you want to open your drawing in CorelDRAW version 5, 6, or 7 and your drawing contains fonts not supplied with those versions, convert the text to curves using the Convert To Curves command before you save the file. For more information, see "[Converting Artistic text to curves](#)".

button ,AL(\PRC Saving closing and exiting:',0,"Defaultoverview",) [Related Topics](#)

Saving files using Advanced Settings

CorelDRAW gives you several options when saving your file. Using the Advanced Settings options in the Save As dialog box, you can make your files smaller, more portable, or faster to open or save.

To save a drawing using Advanced Settings

1. Open the drawing you want to save.
2. Click File, Save As.
3. Click the Advanced button.
4. Enable one of more of the following check boxes:
 - Save Presentation Exchange (CMX) to make the drawing readable by all applications that support the .CMX format. File size may increase.
 - Use Current Thumbnail to save the drawing with the last thumbnail generated. Speeds up saving.
5. In the File Optimization section, enable one of more of the following check boxes:
 - Use Bitmap Compression to compress bitmaps in the drawing to reduce the file size.
 - Use Graphic Object Compression to compress graphic objects in the drawing to reduce the file size.
6. In the Textures section, enable one of more of the following check boxes:
 - Save Textures With The File to allow complex drawings to open faster. Increases the file size.
 - Rebuild Textures When Opening The File to create smaller files. Complex files may take longer to open.
7. In the Blends, Extrudes And Drop Shadows section, enable one of more of the following check boxes:
 - Save Blends And Extrudes With The File to allow complex drawings to open faster. Increases the file size.
 - Rebuild Blends And Extrudes When Opening The File to create smaller files. Complex files may take longer to open.

Tip

- You can also access the Advanced save settings from the Options dialog box. Click Tools, Options then, in the list of categories, click Document, Save.

button ,AL(\PRC Saving closing and exiting:',0,"Defaultoverview",) [Related Topics](#)

Creating swap disk space for temporary file storage

You can store temporary files that are not currently in use in the swap disk space that you specify on the Memory page in the Options dialog box. If you have two hard drives or two partitions, you can use them to set up both a primary and a secondary swap disk. For best results, set the total amount of swap disk space two or three times larger than the size of your uncompressed image. If you have several images open at once, the total swap disk size should be 2 or 3 times the total uncompressed size of all the images.

To create swap disk space for temporary file storage

1. Click Tools, Options.
2. In the Options dialog box, click Workspace, Memory in the list of categories.
3. In the Swap Disks section, do the following:
 - From the Primary box, choose the drive letter that corresponds to the hard disk you want to use first to store temporary files.
 - From the Secondary box, choose the drive letter that corresponds to the second hard disk you want to use to store temporary files.
4. Click OK.
You must restart CorelDRAW to apply your changes.
5. Click Yes to restart CorelDRAW.

The amount of swap disk space is displayed in the Status Bar.

Tip

- Use the Document Info command (File menu) to see an image's size. The Document Info dialog box tells you whether the file size displayed is compressed. When you work with .CPT or .BMP images, the file size is always uncompressed in the Document Info dialog box.

button ,AL(^PRC Saving closing and exiting:',0,"Defaultoverview",) [Related Topics](#)

Specifying how much RAM is used to store images

You can choose how much of the available RAM on your computer is set aside to store the images you open and edit. Set the amount of memory based on the type of work you perform and the number of applications you usually run simultaneously. If you increase the amount of memory reserved for images and find that the application's performance has decreased, you might need to reduce this amount so that more memory is available to run CorelDRAW.

To specify how much RAM is used to store images

1. Click Tools, Options.
2. In the Options dialog box, click Workspace, Memory in the list of categories.
The Memory Usage section of the Memory page displays the total amount of memory available on your computer.
3. In the Max box, type the percentage of the total memory you want to make available for images in CorelDRAW.
The amount of memory this percentage corresponds to appears to the right of the Max box.
4. Click OK.
You must restart CorelDRAW to apply your changes.
5. Click Yes to restart.
The amount of memory allocated for images is displayed in the Status Bar.

button ,AL(PRC Saving closing and exiting:',0,"Defaultoverview",) [Related Topics](#)

Closing files

Before you close a drawing, save the file if you want to keep the changes made since the file was last saved. If you want to lose the changes, close without saving. If you try to close file without saving CorelDRAW will ask if you want to save the changes before closing the file.

To close a file

- Click File, Close.

button ,AL(^ PRC Saving closing and exiting:',0,"Defaultoverview",) [Related Topics](#)

Closing the active window

The Close command, on the Windows menu, closes the active window. This can be particularly useful when you want to close one of many files you have open.

To close the active window

- Click Window, Close.

button ,AL(PRC Saving closing and exiting:', 0,"Defaultoverview",) [Related Topics](#)

Closing all active windows

The Close All Windows command closes all active windows. This is useful when working on more than one file. This command differs from the Close command, because you must repeat the Close command for each open file.

To close all active windows

- Click Window, Close All.

button ,AL(^PRC Saving closing and exiting:',0,"Defaultoverview".) [Related Topics](#)

Exiting CorelDRAW

Exiting means shutting down CorelDRAW. If you wish to end your CorelDRAW session, click File, Exit to close all open drawings that have been saved and stop running the program. If you try exiting without saving a document you have changed, a message appears asking if you want to save it.

To exit

- Click File, Exit.
CorelDRAW asks if you want to save any unsaved changes in the open file(s):
 - Click Yes to save changes first and then exit the application.
 - Click No to exit without saving changes.
 - Click Cancel to close the dialog box and keep working on your drawing.

button ,AL(\PRC Saving closing and exiting:',0,"Defaultoverview".) [Related Topics](#)

Archiving files

Archiving files

Using the Version Control command on the File menu you can save successive versions of your drawings. This is called archiving and provides two main benefits: you can access previous versions of your files and do it without creating many files that take up valuable disk space.

When to archive?

Your files are archived when you choose to do so; it is not automatic. You have complete control over which versions are archived depending on how significant they are to you, e.g., first draft, version with all approved changes made, version sent to legal department, etc.

You can archive a file as a temporary or a permanent version. Temporary versions are replaced by newer versions when the maximum number of temporary versions for the file is reached. Permanent versions are kept unless you choose to delete them.

Where do the archived files end up?

With Corel Versions, you have the option of designating a specific directory for storing your archived files. If you delete the storage folder you are deleting all of your archived files, so be very sure that is your intention if you decide to delete that folder. The files created by Versions have the same folder and file names as your files.

You also have the option of keeping your archived files in the same directory as the original file. No matter where a file is archived (either to local directory or the versions directory) the filename is the same. The Versions filename is the full path of the archived file with special characters (backslash and colon) replaced with a \$.

button ,AL(OVR Getting Started;',0,"Defaultoverview".) [Related Topics](#)

Archiving the current version of your file

Using the Version Control command on the File menu you can save successive versions of your drawings. This is called archiving and provides two main benefits: you can access previous versions of your files and do it without creating many files that take up valuable disk space. To use the Version Control command you must ensure Version Control is enabled in your Windows Control Panel.

To enable Version Control

1. Click Start, Settings, Control Panel.
2. Double-click Corel Versions.
3. Enable the Enable Version Control check box.

To archive the current version of your drawing

1. Click File, Version Control, Archive Document.
2. Enable one of more of the following check boxes:
 - Make First Version Permanent to preserve your first version as a permanent version. This is a useful option if the file is fairly complete, otherwise it is not necessary.
 - Use Compression to compress your saved versions. This saves disk space, but adds to your retrieval time for larger files.
 - Archive To Single Location to save the archive to the directory specified in the Corel Versions dialog box. If this box is not checked, the archive is stored in the same directory as the original file.
3. Type the desired number in the Maximum Number Of Temporary Versions box. This number is not affected by the number of permanent versions you keep.

To set the default folder for archiving to a single location

1. Click Start, Settings, Control Panel.
2. Double-click Corel Versions.
3. Click the Browse button.
4. Double-click the folder where you want to archive your files.
5. Click OK.

Note

- When you enable the permanent option your file is kept until you choose to destroy it.

button ,AL(^PRC Archiving files;',0,"Defaultoverview",) [Related Topics](#)

Retrieving a previous version of the active file

You can easily open previous versions of your archived files.

To retrieve a previous version of the active file

1. Click File, Version Control, Retrieve From Current Archive.
2. Select the version of the file you wish to retrieve from the Choose A Version To Retrieve list box.
3. Click the Retrieve button.

To retrieve a previous version of another archived file

1. Click File, Version Control, Retrieve From Saved Archive.
2. In the Look In box, double-click the folder containing the archived file you wish to use.
3. Click the filename.
4. Click the Open button.
5. Select a version of the file in the Choose A Version To Retrieve box.
6. Click the Retrieve button.

button ,AL("PRC Archiving files";0,"Defaultoverview".) [Related Topics](#)

Backing up your work

Backing up your work

After spending a lot of time working on an image and creating the type of drawing you want, it's important to safeguard your work against power failures or system problems that can corrupt and even destroy files. One simple way to safeguard your work is to save your image repeatedly throughout the editing process. However, CorelDRAW also provides automatic saves and backup features that protect your files in case you forget to save them manually.

You can set values on the Save page in the Options dialog box to specify automatic save intervals. If you enable the Auto-backup check box, CorelDRAW saves your file according to the time intervals that you set.

Another way to safeguard your work is to save your image in two different locations. You can instruct CorelDRAW to automatically create a backup copy of your image every time you save. The file is saved to the same folder as your CorelDRAW file and is named `BACKUP_OF_FILENAME.CDR`.

button ,AL(^OVR Getting Started;',0,"Defaultoverview".) [Related Topics](#)

Saving your images automatically

Once you begin creating or editing images, it's easy to forget to save the updates you make to a file. To safeguard your work against unexpected catastrophes, you can have CorelDRAW automatically save your image as you work.

To save your images automatically

1. Click Tools, Options.
2. In the list of categories, click Workspace, Save.
3. Enable the Auto-backup check box in the Auto-Backup section.
4. Type a value in the Minutes box.

The number that you type represents the time interval between auto-saves.

5. Enable one of the following buttons:
 - Save Back-up To Same Folder As The CDR File.
 - Always Back-up To: (Click the Browse button and choose a folder)

Note

- Files created by the Auto-backup feature have the filename AUTOBACKUP_OF_FILENAME.CDR.

button ,AL(PRC Backing up your work;', 0,"Defaultoverview",) [Related Topics](#)

Creating backup copies of your images

You can instruct CorelDRAW to create a backup copy of your image each time you save it so that you always have another version of the file on your system. Backup files are named "BACKUP_OF_FILENAME" and have a .CDR file extension. Backup files are especially useful in cases where the original file is corrupted or lost (e.g., due to power failures or system problems).

To create backup copies of your images

1. Click Tools, Options.
2. In the list of categories, click Workspace, Save.
3. Enable the Make Backup On Save check box.

By default, CorelDRAW backs files up to the same folder in which you save your document.

button ,AL(PRC Backing up your work;', 0,"Defaultoverview",) [Related Topics](#)

Organizing and retrieving files

Organizing and retrieving files

As you begin to work with CorelDRAW, it's a good idea to get in the habit of organizing your files. If you specify information about a file when you save, it's easier to keep tabs on the whereabouts and the contents of your files.

When you save documents, specify information that might help you find them more easily in another session. Later, when you open your documents, you'll find the notes, annotations, thumbnails, and keywords that you've assigned to them helpful.

Tip

- It is recommended that you don't save files in the CorelDRAW folder or any sub-folder of it. If you have to reinstall the CorelDRAW folder will be overwritten. Create your own folder and save your files there.

button „AL(OVR Getting Started; 0, "Defaultoverview",) [Related Topics](#)

Adding notes, annotations, thumbnails, and keywords

You might find it useful to annotate and assign keywords to files and to use [thumbnails](#) to find files without having to remember their names.

When you open files to which you've added notes, the information you specified when you saved the files appears in the Open Drawing dialog box.

To add notes to a file

1. Click File, Save if you're saving the file for the first time, or File, Save As if you want to add notes to a file you saved previously.
2. Type the information you want to record about the file in the Notes box
3. Click Save.

To change the thumbnail of an open file

1. Click File, Save if you're saving the file for the first time or File, Save As if you want to change the thumbnail of a file you saved previously.
2. Choose the type of thumbnail from the Thumbnail list box.
3. Click Save.

To assign keywords to your files

1. Click File, Save if you're saving the file for the first time, or File, Save As if you want to add notes to a previously saved file.
2. Type the keywords you want to assign to the file in the Keywords box.
If you want to add more than one keyword, separate each keyword with a comma. You can type keywords including up to a maximum of 37 characters in total.
3. Click Save.

Notes

- To display thumbnails in the Open Drawing dialog box, enable the Preview check box. Thumbnails allow you to see a small [bitmap](#) of a file's contents before you open it.
- By default, CoreIDRAW adds a color [header](#) to a file when you save it. You can specify a monochrome header instead, or you can turn the header off.

button ,AL(^PRC Organizing and retrieving files;',0,"Defaultoverview",) [Related Topics](#)

Retrieving files by file type

CorelDRAW provides two ways to sort files on your computer. You can sort files by their names or file types.

To open files by file type

1. Click File, Open.
2. Choose the file type of the document you want to open from the Files Of Type box.
Only the files of the format you specify are displayed.

button ,AL('PRC Organizing and retrieving files;',0,"Defaultoverview",) [Related Topics](#)

Substituting unavailable fonts

Substituting unavailable fonts

If you open a file that contains a font that is not installed on your computer, the PANOSE Font Matching Results dialog box opens with suggestions for font substitutions. You can change the settings for this document only (Temporary option) or substitute the fonts permanently (Permanent option).

The substitution table is customizable so you can choose the fonts you want to substitute for any missing ones. You can also add to or change the table to match Windows to Macintosh font names.

button ,AL(^OVR Getting Started;',0,"Defaultoverview",) [Related Topics](#)

Changing font substitutions

PANOSE Font Matching suggests substitutions for fonts not installed on your computer. You can accept the suggestions or change the substitution font.

To change a font substitution

1. Open the file.

If the document contains fonts that are not installed on your computer, the PANOSE Font Matching Results dialog box appears.

2. Choose the Missing Font and Substituted Font match you want to change.

3. Choose a new font from the Substituted Font list box.

4. Click OK.

5. PANOSE Font Matching asks you if you want to save your changes to the Font Matches Exceptions file; choose the option that best suits your needs.

To change a font substitution for a document temporarily

- In the PANOSE Font Matching Results dialog box, click the Temporary option.

To change a font substitution for a document permanently

- In the PANOSE Font Matching Results dialog box, click the Permanent option.

Note

- When you choose the Permanent option you are given the choice to make the change in the Exceptions file. Making this change will mean the font substitution will be permanent for all documents.

button „AL(PRC Substituting unavailable fonts;',0,"Defaultoverview",) [Related Topics](#)

Building a list of matches for missing fonts

Rather than substituting missing fonts each time you open a document that contains missing fonts, you can set up a list of matches for uninstalled fonts. This list is saved for all subsequent documents when you exit CorelDRAW.

To accurately map fonts that are the same but spelled differently, edit the Alternate Spellings list.

To build a list of matches for missing fonts

1. Click Tools, Options.
2. In the list of categories, double-click Text, and click Fonts.
3. Click the PANOSE Font Matching button.
4. Click Exceptions in the PANOSE Font Matching Preferences dialog box to change the default substitution font.
5. Click the Add button.
6. Type the name of the font to be replaced in the Missing Font box.
7. Choose a font, that is installed on your computer, from the Substituted Font list

button ,AL(\PRC Substituting unavailable fonts;',0,"Defaultoverview",) [Related Topics](#)

Matching a Windows font to a Macintosh font

If you import a document from a Macintosh program into CorelDRAW, you might need to specify the Windows equivalent for Macintosh fonts contained within the document.

To match a Windows font to a Macintosh font

1. Click Tools, Options.
2. In the list of categories double-click Text, and click Fonts.
3. Click the **PANOSE Font Matching** button.
4. Click the **Spellings** button.
5. Click the **Add** button.
6. Choose a Windows font name from the Windows Name box.
7. Type the Macintosh spelling for the font in the Macintosh Name box.

Note

- The PANOSE Font Matching feature only works with .CDR and .CDT files. It will not work with text that you copy from the Clipboard.

button ,AL("PRC Substituting unavailable fonts";, 0,"Defaultoverview",) [Related Topics](#)

Viewing computer and document information

Viewing computer and document information

CorelDRAW provides easy access to information about your computer as well as the application itself. The System Info dialog box provides details on your computer's setup. You can display detailed information about any of the following five categories: system, display, printing, Corel .EXE and .DLL files, and system .DLL files.

Program information consists of the program name, version number, serial number, and user name. This information doesn't change. You'll find this information particularly useful if you ever need help from Corel Technical Support Services.

The Document Information dialog box displays information about your CorelDRAW document and other details including the number of pages it contains, the number of layers, and the number of graphics and text objects.

button ,AL(OVR Getting Started;',0,"Defaultoverview",) [Related Topics](#)

Viewing system information

System information shows the current state of your computer. You can choose any of five different categories of system information. These categories let you see details about your computer, display, printers, Corel .EXE and .DLL files, and system .DLL files. For example, you can use this feature to see how much memory you have on the drive to which you want to save a file. You can save any system information in a text file called SYSINFO.TXT.

To view system information

1. Click Help, About CorelDRAW
2. Click System Info.
3. Choose a category from the Choose A Category list box.

Tip

- Use the Save button to store system information for printing. System information is saved as SYSINFO.TXT. A message box tells you where the file is saved.

button ,ALC PRC Viewing computer and document information;', 0, "Defaultoverview",) [Related Topics](#)

Viewing document information

The Document Information dialog box displays detailed information about the contents of your document and the objects it contains.

You can also print and save the information in the Document Information dialog box for future reference.

To view document information

1. Click File, Document Info.
2. Enable one or all of the following check boxes to choose the document objects to display:
 - File
 - Document
 - Graphic Objects
 - Text Statistics
 - Bitmaps
 - Styles
 - Effects
 - Fills
 - Outlines

button „AL(“PRC Viewing computer and document information;”,0,“Defaultoverview”,.) [Related Topics](#)

Saving and Printing document information

You can save document information in a text file that can be opened by applications such as wordprocessor programs. You can also print document information.

To save document information

1. Click File, Document Info.
2. Click the Save As button.
3. Double-click the folder where you want to save the file.
4. Type a filename in the File Name box.
5. Click the Save button.

To print document information

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

Note

- The Number Of Objects setting (under Graphics Objects) includes the number of single objects in your drawing before effects such as blending, extruding, combining, and welding were applied to them.

button ,AL(^PRC Viewing computer and document information;',0,"Defaultoverview".) [Related Topics](#)

Finding and replacing

Finding and replacing

The CorelDRAW Find and Replace wizards allow you to search for objects and objects with specific properties.

The Find wizard takes you through each step of finding objects in your drawings that fit general or specific criteria. When you're finished searching, you can save the search criteria to use in other documents in the current CorelDRAW session or in subsequent ones.

The Replace wizard takes you through the steps of replacing colors, color models or palettes, outline pen properties, and text properties (font, weight, and size).

With text, you can search for both specific text characters and the text with specific properties. For example, using the Replace Text command in the Edit menu, you can search for the word "junction" and replace it with the word "intersection." Using the Replace wizard, you can search for text that is bolded and 16 points in size and replace it with 10 point, non-bolded text.

Note

- Since the Find and Replace wizards give you step-by-step instructions, only the basics are covered here.

button ,AL(^OVR Getting Started;',0,"Defaultoverview",) [Related Topics](#)

Finding objects

The Find wizard identifies objects that match the search criteria you specify for graphical and text objects with specific properties. You can also search for objects that match the criteria of a selected object in your drawing.

If you change your mind about what you want to look for, you can edit your search by clicking the Edit Search button on the Find toolbar that appears once the search is complete.

With the Find wizard, remember that you can always go back to options you specify to change the search criteria.

To find objects

1. Click Edit, Find And Replace, Find Objects.
2. Enable one of the following buttons:
 - Begin A New Search — to start a new search.
 - Load A Search From Disk — to load a preset search or one you've saved before.
 - Find Objects That Match The Currently Selected Object — to find objects that have properties matching those of the selected object.
3. Click Next to continue with the search.
4. Follow the instructions until you reach the end of the search.

CorelDRAW selects the first object in your drawing that matches your search criteria or displays a message indicating that none was found.

The Find toolbar also appears. Click Find Previous, Find Next, Find All, or Edit Search until the search is complete.

button ,AL(^PRC Finding and replacing;',0,"Defaultoverview",) [Related Topics](#)

Replacing object properties

You can search for properties and replace them with other like properties. For example, you can search for a specific outline pen and replace it with different outline pen properties.

To replace properties

1. Click Edit, Find And Replace, Replace Objects.
2. Enable one of the following buttons:
 - Replace A Color to replace a specific color with another color.
 - Replace A Color Model Or Palette to replace a specific color model or color palette with another color model or palette.
 - Replace Outline Pen Properties to replace specific outline pen properties in your drawing.
 - Replace Text Properties to replace specific text properties with other text properties.
3. Enable the Apply To Currently Selected Objects Only check box.
4. Click Next.
5. Specify both find and replace properties, as necessary.
6. Click Finish.
The Replace wizard replaces the properties of the first object that matches your search criteria or displays a message that none was found.
7. Click the Find Previous, Find Next, Find All, Replace, or Replace All buttons on the Find and Replace toolbar until your search is done.

button ,AL(^ PRC Finding and replacing;', 0, "Defaultoverview",) [Related Topics](#)

Finding and replacing text objects

In CorelDRAW, you can search for specific text characters using the Find Text command and search and replace specific text characters using the Replace Text command.

You can also search for text objects with specific properties and search and replace text objects with specific properties. For information about finding text objects with specific properties, see "[Finding objects.](#)" For information about replacing text properties, see "[Replacing object properties.](#)"

To find text objects

1. Click Edit, Find and Replace, Find Text.
2. Type the text you wish to find in the Find What box.
3. Enable the Match Case check box to find the exact case of the text you specified if you need to.
4. Click the Find Next button.

CorelDRAW finds the first text block that contains the characters you specified.

To find and replace text characters

1. Click Edit, Find And Replace, Replace Text.
2. Type the text you wish to replace in the Find What box.
3. Type the replacement text in the Replace With box.
4. Enable the Match Case check box to find the exact case of the text you typed into the search and replace boxes if you need to.
5. Enable one of the following buttons:
 - Replace to replace the first occurrence of the text specified in the Find What box.
 - Replace All to replace all occurrences of the text specified in the Find What box.
 - Find Next to find the next occurrence of the text specified in the Find What box.
 - Close to cancel the search.

button ,AL(PRC Finding and replacing;', 0,"Defaultoverview",) [Related Topics](#)

Undoing and redoing changes

Undoing and redoing changes

CorelDRAW allows you the freedom to experiment. If you make a change to your document then wish you hadn't, you can undo the operation.

You also have the option of:

- undoing a series of changes from a chosen point and redoing them again — regardless of how many times you have saved your drawing.
- discarding all your most recent changes and reverting to the last saved version of your drawing.

button ,AL(^OVR Getting Started;',0,"Defaultoverview",) [Related Topics](#)

Undoing the last change

In CorelDRAW, you can undo the last several actions performed.

To undo the last change

- Click Edit, Undo. The last action you performed is reversed.

Tip

- You can also access the Undo command by right-clicking the selected object and clicking Undo.

button ,AL(^PRC Undoing and redoing changes;',0,"Defaultoverview",) Related Topics

Changing the number of undo levels

The number of actions you can undo is set to 99, by default, but you can change this number to suit your needs. However, the higher the number, the greater the demand on your system resources will be.

To change the number of undo levels

1. Click Tools, Options.
2. In the list of categories, click Workspace, General.
3. Type a value in the Regular box in the Undo Levels section.

button „ALC PRC Undoing and redoing changes;“, 0, "Defaultoverview") [Related Topics](#)

Undoing a series of changes

The Undo List command opens a dialog box that lists each action performed in chronological order and allows you to choose the point from which you wish to undo them. The command you choose, and all those that follow it, are reversed. The more actions you choose to undo, the longer your computer takes to do to undo all changes.

Use this option if you only want to undo some, or all, changes since your last save.

To undo a series of changes

1. Click the Undo drop down list button on the Standard toolbar to open the Undo list box.
2. Choose a command from the box.

The command and those that follow it are selected. The drawing reverts to the state it was in before that command was performed.

Note

- File Open, File New, and File Save do not appear in the Undo list because they can't be undone.

Tip

- You can undo changes regardless of how many times you have saved your document.

button ,AL(PRC Undoing and redoing changes;',0,"Defaultoverview",) Related Topics

Undoing all changes since you last saved

The Revert command undoes all the changes you have made to the drawing since your last save. This is the best method to use if you want to undo a series of changes and if you tend to save each time you get to a point in your drawing's development that you like.

To undo all changes since you last saved

- Click File, Revert.

button ,AL(^ PRC Undoing and redoing changes;',0,"Defaultoverview",) [Related Topics](#)

Redoing a series of changes

The Redo List command opens a dialog box that lists each action undone in chronological order and allows you to choose the point from which you wish to redo the undone commands. The command you choose, and all those that follow it, are redone. The more actions you choose to redo, the longer your computer takes to redo all the changes.

To redo a series of undone changes

1. Click the Redo drop down list button on the Standard toolbar to open the Redo list box.
2. Choose a command from the box.

The command and those that follow it are selected. The selected undone actions are redone.

button ,AL(^PRC Undoing and redoing changes;',0,"Defaultoverview",) Related Topics

Repeating commands

Using the Repeat command you can repeat the following commands: Fill, Outline, Move, Scale, Skew, Nudge, Rotate, Duplicate, Delete, Copy Attributes From, and any command in the Arrange menu.

For example, you can fill one object, then select another and fill it with the same fill.

To repeat a command

1. Create two objects.
2. Select one of the objects with the Pick tool and apply one of the commands listed above.
3. Select the other object with the Pick tool, and click Edit, Repeat [command name].

Note

- The command name in the Edit menu changes depending on what command you're repeating, i.e., Repeat Move, Repeat Skew, etc.

button ,ALC^PRC Undoing and redoing changes;',0,"Defaultoverview",) [Related Topics](#)

Displaying warning messages

Displaying warning messages

When you are working with CorelDRAW, you might encounter a warning message while working. Warning messages explain the consequences of the action you want to perform and inform you of any permanent changes that might be made.

Although the warnings are helpful, you might not need to view them once you become familiar with the software. Avoid disabling warning messages until you are comfortable with the application and familiar with the results of the commands you use.

button ,AL(OVR Getting Started;',0,"Defaultoverview".) [Related Topics](#)

Enabling and disabling warning messages

When you use features like converting to CMYK and lenses CorelDRAW displays warning messages advising you of the consequences of your actions. You can enable or disable any of the warning messages.

To enable and disable tool warnings

1. Click Tools, Options.
2. In the Options dialog box, click Workspace, Warnings in the list of categories.
3. Enable or disable one or more of the check boxes.

Setting up your drawing

Setting up your drawing

Before you start creating the objects that will make up a drawing, you'll find it helpful to learn a bit about setting up the environment in which you'll be creating them. This setup process can be divided into five tasks: setting the properties of the Drawing Page, setting up multipage documents, setting up a style template, setting up measurement and alignment tools, and specifying how you want to view your work. By learning to establish an ideal work environment whenever you start a drawing, you can make the process of creating the drawing run more smoothly.

button „ALC^OVR Setting up your drawing;', 0,"Defaultoverview",) [More Detailed Information](#)

Setting up the page

Setting up the page

By the time you're ready to start a drawing, you'll probably know what type of page you want to use. The controls on the Size and Layout pages in the Options dialog box make it easy to get the exact page settings you want. These controls let you adjust the parameters of the Drawing Page, including its size, orientation, and layout. For added convenience, there are also controls on the Layout page that let you view facing pages in a multipage document. The controls on the Background page let you assign a color or a bitmap to the page to create a page background. You can make this background printable and exportable, or you can use it simply to view your drawing as it would print on colored paper.

In addition to its functions, the Size page is designed to help speed up the setup process so that you can start drawing as quickly as possible. For example, the Paper list box provides easy access to envelopes and nearly 40 predefined page sizes and orientations, including standard legal and letter paper, and A, B, and C sizes. The Labels page contains predefined label and envelope styles. If you can't find the page size you require, you can create and save your own page size.

Creating labels

CorelDRAW provides over 800 label formats from almost 40 label manufacturers. You can choose the exact label you want and (in most cases) adjust it as needed using the controls in the Customize Label dialog box. You can also use these controls to create and save your own original labels.

Each label you create should appear on a separate Drawing Page. Before you print labels, however, you should check your printer's warranty information. Some manufacturers state that your warranty is invalidated if your labels damage the printer.

Note

- The page settings on the Size page and the print settings on the Printing Defaults page in the Options dialog box are closely related, but their settings are not always identical. If your printed drawing doesn't look right, make sure your page and print settings match.

button „AL(OVR Setting up your drawing;', 0,"Defaultoverview".) [Related Topics](#)

Choosing a page size

CorelDRAW provides an array of preset page sizes, including standard North American sizes (for example, letter and legal) and European sizes (for example, A4 and German Fanfold). You'll also find options that let you set up the page so that you can design and print booklets, greeting cards, and more. If CorelDRAW does not include a page size that meets your specific requirements you can define, name, and save a custom page size. For more information about custom pages, see "[Defining and saving a custom page size.](#)"

The rectangle in the middle of the Drawing Window always reflects the current size and orientation of the [Drawing Page](#).

To choose a preset page size using the Property Bar

1. Click a blank space in the [Drawing Window](#) to deselect any objects.
2. Choose a preset paper size from the [Paper Type/Size](#) list box on the Property Bar.

To choose a preset page size

1. Click Tools, Options.
2. In the list of categories, double-click Page, and click Size.
3. Enable the Normal Paper button.
4. Choose a preset paper size from the Paper list box.

Tip

- You can also open the Size page in the Options dialog box by double-clicking the outline or shadow that indicates the Drawing Page, or right-clicking the outline or shadow and clicking Page Setup.

button ,AL(^PRC Setting up the page;',0,"Defaultoverview".) [Related Topics](#)

Setting the resolution

You can adjust the screen, printer, and export resolution settings on the Size page in the Options dialog box. The Resolution list box lets you adjust the resolution setting according to the output device you're using. For example, if you're adjusting the screen resolution, set the resolution at 72 dots per inch (dpi). If you're printing to a laser printer, set the resolution to 150 dpi. If you are using higher resolution devices, set the resolution to 300 or higher dpi. When you are exporting an object, set the resolution to equal the resolution at which you'll be exporting the object.

When you change the resolution, CorelDRAW adjusts the Horizontal and Vertical rulers to reflect the resolution. The number of pixels equals the resolution multiplied by the page dimensions. For example, a five by five inch document at 72 dpi has 360 pixels.

For information about using pixels as the unit for a drawing, see "[Setting ruler units for Internet graphics.](#)"

To set the resolution

1. Click Tools, Options.
2. In the list of categories, double-click Page, and click Size.
3. Enable the Normal Paper button.
4. Choose a resolution from the Resolution list box.

If required, choose Other, and type values in the Horizontal Resolution and Vertical Resolution boxes.

Note

- A drop shadow is a bitmap that is associated with an object and is affected by resolution.

button ,AL('PRC Setting up the page;', 0, "Defaultoverview",) [Related Topics](#)

Defining and saving a custom page size

If CorelDRAW doesn't provide the page size you require, you can create your own page size using the Property Bar or the Size page in the Options dialog box. Custom page sizes are extremely useful when you're creating Web graphics, icons, or buttons because you don't have to remove any extraneous white space. For example, you can create a page as large as 150 by 150 feet or as small as 1 pixel by 1 pixel.

Custom pages are displayed in the Paper Type/Size list box on the Property Bar.

To define a custom page size using the Property Bar

1. Type values in the Paper Width and Height boxes on the Property Bar.
2. Press ENTER.

To define a custom page size using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, double-click Page, and click Size.
3. Enable the Normal Paper button.
4. Choose Custom from the Paper list box.
5. Type the horizontal and vertical page dimensions in the Width and Height boxes.
The Preview window displays the new dimensions.
6. If required, choose a different unit of measurement from the list box that appears beside the Width box.
The dimensions are automatically converted when you change units.

To save a custom page size

1. Follow steps 1 to 5 from the previous procedure.
2. Click the Save Custom Page button.
The Custom Page Type dialog box appears.
3. Type the name of the new page type in the Save Custom Page Type As box.

Note

- The rectangle in the middle of the Drawing Window always reflects the current size and orientation of the Drawing Page.

button ,AL(PRC Setting up the page;', 0,"Defaultoverview".) Related Topics

Removing a custom page size

The Delete Custom Page button on the Size page in the Options dialog box allows you to remove a page size that you created. You must choose a custom page size from the list box for the Delete Custom Page button to appear.

To delete a custom page size

1. Click Tools, Options.
2. In the list of categories, double-click Page, and click Size.
3. Enable the Normal Paper button.
4. Choose the custom page size from the Paper list box.
5. Click the Delete Custom Page button.
CorelDRAW asks you if you want to delete the custom page. Click Yes to confirm the deletion.

button ,AL(^ PRC Setting up the page;', 0,"Defaultoverview",) [Related Topics](#)

Setting the page orientation

You can change the size and orientation of the Drawing Page so that it matches the paper in the printer or other output device you are using. You can set the orientation manually or have CorelDRAW automatically match the page orientation to the current printer (or similar output device) settings.

If the paper size and orientation don't match the printer's current settings, a message appears when you attempt to print the drawing. This message prompts you to indicate whether you want CorelDRAW to match these settings automatically. You can click Yes or use the following procedures to get the page properties you need.

To set the page orientation using the Property Bar

1. Click a blank space in the Drawing Window to deselect any objects.
2. Do one of the following:
 - Click the Portrait button on the Property Bar.
 - Click the Landscape button on the Property Bar.

To set the page orientation using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, double-click Page, and click Size.
3. Enable the Normal Paper button.
4. Enable one of the following buttons:
 - Landscape, if you want the horizontal dimension of the page to be greater than the vertical dimension.
 - Portrait, if you want the vertical dimension of the page to be greater than the horizontal dimension.

To match the page size and orientation to the current printer settings

1. Follow all of the steps from the previous procedure.
2. Click the Set From Printer button.

Note

- If the values you type in the Width and the Height boxes are the same, the page orientation is set to Portrait automatically.

button ,AL(^PRC Setting up the page;',0,"Defaultoverview".) Related Topics

Setting the layout style

CorelDRAW offers layouts for single-page documents as well as standard publications like books, booklets, and pamphlets. Although the pages display sequentially on screen, they don't necessarily print in that order. Instead, CorelDRAW automatically arranges the pages so that they appear in the proper order when you bind the publication.

Regardless of the style you choose, you edit each page in upright orientation in the Drawing Window.

To set the layout style

1. Click Tools, Options.
2. In the list of categories, double-click Page, and click Layout.
3. Choose a layout style from the Layout list box.

Each layout style is accompanied by a short description and a graphical example in the Preview window.

button ,AL(^PRC Setting up the page;', 0,"Defaultoverview".) Related Topics

Viewing facing pages

The Facing Pages check box on the Layout page in the Options dialog box lets you display two consecutive pages on the screen at the same time. Using this option, you can add an interesting dimension to your work by creating objects that span two pages. (For information about adding pages to a document, see "[Working with multipage documents.](#)") If you want, you can choose a setting from the Start On list box to specify whether you want CorelDRAW to start the document on a right- or left-facing page.

In some cases you'll find that you can't use the Facing Pages option. For example, you can't view facing pages if your drawing uses a Tent Card or Top-Fold Card layout style. The Left Side option is only available for the Full Page and Book layout styles.

To view facing pages

1. Click Tools, Options.
2. In the list of categories, double-click Page, and click Layout.
3. Enable the Normal Paper button.
4. Enable the Facing Pages check box.

To set the starting side of a multiple page document

1. Follow steps 1 to 3 from the previous procedure.
2. Choose one of the settings from the Start On list box:
 - Left Side, to start the document on a left-facing page
 - Right Side, to start the document on a right-facing page

button ,AL("PRC Setting up the page",0,"Defaultoverview",) [Related Topics](#)

Adding a page frame

You can quickly add a printable and exportable background frame that covers the entire Drawing Page. The frame is sized to fit the page and appears behind all other objects in the drawing. Page frames assume the default fill and outline, but you can change these attributes just as you would with any other object you create using CorelDRAW. For example, instead of a fill, you can place a bitmap inside the frame using the PowerClip command. For more information about PowerClip, see "Working with PowerClip."

To add a background frame

1. Click Layout, Page Setup.
2. Enable the Normal Paper button.
3. Click the Add Page Frame button.

Tip

- You can also create a background frame by double-clicking the Rectangle tool on the toolbox.

button ,AL(\ PRC Setting up the page;', 0,"Defaultoverview",) Related Topics

Adding a page background

The Background page in the Options dialog box allows you to color the background of the Drawing Page with a solid color or a bitmap. You can print and export backgrounds with your drawing or use the background for display purposes by enabling or disabling the Print And Export Background check box, respectively. When you use a bitmap to create a background, specify the dimensions of the bitmap, and link the graphic to or embed it in your document.

When you link a graphic to your document, any changes you make to the source graphic are automatically reflected in your document while embedded objects remain the same. Keep in mind that you must include the linked graphics if you send the file to someone.

To color a page background using a solid color

1. Click Tools, Options.
2. In the list of categories, double-click Page, and click Background.
3. Enable the Solid button.
4. Choose the color you want from the list box.

If you don't see an appropriate color, click the Other button. This opens the Select Color dialog box, which allows you to create a custom color or to choose a color from any of the color models provided with CorelDRAW.

To color a page background using a bitmap

1. Click Tools, Options.
2. In the list of categories, double-click Page, and click Background.
3. Enable the Bitmap button.
4. Click the Browse button.
5. Choose the file format of the bitmap you want to import from the Files Of Type box.
6. Choose the drive and folder where the file is stored from the Look In list box.
7. Double-click the folder and the filename.

To link or embed the bitmap background

1. Follow all of the steps from the previous procedure.
2. Enable any of the following buttons:
 - Linked, to link the bitmap externally
 - Embedded, to add the bitmap directly into your document

To alter the size of the bitmap background

1. Follow all of the steps from the "To color a page background using a bitmap" procedure.
2. Enable the Custom Size button.
3. Do one of the following:
 - Enable the Maintain Aspect Ratio check box to maintain the horizontal and vertical proportions of the bitmap.
 - Disable the Maintain Aspect Ratio check box to specify nonproportional height and width values.
4. Type values in the H (horizontal) and V (vertical) box to specify the background's width.

To make the background printable and exportable

1. Follow all of the steps from the "To color a page background using a bitmap" procedure.
2. Enable the Print And Export Background check box.

Tip

- You can set the size of a bitmap to its default size by enabling the Default Size button.

button ,AL(^ PRC Setting up the page;', 0,"Defaultoverview",) [Related Topics](#)

Removing a page background

You can quickly remove a page background by enabling the No Background button on the Background page in the Options dialog box. When you enable this button, the background disappears and the Drawing Page returns to its original state. Removing the background does not affect the rest of your drawing.

1. Click Tools, Options.
2. In the list of categories, double-click Page, and click Background.
3. Enable the No Background button.

button ,AL(PRC Setting up the page;', 0,"Defaultoverview".) Related Topics

Hiding and displaying the page border

The page border — the rectangle with the drop shadow that appears in the Drawing Window indicates the dimensions and orientation of the Drawing Page. Although it is displayed by default, you can hide the page border while you work. However, it's a good idea to display the frame again before printing to ensure that your drawing fits on the page.

To hide or display the page border

1. Click Tools, Options.
2. In the list of categories, double-click Page.
3. Do one of the following:
 - Disable the Show Page Border check box to hide the page border.
 - Enable the Show Page Border check box to show the page border.

Note

- The effect of hiding or displaying the page border is shown in the Drawing Window only.

button ,AL(^PRC Setting up the page;', 0,"Defaultoverview".) Related Topics

Creating labels

The list of labels on the Label page in the Options dialog box provides access to more than 800 predesigned label formats from almost 40 label manufacturers. The list uses a file and folder setup (like Windows Explorer) and the label formats are arranged alphabetically by manufacturer. Use the Preview window to see the dimensions of the labels, as well as how they fit on a printed page.

To use a preset label style

1. Click Tools, Options.
2. Double-click Page, and click Label in the list of categories.
3. Enable the Labels button.
4. Double-click the manufacturer name from the list.
5. Choose the label style you want from the list.

button ,AL(^ PRC Setting up the page;', 0,"Defaultoverview",) [Related Topics](#)

Adding and deleting custom label styles

If CorelDRAW does not provide a label style that meets your specific requirements, you can modify an existing style or create and save your own original style. You can also remove any label style from the list.

To add a custom label style

1. Click Tools, Options.
2. In the list of categories, double-click Page, and click Label.
3. Enable the Labels button.
4. Double-click the manufacturer name, and choose the label style closest to the one you want in the list.
5. Click the Customize Label button.
6. Adjust the label size, margins, gutters, and the number of labels that appear on each sheet by typing values in the boxes provided.
7. Click the Add button.
8. Type a name for the new label style in the Save As box.

To delete a custom label style

1. Follow steps 1 to 3 from the previous procedure.
2. Click the Customize Label button.
3. Choose the style you want to delete from the Label Style list box.
4. Click the Delete button.
CorelDRAW asks you if you want to delete the label. Click Yes to confirm the deletion.

button ,AL(^ PRC Setting up the page;',0,"Defaultoverview",) Related Topics

Working with multipage documents

Working with multipage documents

In CorelDRAW, you can create multipage documents and navigate through them by using menu commands and buttons in the Drawing Window or by using the Navigator.

You can add, rename, and delete pages using the Insert Page, Rename Page, and Delete Page commands accessible from the Layout menu.

To add, rename, delete, and move through pages, you can also use the Navigator, the multi-purpose document management tool. You can quickly add blank and delete pages without interrupting your work. Page scroll arrows and page tabs, located on the Navigator, let you move through pages of your multipage documents.

button ,AL(OVR Setting up your drawing;', 0,"Defaultoverview",) Related Topics

Working with multipage documents using menu commands

You can add, rename, and delete pages, as well as move between pages using commands in the Layout menu. If you have a document with three or more pages, you can delete a range of pages.

To add pages

1. Click Layout, Insert Page.
2. Type the number of pages you want to add in the Insert Pages box.
3. Click Before or After to specify where you want to add the page relative to the active page (the page that's currently visible).
4. In multipage documents, type a new page number in the Page box to change the relative page.

To rename a page

1. Click Layout, Rename Page.
2. Type the name of the page in the Page Name box.

To delete a page

1. Click Layout, Delete Page.
2. Type the number of the page you want to delete in the Delete Page box.

To delete a range of pages

1. Click Layout, Delete Page.
2. Type the number of the first page in the Delete Page box.
3. Enable the Through To Page check box.
4. Type the number of the last page in the box beside the Through To Page check box.

To go to a specific page

1. Click Layout, Go To Page.
2. Type a number in the Go To Page box.

button ,AL(^PRC Working with multipage documents;',0,"Defaultoverview".) [Related Topics](#)

Working with multipage documents using the Navigator

The Navigator allows you to add and delete pages and helps you move through multipage documents quickly without interrupting your work.

The Navigator appears in the bottom left-corner of the Drawing Window. It shows the total number of pages in your drawing and the number of the page that's currently displayed.

Using the Navigator, you can do the following:

To ...	Do this ...
Add a page	Right-click a page tab, and click Insert Page Before or Insert Page After.
Add a page to the beginning	Move to the first page of the document, and click <u>Add Beginning Page</u> .
Add a page to the end	Move to the last page of the document, and click <u>Add Ending Page</u> .
Rename a page	Right-click a page tab, and click Rename Page. Type the name in the Page Name box.
Delete a page	Right-click a page tab, and click Delete Page.
Go to the first page	Click <u>First Page</u> .
Go to the last page	Click <u>Last Page</u> .
Go forward one page	Click <u>Forward One</u> .
Go back one page	Click <u>Back One</u> .
Go to a page	Click <u>Page Number</u> .

button ,AL(^PRC Working with multipage documents;', 0,"Defaultoverview".) Related Topics

Resizing the Navigator

If the Navigator is not displaying enough information, you can easily increase its size by dragging the right border.

To resize the Navigator

1. Move the mouse pointer to the right border of the Navigator.
2. Drag the border until the Navigator is the right size.
3. Release the mouse button.

button ,AL(^PRC Working with multipage documents;', 0, "Defaultoverview",) Related Topics

Working with styles and templates

Working with styles and templates

Every CorelDRAW drawing you create is based on a template, which is a pattern, or mold, for the text, graphics, and formatting in a document. Templates are based on sets of styles that govern the appearance of specific types of objects, including shapes, lines, and text. When you apply a style to an object, the object assumes the appearance dictated by the style. By building a drawing around a template, you can control the attributes of every object in it.

With CorelDRAW, you can start a drawing using the default template, a preset template for a specific type of drawing, or a template that you create. You can also customize these templates so that they contain the styles you want. If used effectively, templates can help form the foundation for all of your drawings.

button ,AL(^OVR Working with styles and templates;', 0,"Defaultoverview",) [More Detailed Information](#)

button ,AL(^OVR Setting up your drawing;', 0,"Defaultoverview",) [Related Topics](#)

Working with styles

Working with styles

The ability to create and store instructions that determine the appearance of text has long been a feature of word processing and desktop-publishing programs. Called "styles" or "tags," these instructions reduce layout time and make it easier to create documents with a consistent look.

CorelDRAW brings the benefit of styles to graphics creation. These styles can control the appearance of graphic objects and text. A graphic style can include fill and outline attributes, transformations, and certain special effects. A text style can include these graphic style attributes as well as text-specific attributes such as font, spacing, alignment, and so on.

You can use the styles provided with the ready-made templates or create your own custom styles. Any styles you create are saved with the current drawing. To use a style for other documents, you can save the style, then retrieve it in another document. You can also copy a style to a template for use in other documents. For added convenience, changes to a style are automatically applied to all objects that use that style.

The styles you create can be applied to any object and added to a collection of styles to form a custom template. By saving different sets and combinations of styles, you can have templates for use with specific types of design projects. As with other features in CorelDRAW, you control how styles and templates work for you.

Note

- When you click Layout, Graphic And Text Styles to open the Graphic And Text Styles Docker, you'll notice a tab labeled Colors. This tab displays a page of controls that let you create and save styles relating to color, just as you save collections of attributes as styles relating to objects. For more information about creating color styles, see ["Working with color styles."](#)

button ,AL(OVR Working with styles and templates;', 0,"Defaultoverview",) [Related Topics](#)

Creating a style based on an object

A style is a set of attributes that you can use to control the appearance of a specific object or type of object. You create a style based on an object that has the attributes you want. For example, you can define a style from an object that has a red outline and blue fill. Then, if you apply the new style to another object, the object takes on a red outline and a blue fill.

You can define styles for graphics (like shapes, curves, and lines), Artistic text, and Paragraph text.

To create a style based on an object

1. Right-click the object using the Pick tool.
2. Click Styles, Save Style Properties.
3. Type a name for the style (up to 31 characters including spaces) in the Name box.
Leave the name of the style unchanged to overwrite the existing style.
4. Enable and disable the style attributes as desired.

When you click OK, CorelDRAW adds the style to the current template and to the list of styles in the Graphic And Text Styles Docker.

Tip

- You can rename a style using the Graphic And Text Styles Docker. Click Layout, Graphic Text And Styles, then click the Graphic And Text tab. Right-click the style, click Rename, type the new style name, and press ENTER.



button ,ALC\PRC Working with styles;',0,"Defaultoverview",) Related Topics

Creating a style using the Graphic And Text Styles Docker

A style is a set of attributes that you can use to control the appearance of a specific object or type of object. The Graphic And Text Styles Docker allows you to create a new style based on the default style. Then, you select an object that has the attributes you want and copy them to the new style.

You can define styles for graphics (like shapes, curves, and lines), Artistic text, and Paragraph text.

To create a style using the Graphic And Text Styles Docker

1. Click a blank space in the Drawing Window to deselect any objects.
2. Click Layout, Graphic And Text Styles.
3. Click the Graphic And Text tab.
4. Click , New.
5. Click Graphic Style, Artistic Text Style, or Paragraph Text Style to indicate which type of style you're creating.
A new style appears list in the Graphic And Text Styles Docker.
6. Choose the new style from list in the Graphic And Text Styles Docker.
7. Click , Copy Properties From.
8. Click the object or text from which you want to copy the style attributes.

To rename a style

1. Follow steps 2 and 3 from the previous procedure.
2. Right-click the style, and click Rename.
3. Type the new name, and press ENTER.

button ,ALC PRC Working with styles;',0,"Defaultoverview",) Related Topics


Applying a style

CorelDRAW provides two ways to apply styles: the right mouse button menu and the Graphic And Text page in the Graphic And Text Styles Docker. When you apply a style to an object, the object takes on only those attributes governed by the style. For example, if you apply a style that controls outline attributes, the object's outline changes while its other attributes stay the same.


To apply a style to an object using the mouse

1. Right-click the object with the Pick tool.
A pop-up menu appears.
2. Click Styles, Apply to display a list of applicable styles.
3. Click the name of the style you want.

To apply a style to an object using the Graphic And Text Styles Docker

1. Using the Pick tool, select the object to which you want to apply a style.
2. Click Layout, Graphic And Text Styles.
3. Click the Graphic And Text tab.
4. Choose a style from the list in the Graphic And Text Styles Docker.
5. Click , Apply Style.

To apply styles from another template

1. Follow steps 1 to 3 from the previous procedure.
2. Click , Template, Load.
3. Click the name of the template you want.
4. Click Open.
5. Follow steps 4 and 5 from the previous procedure.

button ,AL(\PRC Working with styles;',0,"Defaultoverview",) Related Topics


Editing a style

CorelDRAW provides two methods for editing the attributes of a style. The first method involves editing an object or text that uses the style and then resaving the style. The second method involves using the Properties command in the Graphic And Text Styles Docker to make specific adjustments to the style's attributes.

To edit a style based on changes to an object

1. Make the desired changes to the object.
2. Right-click the object.
3. Click Styles, Save Style Properties.
4. Ensure that the style attributes you want are enabled.

To edit a style by adjusting specific properties

1. Click Layout, Graphic And Text Styles.
2. Click the Graphic And Text tab.
3. Choose the style from the list in the Graphic And Text Styles Docker.
4. Click , Properties.
5. Adjust the General, Fill, Outline, and Text attributes using the tools on the Styles page.

Note

- Changing the name of a style creates a new style.

Tips

- The controls on the Styles page in the Options dialog box are the same as those on the Fill and Outline pages in the Object Properties dialog box. For more information about using these controls, see "[Filling and outlining objects.](#)"
- The controls on the Text page in the Styles Properties dialog box are the same as those on the Text page in the Object Properties dialog box. For more information about using these controls, see "[Working with text.](#)"

button ,AL(\PRC Working with styles;',0,"Defaultoverview",) [Related Topics](#)

Restoring an object's style

The Revert To Style command allows you to undo changes made to an object's attributes after applying a style. Attributes governed by the style (for example, the fill and outline) are changed to match the style's attributes. Attributes not defined in the style remain unchanged. For example, if you create an object with no fill (default style) and you apply a fountain fill, choosing Revert To Style removes the fill, leaving no fill.

To restore an object's previous style


1. Right-click the object using the Pick tool.
2. Click Styles, Revert To Style.

button ,AL(^PRC Working with styles;',0,"Defaultoverview",) Related Topics


Finding objects that use a selected style

The Find command (found in the Graphic And Text Styles Docker) allows you to locate any object that uses a particular style. For example, you can use this command to find all objects that use the Default Graphic style. You can find these objects in the active drawing only.

To find objects that use a specific style

1. Click Layout, Graphic And Text Styles.
2. Click the Graphic And Text tab.
3. Click the style assigned to the objects you want to find.
4. Click , Find.

A selection box appears around the first object with the specified style.

5. Click , Find Next to find the next object that uses the style.

button ,AL(PRC Working with styles;', 0,"Defaultoverview",) [Related Topics](#)

Assigning a shortcut key to a style


If you frequently apply a particular style to objects in your drawing, you may find it useful to assign a key combination to that style. Then, you can press the shortcut key—the assigned key combination when you want to apply the style. The shortcut can use up to four different keystrokes. For example, you could assign the key combination CTRL + ALT + SHIFT + 1 by holding down CTRL + ALT, then pressing SHIFT + 1 in succession.

You may want to assign a shortcut key that already exists in CorelDRAW. You can only assign a shortcut key once. The Delete Conflicting Shortcut check box lets you make the shortcut available by deleting it. By enabling the Delete Conflicting Shortcut and the Navigate To Conflict On Assign check boxes, you delete the existing shortcut key, and assign the shortcut to the style; CorelDRAW then selects the style to which the shortcut was originally mapped so that you can assign a new shortcut key to it.

Keep in mind that if a shortcut is mapped to a style, it appears in the Current Shortcut Keys box.

You can also use the Customize dialog box to assign a shortcut key. For more information, see "[Assigning keyboard shortcuts.](#)"

To assign a shortcut key to a style

1. Click Layout, Graphic And Text Styles.
2. Click the Graphic And Text tab.
3. Choose the style to which you want to assign a shortcut key.
4. Click , Edit Hot Key.
5. Click the Press New Shortcut Key box.

For your reference, the Shortcut Keys box contains a list of shortcut keys currently assigned to that style.

6. Press the combination you want to assign to the style, and click the Assign button.

To delete existing shortcut keys

1. Follow steps 1 to 5 from the previous procedure.
2. Enable the Delete Conflicting Shortcut check box.
3. Enable the Navigate To Conflict On Assign check box to select the style or command to which the shortcut was originally mapped.
4. Click the Assign button.


button ,AL(^PRC Working with styles;^,0,"Defaultoverview",) [Related Topics](#)

Deleting a style

You can remove styles from any template. When you delete a style, objects that use the removed style revert to a default style based on the object type. An object's appearance does not change when it reverts to the default style.

You can't delete any of the following three default styles: Default Paragraph Text, Default Artistic Text, and Default Graphic.

To delete a style


1. Click Layout, Graphic And Text Styles.
2. Click the Graphic And Text tab.
3. Choose the style you want to delete.
4. Click , Delete or press DELETE.

[button ,AL\(^ PRC Working with styles;', 0,"Defaultoverview",\) Related Topics](#)

Customizing the display of the Graphic And Text Styles Docker

You can determine what types of styles—graphic, Artistic text, or Paragraph text—are displayed in the Graphic And Text Styles Docker. You can also customize the Graphic And Text Styles Docker to automatically display the styles you can apply to an object when you select it. For example, when you select Artistic text, only Artistic text styles appear in the Graphic And Text Styles Docker.

To specify what styles are displayed in the Graphic And Text Styles Docker

1. Click Layout, Graphic And Text Styles.
2. Click the Graphic And Text tab.
3. Click , Show.
4. Enable any of the following options:
 - Graphic Styles, to display Graphic styles only
 - Artistic Text Styles, to display Artistic text styles only
 - Paragraph Text Styles, to display Paragraph text styles onlyA check mark appears beside enabled options.

To display only the styles you can apply to a selected object automatically

1. Follow steps 1 to 3 from the previous procedure.
2. Enable the Auto-View option.

button „AL(“PRC Working with styles;”,0,“Defaultoverview”,) [Related Topics](#)

Working with templates

Working with templates

A template is a collection of styles that work together to govern the overall appearance of a drawing or document. The styles in CorelDRAW come in three formats: Graphic styles, Artistic text styles, and Paragraph text styles. These styles help control the appearance of specific objects or types of objects like lines, curves, shapes, and text.

CorelDRAW comes with a default template (called CORELDRW.CDT) that has one style each for graphics and Artistic text and seven for Paragraph text. When you start CorelDRAW, a blank drawing is created based on the CORELDRW.CDT template.

In addition to the default template, CorelDRAW provides a wide variety of preset templates that can help you speed up the process of creating drawings. Each of these can be used as is, or modified to suit your exact needs. For example, if you like a template but want to make it more versatile, you can add styles that you've created or that you've taken from another template.

If none of the preset templates meets your needs, you can create your own template based on your own styles or styles taken from other templates. You can also create a template from any drawing you create in CorelDRAW.

Templates can be applied at any time during a CorelDRAW session. For example, you can use the New From Template command (in the File menu) to open the Template wizard, which will help you find the template you want. If you've already created a drawing, you can apply a template to it using the Load command (in the Graphic And Text Styles Docker).

CorelDRAW provides a full set of preset templates on its Template CD-ROM (labeled Disc 1). If you want, you can add folders to the Template folder to store your custom templates. You can also add templates to the list accessed by the Template wizard.


button ,ALC(OVR Working with styles and templates;', 0,"Defaultoverview",) Related Topics

Creating a template

A template is a file that consists of a collection of graphic, Paragraph text, and Artistic text styles. You can use styles you create or styles from another template to determine what styles are stored in your CorelDRAW template (.CDT) file. (For more information about styles, see "[Working with styles.](#)")

To save a template, you can use the Graphic And Text Styles Docker or the Save Drawing dialog box. If you have objects on the Drawing Page, you can save these objects, along with the styles, so that when you load the template, you can add these objects to your page. Additionally, if you altered the page layout, you can save the page settings, along with the styles. (For more information about loading templates, see "[Loading a template.](#)") When you use the Save Drawing dialog box, CorelDRAW automatically saves objects on the Drawing Page with the template.

To save a template using the Graphic And Text Styles Docker

1. Click Layout, Graphic And Text Styles.
2. Click the Graphic And Text tab.
3. Do any of the following:
 - Create text and graphics, and use them to create the styles you want.
 - Use the Clipboard to add objects with the styles you want to save in your new template.
 - Load an existing template with the styles you want, and apply them to objects on the page.
4. Click , Template, Save As.
5. Type a name in the File Name box to save the template in the current drive and folder.
6. Do one of the following:
 - Enable the With Contents check box to include page settings and objects on the active page.
 - Disable the With Contents check box to save only the styles.
7. Click the Save button.

To save a template using the Save Drawing dialog box

1. Click File, Save As.
2. Choose the CorelDRAW templates folder from the Save In box.
3. Type a name in the File Name box.
4. Choose CorelDRAW Template (CDT) from the Save As Type list box.
5. Click the Save button.

Note

- You must create styles before saving a template.

button ,AL(^PRC Working with templates;', 0,"Defaultoverview",) [Related Topics](#)

Loading a template

Each new drawing you start using the New command uses the default CORELDRW.CDT template. If you don't want to start with this template, you can use the New From Template command or the Open command (in the File menu). The New From Template command opens the Template wizard, which will help you find the CorelDRAW or the PaperDirect template you want. For more information about accessing custom templates and templates from previous versions of CorelDRAW using the Template wizard, see "[Adding templates to the Template wizard.](#)"

You can also use the Template wizard or the Open Drawing dialog box to load a template that contains objects.

To start a drawing using a template from the Template wizard

1. If you plan to use a template from the Templates CD-ROM (labeled Disc 1), insert the CD-ROM in your computer's CD-ROM drive.
2. Click File, New From Template.
3. Follow the instructions in the Template wizard to find the template you want.

To load a template using the Open Drawing dialog box

1. Do one of the following:
 - Click File, Open.
 - Click the [Open button](#).
2. Choose the drive where the file is located from the Look In List box.
3. Choose CorelDRAW Template (CDT) from the Files Of Type list box.
4. Double-click the filename of the template.
The Open Template dialog box appears.
5. Do one of the following:
 - Enable the With Contents check box to include page settings and objects that were saved along with the styles.
 - Disable the With Contents check box to load the styles only.

Note

- You can also edit a template by clicking File, Open. When you select the template you want, click Open. Enable the Open For Editing button.


button ,AL(^PRC Working with templates;', 0,"Defaultoverview"), [Related Topics](#)

Assigning a new template to the drawing

When you've already started a drawing and want to change templates, use the Load command (found in the Graphic And Text Styles Docker) to load a new template.

If objects in your drawing use styles with the same names as those in the new template, CorelDRAW prompts you to indicate whether you want to apply the new styles to those objects.

To assign a new style template using the Graphic And Text Styles Docker

1. Click Layout, Graphic And Text Styles.
2. Click , Template, Load.
3. Click the template you want to load.
4. Click the Open button.

Note

- The Load command does not add saved objects to your page or change the page settings. For more information about loading templates that contain objects and page settings, see "[Loading a template.](#)"

button ,AL(^PRC Working with templates;',0,"Defaultoverview".) [Related Topics](#)

Adding templates to the Template wizard

By default, the Template wizard provides access to the templates in the Templates CD-ROM (if you insert the CD-ROM in your computer's CD-ROM drive). If you have custom templates or templates from previous versions of CorelDRAW, however, you can still make them accessible from the Template wizard. To do this, you need to run the TempWiz script, accessible from the Script And Preset Manager. This script provides easy-to-follow instructions to guide you through the process of adding templates to the list accessible using the Template wizard.

To add templates to the list accessible from the Template wizard

1. Click Tools, Scripts, Script And Preset Manager.
2. Double-click the Scripts folder.
3. Double-click the TempWiz icon.
4. Follow the instructions provided to select the templates you want to add.

Tip

- You can also rename and remove templates by using the Template wizard.

button ,AL(^PRC Working with templates;',0,"Defaultoverview",) [Related Topics](#)

Using the grid, rulers, and guidelines

Using the grid, rulers, and guidelines

The grid, ruler, and guideline features are designed to help you draw and arrange objects with precision. The grid is an adjustable tool that is superimposed on your drawing to help you draw and align objects precisely. The rulers are also adjustable and help give you a sense of location and size within the Drawing Window. Guidelines are lines that you can add to the Drawing Window to help you align objects. By default, guidelines do not appear when you print your work; you can set them to print using the controls in the Object Manager.

Like the majority of the tools and features in CorelDRAW, you decide how you want to use the grid, rulers, and guidelines. In each case, you can set the properties that control how the tool operates within the drawing. As a result, you may find it helpful to make sure that the grid, rulers, and guidelines are set up the way you want before you start adding objects to a drawing. Although you can change their settings at any time, you'll probably find that you get more work done if you set up the grid, rulers, and guidelines first.

button ,AL(^OVR Using the grid rulers and guidelines;',0,"Defaultoverview".) [More Detailed Information](#)

button ,AL(^OVR Setting up your drawing;',0,"Defaultoverview".) [Related Topics](#)

Using the grid and rulers

Using the grid and rulers

The movable on-screen rulers provide a visual reference that can help you determine the size and position of any object in your drawing. The rulers are particularly effective when you use them to help you position objects by dragging them with the mouse. As you move the mouse pointer around the Drawing Window, the rulers help you find your current position relative to their origin (the position where the rulers' 0 points intersect). In fact, the Status Bar displays the mouse pointer's position by default. You can have the rulers display the unit of measurement that best suits your diagram.

The grid system works with the rulers to help you align and position objects accurately. CorelDRAW displays the grid as a series of intersecting dotted lines spaced according to the settings on the Grid And Guidelines page in the Options dialog box. By displaying the grid, you provide an easy and accurate way to position objects relative to one another and to the Drawing Page. In addition, you can use the Snap To Grid feature to ensure that objects automatically line up with the grid as you move them.

Setting a drawing scale

You can increase the effectiveness of the rulers and grid by establishing a drawing scale that relates all distances in the drawing to distances in the real world. For example, if you're creating a technical drawing in which you want to show large objects on a small page, you can adjust the drawing scale accordingly. Use the Drawing Scale dialog box (accessed through the Rulers page in the Options dialog box) to set the scale for the current drawing.

button ,AL(^OVR Using the grid rulers and guidelines;',0,"Defaultoverview",) Related Topics

Setting ruler parameters

The rulers are useful for determining the size and position of objects. Before using the rulers, however, you should determine the position of the ruler origin — the place where the rulers' 0 points intersect. By putting the ruler origin exactly where you want it (for example, the bottom left corner of the [Drawing Page](#)), you ensure that the ruler coordinates emanate from the exact location you want.

In addition to positioning the ruler origin, you can move the rulers within the Drawing Window so that you can use them most effectively. For example, you might want to move the rulers right over your drawing so that you can create or move an object with precision.

Moving the rulers has no effect on their origin, only on where the rulers are displayed in the Drawing Window.

To set the ruler origin using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, click Document, Rulers.
3. Type values in the Horizontal Origin and Vertical Origin boxes to set the location of the origin.

The values you specify represent the position of the ruler origin relative to the bottom-left corner of the Drawing Page. For example, if you set 1.0 as the horizontal coordinate and 5.0 as the vertical coordinate, CorelDRAW places the ruler origin 1 inch to the right and 5 inches up from the bottom-left corner of the Drawing Page.

To set the ruler origin using the mouse

1. Drag the ruler intersection point onto the [Drawing Window](#).
2. Release the mouse button when the ruler crosshairs occupy the origin point you want.

To reposition the rulers

- Do one of the following:
 - Hold down SHIFT, and drag the ruler to a new position.
 - Hold down SHIFT, and drag the ruler intersection point to move both rulers simultaneously.

To return a ruler to its previous position

- Hold down SHIFT, and double-click the ruler.

Tip

- You can also open the Rulers page in the Options dialog box by double-clicking either of the rulers in the Drawing Window.

button ,AL(^ PRC Using the grid and rulers;', 0,"Defaultoverview",) [Related Topics](#)

Setting ruler units

You have complete control over the units of measurement displayed on the Horizontal and Vertical rulers. CorelDRAW provides an array of units, ranging from small units like points, millimeters, and inches to larger units like meters, kilometers, and miles. Use the unit setting that best suits the type and size of drawing you want to create.

In addition to setting the units used for the Horizontal ruler, the Horizontal box also sets the units used for all controls that indicate units of measurement. These controls are found in dialog boxes, Roll-Ups, and the Property Bar.

When you change the ruler units, you should also specify a new grid frequency. For more information about setting the grid frequency, see "[Setting grid parameters.](#)"

To change the units of measurement on the rulers using the Property Bar

1. Using the **Pick tool**, click a blank space in the **Drawing Window** to deselect all objects.
2. Choose a unit of measurement for the Horizontal and Vertical rulers from the Drawing Units list box on the Property Bar.

To change the units of measurement on the rulers using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, click Document, Rulers.
3. Do one of the following:
 - Enable the Same Units For Horizontal And Vertical Rulers check box.
 - Disable the Same Units For Horizontal And Vertical Rulers check box, and choose a unit of measurement for the vertical ruler from the Vertical list box.

Tip

- Enable the Show Fractions check box if you want the rulers to display measurements in fractions instead of decimals.

button ,AL(\PRC Using the grid and rulers;', 0,"Defaultoverview",) [Related Topics](#)

Setting ruler precision marks

Using the Tick Divisions list box on the Rulers page in the Options dialog box, you can choose how many precision marks appear between each full unit mark or "tick" on the Horizontal and Vertical rulers.

To set the number of tick division marks

1. Click Tools, Options.
2. In the list of categories, Document, Rulers.
3. Choose the option you want from the Tick Divisions list box.

button ,ALC PRC Using the grid and rulers;', 0,"Defaultoverview",) [Related Topics](#)

Setting ruler units for Internet graphics

If you're creating a graphic for Internet use, you'll find it most useful to use pixels as your ruler unit. By using pixels and setting a horizontal and vertical resolution for your graphic, you ensure that it looks the same no matter what application you use to display it.

When you select pixels as your ruler units, pixels becomes the default unit for your drawing. You can then size the page to ensure that the Drawing Page is the size you want for your graphic.

For more information about setting up the Drawing Page, see "Setting up the page."

To have the rulers display measurements in pixels

1. Click Tools, Options.
2. In the list of categories, click Document, Rulers.
3. Choose Pixels from the Horizontal list box.
4. Click the Resolution button.
5. Enable the Same Units For Horizontal And Vertical Rulers check box.
6. Type a value in the Horizontal Resolution box.
7. Do one of the following:
 - Enable the Identical Values check box to make the horizontal and vertical resolutions the same.
 - Disable the Identical Values check box, and type a value in the Vertical Resolution box.

button ,AL(^ PRC Using the grid and rulers;', 0,"Defaultoverview",) Related Topics

Setting the drawing scale

Use the controls in the Drawing Scale dialog box to set the scale for your drawing. In CorelDRAW, the scale represents a ratio between the drawing (page distance) and the real world (world distance). For example, if you choose a drawing scale of 1:10, 1 unit on the ruler corresponds to 10 units of "real" distance. Setting a drawing scale is particularly useful if you're creating a technical or architectural drawing in which you need to draw a large item on a relatively small page.

You can choose from a variety of preset scales or create a custom scale that suits your exact needs.

To choose a preset drawing scale

1. Click Tools, Options.
2. In the list of categories, click Document, Rulers.
3. Click the Edit Scale button.
4. Choose a drawing scale from the Typical Scales list box.

To set a custom drawing scale

1. Follow steps 1 to 3 from the previous procedure.
2. Choose Custom from the Typical Scales list box.
3. Type a value in the Page Distance box to set the part of the scale represented in the drawing.
4. Choose a unit for the page distance from the list box provided.
5. Type a value in the World Distance box to set the actual distance you want represented by each unit of page distance.

Tip

- If you want to change the World Distance units, change the Horizontal ruler units. If the drawing scale is set to anything other than 1:1, the Vertical ruler units will always be the same as the Horizontal ruler units. For more information about changing ruler units, see "[Setting ruler units.](#)"

button ,ALC PRC Using the grid and rulers;', 0,"Defaultoverview",) [Related Topics](#)

Setting grid parameters

The Grid And Guidelines page in the Option dialog box provides controls for setting the spacing between grid dots. To this end, CorelDRAW provides two options: frequency and spacing. If you enable Frequency, you'll set the distance between grid dots according to how many grid dots you want per horizontal and vertical unit. If you enable Spacing, you'll set this distance by typing the exact distance you want between each dot. The grid acts the same way no matter which option you choose; the options are provided for your convenience.

By default, CorelDRAW displays the grid as dots. You can also display the grid as lines so that it looks like grid paper. The points where horizontal and vertical lines intersect represent grid dots; therefore, the frequency or spacing settings you specify also apply to grid lines.

To set the distance between grid dots

1. Click Tools, Options.
2. In the list of categories, click Document, Grid And Guidelines.
3. Click one of the following buttons:
 - Frequency, to set the grid spacing as a number of dots per inch
 - Spacing, to specify the distance you want between each grid dot
4. Type values in the Horizontal and Vertical boxes.

To display the grid as lines

1. Follow steps 1 to 3 in the previous procedure.
2. Click the Show Grid As Lines button.

Tip

- Set high Frequency values or low Spacing values for added precision.

button ,AL(^ PRC Using the grid and rulers;', 0,"Defaultoverview",) [Related Topics](#)

Using Snap To Grid

The Snap To Grid feature can help you align objects precisely. When you enable Snap To Grid, objects you move or draw automatically snap to the grid so that they line up vertically and horizontally with the nearest grid marker.

To have objects snap to the grid using the Property Bar

1. Using the Pick tool, click a blank space in the Drawing Window to deselect all objects.
2. Click the Snap to Grid button on the Property Bar.

To have objects snap to the grid using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, click Document, Grid And Guidelines.
3. Enable the Snap To Grid check box.

Tip

- You can also have objects snap to the grid by clicking Layout and enabling the Snap To Grid command.

button ,AL(PRC Using the grid and rulers;', 0,"Defaultoverview",) [Related Topics](#)

Displaying the rulers and the grid

As with most of the powerful features in CorelDRAW, you can choose when and how you want to use the rulers and the grid. If your screen space is limited, for example, you might choose to hide the rulers and display them only when you need them. Or, if you want to view your drawing so that it looks more like it will when you print it, you might want to hide the grid and display it later. Whether you hide or display them, the rulers and grid will maintain their settings to help you draw with accuracy and consistency.

To display or hide the rulers using the Rulers command

- Click View, Rulers.

If no check mark appears next to the command name, the rulers are hidden. If a check mark is there, the rulers are displayed.

To display or hide the grid using the Grid command

- Click View, Grid.

If no check mark appears next to the command name, the grid is hidden. If a check mark is there, the grid displayed.

To display or hide the rulers using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, click Document, Rulers.
3. Do one of the following:
 - Enable the Show Rulers check box to display the rulers.
 - Disable the Show Rulers check box to hide the rulers.

To display or hide the grid using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, click Document, Grid And Guidelines.
3. Do one of the following:
 - Enable the Show Grid check box to display the grid.
 - Disable the Show Grid check box to hide the grid.

button ,AL(^PRC Using the grid and rulers;', 0,"Defaultoverview",) [Related Topics](#)

Working with guidelines

Using guidelines

Guidelines are lines that you can place anywhere in the Drawing Window to help you align and position objects. You can create any number of Horizontal, Vertical, and Slanted guidelines and have CorelDRAW save them with your drawing. You can also enable snapping to guidelines so that objects automatically align with the guidelines when moved or drawn nearby.

Guidelines are also objects that you can select, rotate, nudge, duplicate, and delete as you would any other object. Notice that when you select a guideline, it changes color. Unselected guidelines are blue, and selected guidelines are red. You can also move guidelines between layers and hide the guideline layer using the Object Manager. For more information about Object Manager, see "Using the Object Manager."

By default, guidelines do not appear in printed copies of your work. If you want to print guidelines, you can enable the print setting using the Object Manager. For more information about enabling these settings, see "Enabling and disabling the printing of a layer."

"

button ,AL(OVR Using the grid rulers and guidelines;', 0,"Defaultoverview",) Related Topics

Adding guidelines

The Guidelines Setup dialog box has all the controls you need to set up precise Horizontal, Vertical, and Slanted guidelines. These controls let you set up Horizontal and Vertical guidelines based on the horizontal or vertical distance from the 0 point on the appropriate ruler. Conversely, you set up Slanted guidelines based on either two specific ruler coordinates or one coordinate and an angle. You can align objects along a guideline visually or have them snap to the guideline for exact positioning.

If you're more interested in speed than precision, you can use the mouse to add guidelines to your drawing. You can create Horizontal and Vertical guidelines by dragging from a ruler to the [Drawing Window](#). To create Slanted guidelines, rotate a Horizontal or Vertical guideline.

Any guidelines you add appear on every page of a multipage document.

To add a Horizontal or Vertical guideline with precision

1. Click Layout, Guidelines Setup.
2. Click the Horizontal or Vertical tab.
3. Type a location for the guideline (relative to the 0 point on the Horizontal or Vertical ruler) in the box provided.
If you want to put the guideline below or to the left of the 0 point (for Horizontal or Vertical guidelines, respectively), type a negative number.
4. Choose a unit from the units list box.
5. Click the Add button.

To add a Slanted guideline with precision

1. Click Layout, Guidelines Setup.
2. Click the Slanted tab.
3. Choose a method of setting the guideline from the Specify list box.
You can set a Slanted guideline by setting two coordinates or one coordinate and an angle. For example, if you choose Angle And 1 Point, you'll be required to set coordinates in the X and Y boxes and an angle in the Angle box. The guideline you create will pass through that coordinate at the angle you set.
4. Type the endpoint coordinates relative to the 0,0 point on the rulers in the X and Y boxes.
5. If you're using the Angle And 1 Point option, type an angle value in the Angle box.
6. Click the Add button.

To add a Horizontal or Vertical guideline using the mouse

1. Click the [Pick tool](#).
2. Click the Horizontal or Vertical ruler.
3. Drag the guideline to the Drawing Window.

To add a Slanted using the mouse

1. Follow all the steps from the previous produce.
2. Click the guideline.
The rotation and skewing [handles](#) appear as two-way arrows. The center of rotation marker appears in the middle of the guideline.
3. Drag one of the rotation handles (the corner two-way arrows) clockwise or counterclockwise.

Tips

- You can open the Guidelines Setup dialog box by double-clicking a guideline.
- You can also slant a guideline interactively by selecting the guideline with the [Shape tool](#). Character [nodes](#) appear at each end of the guideline. Using the Shape tool, drag one of the nodes to slant the guideline.

button ,AL(PRC Working with guidelines;', 0,"Defaultoverview",) [Related Topics](#)

Positioning guidelines

You may decide that you want to move a guideline to a position that better suits your needs. CorelDRAW provides two ways to move guidelines that you've already set. You can position guidelines visually using the mouse, or precisely using the Guidelines Setup dialog box.

When you select a guideline, it changes color (from blue to red) to indicate that it's been selected.

To position Horizontal or Vertical guidelines precisely

1. Click Layout, Guidelines Setup.
2. Click the Horizontal or Vertical tab.
3. Choose a guideline from the list at the left side of the dialog box.

CorelDRAW lists the guidelines by location.

4. Type a new location relative to the 0 point on the Horizontal or Vertical ruler.

If you want to move the guideline to the left of or below the 0 point (for a Vertical or Horizontal guideline, respectively), type a negative number.

5. Choose a unit from the units list box, if required.
6. Click the Move button.

To position a Slanted guideline

1. Click Layout, Guidelines Setup.
2. Click the Slanted tab.
3. Choose a guideline from the list at the left side of the dialog box.

The guidelines are listed according to the way they're created: with two points or with an angle and one point.

4. Choose a method of moving the guideline from the Specify list box.

No matter how the guideline was set, you can move it by specifying two points or an angle and one point.

5. Type the endpoint coordinates relative to the 0,0 point on the rulers in the X and Y boxes.
6. If you're using the Angle And 1 Point option, type an angle value in the Angle box.
7. Click the Move button.

To position a guideline using the mouse

1. Select the guideline with the Pick tool.
2. Drag the guideline to a new position.

Tips

- To select all guidelines in the Drawing Window, click Edit, Select All, Guidelines.
- To select multiple guidelines, hold down SHIFT as you select guidelines with the Pick tool.

button ,AL(\PRC Working with guidelines;',0,"Defaultoverview",) Related Topics

Using Snap To Guidelines

The Snap To Guidelines feature can help you align objects precisely. When you enable Snap To Guidelines, objects you move or draw near any guideline automatically snap so that they line up with the guideline. With Horizontal and Vertical guidelines, an object snaps so that the edge of its selection box aligns with the guideline. Horizontal edges align with Horizontal guidelines; vertical edges align with Vertical guidelines.

With Slanted guidelines, an object snaps so that it aligns with the guideline at the point that they are dragged with the mouse pointer. For example, if you move the mouse pointer over the center of a polygon and drag it towards a Slanted guideline, the center point snaps to the guideline.

To have objects snap to guidelines using the Property Bar

1. Click a blank space in Drawing Window to deselect any objects.
2. Click the Snap To Guidelines button on the Property Bar.

To have objects snap to guidelines using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, click Document, Grid And Guidelines.
3. Enable the Snap To Guidelines check box.

Tip

- You can also snap objects to guidelines by clicking Layout, and enabling the Snap To Guidelines command.

button ,AL(^PRC Working with guidelines;',0,"Defaultoverview".) Related Topics

Displaying guidelines

The Guidelines command and the Show Guidelines check box on the Grid And Guidelines page in the Options dialog box give you the ability to show or hide guidelines at any time. You'll find it best to have guidelines showing when you're drawing and positioning objects. However, you might find it useful to hide guidelines when you want your drawing to look more like it will when you print it.

Because guidelines have their own layer, you can also show and hide guidelines using the Object Manager. For more information about the Object Manager, see "[Showing and hiding a layer.](#)"

To display guidelines using the Guideline command

- Click View, Guidelines.

The command is enabled when it has a check mark beside it.

To display or hide guidelines using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, click Document, Grid And Guidelines.
3. Do one of the following:
 - Enable the Show Guidelines check box to display guidelines.
 - Disable the Show Guidelines check box to hide guidelines.

Tip

- You can also display guidelines using the Guidelines Setup dialog box. Click Layout, Guidelines Setup. Enable the Show Guidelines check box.

button ,AL(^PRC Working with guidelines;',0,"Defaultoverview",) [Related Topics](#)

Locking guidelines

By locking or unlocking a guideline, you prevent or allow its movement, respectively. When a guideline is locked, it cannot be selected or moved.

Because guidelines have their own layer, you can also lock guidelines using the Object Manager. For more information about the Object Manager, see "[Locking and unlocking a layer.](#)"

To lock a guideline

1. Select the guideline.
2. Click Arrange, Lock Object.

To unlock a guideline

1. Select the guideline.
2. Click Arrange, Unlock Object.

Tip

- You can also lock and unlock a guideline by right-clicking the guideline, and clicking Lock or Unlock Object.

button ,AL(^PRC Working with guidelines;',0,"Defaultoverview",) [Related Topics](#)

Deleting guidelines

You can quickly delete guidelines by pressing DELETE. Remember that you can select multiple guidelines by holding down SHIFT while selecting them with the Pick tool. You can also use the Guidelines dialog box to delete one, some, or all of the guidelines in the active document.

Keep in mind that if you remove a guideline from a multipage document, it is removed from all pages.

To delete a guideline using the keyboard

1. Select the guideline you want to delete with the Pick tool.
2. Press DELETE.

To delete a guideline using the Guidelines Setup dialog box

1. Click Layout, Guidelines Setup.
2. Click the Horizontal, Vertical, or Slanted tab.
3. Choose the guideline.
4. Click the Delete button.

To delete all horizontal, vertical, or slanted guidelines

1. Follow steps 1 and 2 from the previous procedure.
2. Click the Clear button.

To delete all guidelines

1. Follow steps 1 and 2 from the "To delete a guideline using the Guidelines Setup dialog box" procedure.
2. Click the Clear All button.

Note

- You can't delete a locked guideline. To unlock a guideline, right-click it, and click Unlock Object.

button ,AL(PRC Working with guidelines;', 0,"Defaultoverview",) Related Topics

Viewing your work

Viewing your work

The view controls in CorelDRAW let you view your drawing the way that suits you best. These controls consist of the Zoom flyout and View Manager as well as various commands that can be accessed from both toolbars and menus. You can use these controls to change the way CorelDRAW displays objects, to magnify or reduce your view, or to save specific views for future use.

button ,AL(^OVR Viewing your work;', 0,"Defaultoverview",) [More Detailed Information](#)

button ,AL(^OVR Setting up your drawing;', 0,"Defaultoverview",) [Related Topics](#)

Zooming and panning

Zooming and panning

The Zoom flyout gives you quick access to tools that let you reduce or magnify your view of your drawing. The Zoom tool lets you zoom in or out so that you can get a more detailed or general view. The Pan tool, on the other hand, lets you change your view by moving your drawing within the Drawing Window.

If you prefer using toolbars, you'll find zoom controls on the Property Bar, the Zoom toolbar, and the Standard toolbar. The Property Bar provides the Zoom and Pan tools, as well as tools that let you zoom to virtually any level of magnification. The Zoom toolbar also provides these tools but is not displayed by default. The Standard toolbar has the Zoom Control list box, which provides preset zoom levels so that you can quickly revert to a specific magnification percentage.

Zooming and panning have no effect on the drawing, only your view of it.

button ,AL(^OVR Viewing your work;',0,"Defaultoverview",) Related Topics

Changing your view using the Zoom flyout

The Zoom and Pan tools make it easy to change your view of any drawing. The Zoom tool serves two functions: zooming in to get a closer look at an area of your drawing and zooming out to get a view of a larger area. The Pan tool, on the other hand, lets you move the Drawing Page around within the Drawing Window to get the exact view you want. Using the Pan tool is much like using your hand to move a piece of paper on the top of a desk.

CorelDRAW provides supports for the Microsoft IntelliMouse. You can use zoom and pan using the wheel. To zoom in, rotate the wheel forwards; to zoom out rotate the wheel back. Every notch you encounter on the wheel increases the magnification level by 10% or 50%. When you are zooming between 1% and 100%, the zoom level increases and decreases in 10% increments. When the magnification level is above 100%, the zoom increments increase to 50%. To pan, click the wheel and point the mouse in the direction you want to move the Drawing Page.

To zoom in on a portion of the drawing

1. Open the Zoom flyout and click the Zoom tool.
2. Click and drag diagonally in the Drawing Window to create a marquee box around the area you want to magnify.

To see more of the drawing

1. Open the Zoom flyout, and click the Zoom tool.
2. Do one of the following:
 - Click the area you want to magnify.
 - Right-click inside the Drawing Window, then click the zoom option you want.

To move the drawing within the Drawing Window

1. Open the Zoom flyout and click the Pan tool.
2. Drag the document to place it within the Drawing Window.

To zoom in or out using IntelliMouse

1. Point the mouse over an object.
2. Do one of the following:
 - Rotate the wheel forward (toward the monitor) to zoom in on the object.
 - Rotate the wheel back (away from the monitor) to zoom out of the object.

To pan using IntelliMouse

1. Click the wheel button.
2. Point the mouse in the direction you want to move the Drawing Page.
To increase the panning rate, move the cursor away from the origin mark.
3. Click the wheel button to stop panning.

Tip

- To automatically scroll the Drawing Window when you drag beyond its borders, click Tools, Options, and in the list of categories, click Workspace, Display. Enable the Auto-panning check box.

button ,AL(PRC Zooming and panning;', 0, "Defaultoverview",) Related Topics

Changing your view using the Property Bar

When you click the Zoom or Pan tool (found in the Toolbox), you'll notice that the Property Bar displays a new set of controls. These controls include the Zoom and Pan tools, as well as tools for changing your view generally or specifically. You'll also find a button that opens the View Manager so that you can take advantage of its ability to save and delete specific views.

Keep in mind that these controls are only visible on the Property Bar when you select the Zoom tool or Pan tool.

To change your view using the Property Bar

To see ...

A magnified view of the drawing

More of the drawing

Objects at actual size

All selected objects

All objects

The entire Drawing Page

The width of the Drawing Page

The height of the Drawing Page

The View Manager

Do this (on the Property Bar) ...

Click the Zoom In button.

Click the Zoom Out button.

Click the Zoom Actual Size button.

Click the Zoom To Selected button.

Click the Zoom To All Objects button.

Click the Zoom To Page button.

Click the Zoom To Page Width button.

Click the Zoom To Page Height button.

Click the View Manager button.

Note

- The Zoom and Pan tools on the Property Bar work exactly the same way as those in the Toolbox.

button ,AL(PRC Zooming and panning;',0,"Defaultoverview",) Related Topics

Changing your view using the Zoom and Standard toolbars

If you choose, you can display the Zoom toolbar so that you always have zoom controls available, no matter what tool you're using. The Zoom toolbar provides all the tools you need to get the view you want. These tools work exactly the same way as their counterparts on the Property Bar and View Manager. For more information about using these tools, see ["Changing your view using the Property Bar"](#) and ["Changing your view using the View Manager."](#)

You can use the Zoom Levels list box on the Standard toolbar (displayed by default when you start CorelDRAW) to jump to a preset magnification level in one step. Or, you can type a percentage value in the Zoom Levels list box to jump to a specific magnification level. If the value you type exceeds the maximum magnification level, CorelDRAW reverts to the maximum level. If you specify high magnification levels (for example, 100000%), CorelDRAW displays the closest possible magnification level. You can also name and save the magnification level you specify, using the Standard toolbar. For more information, see ["Saving user-defined zoom levels."](#)

Keep in mind that you can customize the Zoom and Standard toolbars using the Customize dialog box. For more information, see ["Customizing toolbars."](#)

To display the Zoom toolbar

1. Click View, Toolbars.
2. Enable the Zoom check box.

To jump to a specific magnification level in one step

- Do one of the following:
 - Choose a magnification level from the [Zoom Box control](#) on the Standard toolbar.
 - Type a value in the Zoom Box control.

button ,AL(PRC Zooming and panning;',0,"Defaultoverview",) [Related Topics](#)

Saving user-defined zoom levels

You can save a zoom level so that you can jump to it just as you would jump to a preset zoom level. If you have zoomed in on an area of a Drawing Page, you can name and save it, then remagnify this area by choosing it from the Zoom Levels list box on the Standard toolbar or in the View Manager.

User-defined zoom levels are page specific. For example, if you name and save a user-defined zoom level on page 1 of a multiple page document, the zoom level is only available in the Zoom Levels list box when you display page 1.

If you rename the user-defined zoom level in the Zoom Levels list box, the new name is reflected in the View Manager, and vice-versa. Keep in mind that you must use the View Manager to delete a user-defined zoom level. For more information, see "Saving, using, and deleting specific views."

To save a user-defined zoom level

1. Click in the Zoom Levels list box on the Standard toolbar.
2. Type a name for the zoom level, and press ENTER.

button ,AL(^ PRC Zooming and panning;',0,"Defaultoverview",) Related Topics

Setting Zoom tool defaults

As with all of the tools in the Toolbox, you can customize the default settings for the Zoom tool. By adjusting these settings, you can ensure that the Zoom tool works exactly the way you want.

To set what happens when you right-click with the Zoom tool

1. Right-click the Zoom tool on the Zoom flyout.
2. Enable one of the following buttons:
 - Default Action, to display a pop-up when you right-click the Drawing Window with the Zoom tool
 - Zoom Out, to zoom out by a factor of 2 when you right-click the Drawing Window with the Zoom tool

To use the alternate Zoom flyout

1. Right-click the Zoom tool on the Zoom flyout.
2. Enable the Use Traditional Zoom Flyout check box.

To have the Zoom tool operate relative to the real-world distance

1. Right-click the Zoom tool on the Zoom flyout.
2. Enable the Zoom Relative To 1:1 check box.

button ,AL(^PRC Zooming and panning;',0,"Defaultoverview",) Related Topics

Matching world distance to screen distance

The Calibrate Rulers command on the Zoom, Pan Tool page in the Options dialog box helps you ensure that one inch on your screen equals one inch of "real" distance. You'll find this procedure particularly useful if you are drawing in 1:1 Zoom mode, as it lets you work using actual world distances as opposed to relative distances that depend on screen resolution.

Before you perform this procedure, you'll need to get a clear plastic ruler for comparing real-world and on-screen distances. This ruler should use the same unit of measurement you set using the Grid And Ruler Setup dialog box. For more information, see ["Using the grid and rulers"](#)

To match on-screen distance to real-world distance

1. Right-click the [Zoom tool](#) on the [Zoom flyout](#).
2. Click the Calibrate Rulers button.
3. Place your plastic ruler under the on-screen Horizontal ruler.
4. Click the Up or Down Arrow on the Horizontal box to match one unit of measurement on the on-screen ruler with one unit of measurement on the actual ruler.
5. Place your ruler beside the on-screen Vertical ruler.
6. Click the Up or Down Arrow button on the Vertical box to match one unit of measurement on the on-screen ruler with one unit of measurement on the actual ruler.

button ,AL("PRC Zooming and panning:",0,"Defaultoverview",) [Related Topics](#)

Using the View Manager

Using the View Manager

The View Manager serves two functions. First, it provides a complete set of tools for adjusting your view so that you see your drawing exactly the way you want. Second, it gives you the ability to save any view of a specific Drawing Page so that you can revert to it whenever you want.

button „ALC^OVR Viewing your work“, 0, "Defaultoverview",) Related Topics

Changing your view using the View Manager

The View Manager Docker provides a full range of tools for changing your view of a drawing. These tools allow you to modify your view generally or specifically, depending on what you want. For example, you can use the Zoom In and Zoom Out tools to get a better view of a general area, or use the Zoom To Selected or Zoom To Page Width tools to look at a specific area.

To open the View Manager, click View, Dockers, View Manager. If you have selected the Zoom or Pan tool, you can open the View Manager by clicking the View Manager button on the Property Bar.

To see ...	Do ...
A magnified view of the drawing	Click the <u>Z</u> oom In button, then drag a marquee box around the area you want to magnify.
More of the drawing	Click the <u>Z</u> oom Out button.
All selected objects	Click the <u>Z</u> oom To Selected button.
All objects	Click the <u>Z</u> oom To All Objects button.

button ,AL(^PRC Using the View Manager;',0,"Defaultoverview",.) [Related Topics](#)

Saving, using, and deleting specific views


In addition to providing four view-changing tools, the View Manager gives you the ability to save different views of a document so that you can easily switch between them. For example, you can save a 230% magnification level on page 2 of a document and revert to that exact page and view at any time using the View Manager.

If you no longer need a specific view, you can easily remove it from the list using the Delete Current View button.

To save a specific view

1. Click View, Dockers, View Manager.
2. Use the zoom tools on the View Manager to get the view you want.
For example, use Zoom In to get a closer look at an object.
3. Click the Add Current View button.
The new view is given a default name, for example, View 1.
4. If you want to give the view a distinctive name, click the default name and type a new name.


To switch to a saved view

1. Click View, Dockers, View Manager.
2. Choose the view from the list in the View Manager.
3. Click , Switch to View.

To delete a saved view

1. Click View, Dockers, View Manager.
2. Click the view you want to delete.
3. Click the Delete Current View button.

Tips

- When working with multipage documents, use the page and magnifying glass icons to change the way you use a saved view. If you disable the page icon beside a saved view, CorelDRAW reverts to the magnification level only, not the page. Similarly, if you disable the magnifying glass icon, CorelDRAW reverts to the page only — not the magnification level.
- Use the flyout in the View Manager Docker (accessed by clicking ) to access additional commands for adding, deleting, and renaming views, as well as a command for hiding and showing the View Manager's toolbar.

button ,AL(^PRC Using the View Manager;',0,"Defaultoverview",) Related Topics

Setting the view quality

Setting the view quality

The View menu provides commands for changing the view quality — the way CorelDRAW displays the objects in a drawing. These view qualities display drawings using complexity levels ranging from just outlines to all fills, outlines, and bitmaps. You'll also find a list box on the Standard toolbar that lets you change the current view quality.

Simple Wireframe view

The Simple Wireframe view hides fills, extrusions, contours, and intermediate blend shapes. Only the outline of the object is displayed. This view quality shows monochrome bitmaps.

Wireframe view

The Wireframe view hides fills and displays monochrome bitmaps, extrusions, contours, and intermediate blend shapes.

Draft view

The Draft view shows uniform fills and low-resolutions bitmaps. It displays lenses and fountain fills as solid colors. The fountain fill is represented by a blend of the first and last fill color. The Draft view displays unique patterns to represent fills. The following list outlines the fill each pattern represents:

- The Checker board pattern represents two-color fills.
- The two-way arrow pattern represents full color fills.
- The hatched line pattern represents bitmap fills.
- The PS pattern represents PostScript fills.

Normal view

The Normal view displays all fills, except PostScript, all objects, and high-resolution bitmaps.

Enhanced view

The Enhance view uses 2X oversampling to show the best possible display quality. It is the only view that displays PostScript fills.

button ,AL(^OVR Viewing your work;',0,"Defaultoverview",) [Related Topics](#)

Choosing a view quality

The View menu gives you quick access to the five view qualities in CorelDRAW. These qualities give you the ability to control how CorelDRAW displays a drawing on the screen. If you have a fast computer or want to see the closest approximation to what a drawing will look like when it's printed, you might prefer the Normal or Enhanced view. If, on the other hand, you have a slower computer or just want to speed up redrawing of a complex drawing, you may find the Simple Wireframe or Wireframe view most effective.

Keep in mind that changing the view quality has no effect on the drawing's content; it affects only the way it is displayed on the computer screen.

To view a document in ...	Do this ...
Simple Wireframe view	Click View, Simple Wireframe.
Wireframe view	Click View, Wireframe.
Draft view	Click View, Draft.
Normal view	Click View, Normal.
Enhanced view	Click View, Enhanced.

Tip

- You can also change the view quality by choosing an option from the [View Quality list box](#) on the Standard toolbar.

Using full-screen previews

Using full-screen previews

The View menu provides commands that display a full-screen preview of a page of your drawing. The Full-Screen Preview command shows all objects on the active page using the Normal or Enhanced view quality (depending on the view quality currently selected in the Options dialog box). By enabling the Preview Selected Only command and selecting Full-Screen Preview, you can show the same view of selected objects only.

button ,AL(^OVR Viewing your work;',0,"Defaultoverview",) [Related Topics](#)

Previewing a drawing

The Full-Screen Preview command lets you see what your drawing will look like when you print it. When you click this command, you see all the objects, fills, and bitmaps on the active page without any of tools or features around it. You can set the view quality of the full-screen preview to Normal or Enhanced view using the Display page in the Options dialog box. When you enable the Use Enhanced View button, you can also display PostScript fills.

To set the full-screen preview view quality

1. Click Tools, Options.
2. In the list of categories, click Workspace, Display.
3. Enable one of the following:
 - Use Normal View button, to specify the Normal view quality
 - Use Enhanced View button, to specify the Enhanced view quality
 - Use Enhanced View button and the Show PostScript Fills In Enhanced View check box, to display PostScript Fills

To view a full-screen preview of the current page

- Click View, Full-Screen Preview.

To view a full-screen preview of selected objects only

1. Select the objects you want to preview.
2. Click View, and enable the Preview Selected Only command.
The command is enabled when it has a check mark beside it.
3. Click View, Full-Screen Preview.

To return to the Drawing Window from any full-screen preview

- Right-click or press any key.

Note

- Although you can draw anywhere in the Drawing Window, only objects positioned in the Printable Area are printed. To display the Printable Area, click View, Printable Area.

Using consistent settings for new documents

Using consistent settings for new documents

When you close a CorelDRAW file, certain settings are automatically retained. These include all settings currently displayed in the Options dialog box, as well as all toolbar settings. In addition, CorelDRAW retains settings such as which Roll-Up and Color Palette you were using when you closed the drawing.

The Document page lets you save specific settings so that they are always used when you start a new drawing. The following table outlines each setting type and the individual settings it comprises.

Setting type	What CorelDRAW saves
General options	The current general document settings.
Page options	The current page size and orientation, label settings, print layout, page border, and page background settings.
Grid And Ruler options	The current grid, ruler, guideline, snap to, and scale settings.
Styles	The current default fill, outline, fill settings, and text properties.
Save options	The current advanced file saving settings, including thumbnail, file optimization, textures, blends, and extrusions (accessed by clicking the Advanced button in the Save Drawing dialog box).
Publish To Internet options	The current publish to Internet settings.

button „ALC^OVR Setting up your drawing:’, 0, "Defaultoverview".) [Related Topics](#)

Saving settings for new documents

The Document page in the Options dialog box lets you create a basic work environment that is the same every time you create a new drawing or document. CorelDRAW saves settings based on the selections you make on the Document page and uses them for each new drawing you create. For example, if you most often create drawings for which you need inches displayed on the rulers, the Snap To Grid command enabled, and a drawing scale of 1:16, you can enable the Grid And Rulers check box so that these settings are used by default for all new documents.

To apply the active drawing's settings to all new documents

1. Click Tools, Options.
2. In the list of categories, click Document.
3. Enable the Save Options As Defaults For New Documents check box.
4. Enable the check boxes that correspond to the settings you want to use for each new document.

Drawing and shaping objects

Drawing and shaping objects

Simple shapes like circles, rectangles, polygons, curves, and lines form the basis of every CorelDRAW illustration. These shapes, known generally as objects, are discrete units that have their own distinctive properties. These properties include size, shape, fill, and outline. While there are other types of objects in CorelDRAW, such as text and bitmaps, this section provides information about lines, curves, and shapes only.

Once you have an idea for an illustration, you'll probably want to determine the basic shapes you want to use as the framework for your drawing. If you want to draw a house, for example, you might start with a few rectangles, an ellipse, and a triangle. If the shapes you draw aren't exactly the shape or size you need them to be, don't worry; CorelDRAW has all the tools you need to make these adjustments.

When the basic elements of your illustration are in place, you can start refining them. You can manipulate each object independently and undo mistakes, so don't be afraid to experiment. Before you can edit the shape of an object, however, you'll need to know something about an object's structure.

Understanding the structure of objects

All shapes and lines are constructed from basic elements called paths. A path has no width or color, but you can give it width and color by adding an outline to it. By default, paths are drawn with a thin black outline. This makes paths visible when you first create them. You can change the default outline style for paths to any outline type, including no outline at all. However, a path without an outline is only visible in wireframe view.

A path consists of nodes and segments. A node is a point on a path at which the path can change direction. A segment is the portion of a path between two nodes. All paths must start and end with a node. To change the shape of an object, you manipulate its nodes and segments.

Some types of objects, such as rectangles and ellipses, can only be shaped in specific ways. However, there is ultimately no limit to how much a shape can be altered, because any shape (as well as Artistic text) can be converted into a curve object. If you convert an object to a curve object, you can change its shape freely.

button ,AL(OVR Drawing and shaping objects;', 0,"Defaultoverview",) [More Detailed Information](#)

Drawing basic shapes

Drawing basic shapes

CorelDRAW provides a full set of tools that let you draw the basic shapes you use to build your drawing. Each of these tools works the same way. To draw a shape with one of these tools, drag diagonally in any direction until the shape is the size you want. In each case, the Status Bar displays the dimensions of the shape as you draw it.

Basic drawing Tool...

Allows you to...

The Rectangle tool lets you draw rectangles and squares. Objects you draw with the Rectangle tool use the current default fill, outline width, and outline color attributes.

The Ellipse tool lets you draw ellipses and circles. Objects you draw with the Ellipse tool use the current default fill, outline width, and outline color attributes.

The Polygon tool lets you draw polygons and stars. Objects you draw with the Polygon tool use the current default fill, outline width, and outline color attributes.

The Spiral tool lets you draw symmetrical and logarithmic spiral shapes. Objects you draw with the Spiral tool use the current default fill, outline width, and outline color attributes.

The Graph Paper tool lets you draw grids that resemble graph paper. These grids consist of grouped rectangles or squares arranged in rows and columns. Objects you draw with the Graph Paper tool use the current default fill, outline width, and outline color attributes.

button ,AL(OVR Drawing and shaping objects;', 0,"Defaultoverview",) Related Topics

Drawing rectangles and squares

The Rectangle tool lets you draw rectangles and squares. You can round the corners of a rectangle with the [Shape tool](#) or the [Pick tool](#). For more information see "[Shaping ellipses and rectangles.](#)"

To draw a rectangle

1. Click the [Rectangle tool](#).
2. Position the cursor where you want the rectangle to appear.
3. Drag diagonally to draw the rectangle.

To draw a rectangle starting from its center

1. Click the Rectangle tool.
2. Position the cursor where you want the center of the rectangle to appear.
3. Hold down SHIFT then drag diagonally to draw the rectangle.

To draw a square

- Hold down CTRL and drag diagonally.
Ensure that you release the mouse button before releasing CTRL.

Tip

- Double-click the Rectangle tool to draw a rectangle that covers the entire Drawing Page. You can then fill this rectangle to create an interesting background for your document.

button ,AL(PRC Drawing basic shapes;', 0, "Defaultoverview",) [Related Topics](#)

Drawing ellipses and circles

The Ellipse tool lets you draw ellipses and circles. You can change an ellipse into an arc or a pie shape with the [Shape tool](#) or the [Pick tool](#). For more information see "[Shaping ellipses and rectangles](#)."

To draw an ellipse

1. Click the [Ellipse tool](#).
2. Position the cursor where you want the ellipse to appear.
3. Drag diagonally to draw the ellipse.

To draw a circle

- Hold down CTRL and drag diagonally.
Ensure that you release the mouse button before releasing CTRL.

button ,AL(^PRC Drawing basic shapes;', 0,"Defaultoverview",) [Related Topics](#)

Drawing polygons and stars

The Polygon tool lets you draw polygons and stars.

You can change the properties (e.g., number of points) of a shape created with the Polygon tool after the shape is placed. In addition, you can use the Shape tool or Pick tool to change the shape of a polygon or a star.

To draw a polygon

1. Open the Object flyout, and click the Polygon tool.
2. Position the cursor where you want the polygon to appear.
3. Drag diagonally to draw the polygon.

Hold down CTRL while dragging to draw a polygon with equal sides. Release the mouse button before you release CTRL.

4. If you want to change the number of sides on the polygon, type the appropriate number in the Number of Points on Polygon box on the Property Bar, then press ENTER.

To change the polygon to a star, click the Polygon/Star button on the Property Bar.

To draw a star

1. Open the Object flyout, and click the Polygon tool.

If a polygon or star is selected, press ESC to deselect it. Otherwise, step 2 will apply to the selected polygon or star.

2. Click the Polygon/Star button on the Property Bar.
3. Position the cursor where you want the polygon to appear.
4. Drag diagonally to draw the star.

Hold down CTRL while dragging to create a polygon with equal sides. Release the mouse button before you release CTRL.

5. If you want to change the number of points on the star, type the appropriate number in the Number of Points on Polygon box on the Property Bar, then press ENTER.

To change the star to a polygon, click the Polygon/Star button on the Property Bar.

To draw a star-shaped polygon

1. Open the Object flyout, and click the Polygon tool.

If a polygon or star is currently selected, press ESC to deselect it. Otherwise, step 2 will apply to the selected polygon or star.

2. Click the Polygon button on the Property Bar to select the polygon option.
3. Move the Sharpness slider on the Property Bar to the right or left to increase or decrease the sharpness of the polygon's points (a polygon with no sharpness will not be star-shaped).
4. If you want to change the number of sides on the polygon, type the appropriate number in the Number of Points on Polygon box on the Property Bar, then press ENTER.
5. Drag diagonally to draw the polygon.

Hold down CTRL while dragging to create a polygon that has equal sides.

Note

- If you change any of the settings for a polygon or star on the Property Bar, while no polygon is selected, those settings become the default settings for the Polygon tool.

button ,AL(^PRC Drawing basic shapes;',0,"Defaultoverview".) Related Topics

Changing the properties of a polygon or star

The Polygon tool lets you create two basic shapes: polygons and stars. A polygon is a closed shape that can have from 3 to 500 sides. A star is similar to a polygon, but instead of drawing lines from corner to corner around the outside of the shape, the corners are connected with lines drawn across the inside of the shape. You can control which corners are connected to which by adjusting the sharpness level. Further, as you increase the sharpness level, the points on the star become more pronounced. Don't be afraid to experiment with the sharpness level; you can always undo any results you don't like.

Polygons can also be star-shaped, but the lines from which they are made do not cross the inside of the shape. A star-shaped polygon is called a "polygon as star."

To change a polygon to a star or a star to a polygon

1. Select the polygon or star with the Pick tool.
2. Click the Polygon/Star button on the Property Bar.

To change the number of sides of a polygon or points of a star

1. Select the polygon or star with the Pick tool.
2. Type a number in the Number of Points on Polygon box on the Property Bar, then press ENTER.

To change the sharpness of a star

1. Select the star with the Pick tool.
2. Move the Sharpness slider on the Property Bar to the right to increase the sharpness, or move the slider to the left to decrease it. To access the Sharpness slider, a star must have at least seven points. The sensitivity of the slider increases with the number of points.

Tip

- You can also adjust the sharpness of polygon objects by right-clicking the Polygon tool, clicking Properties and adjusting the sharpness slider on the Polygon Tool page. You can only adjust the sharpness of a star or a polygon as star but not a regular polygon.

button ,AL("PRC Drawing basic shapes"; 0, "Defaultoverview",) Related Topics

Drawing spirals

The Spiral tool lets you draw spiral shapes. Objects created with the Spiral tool are curve objects and can be edited like any line or curve. For more information see "[Shaping lines, curves, and curve objects.](#)"

There are two types of spirals: symmetrical spirals and logarithmic spirals. In a symmetrical spiral, the distance between each revolution of the spiral is constant. In a logarithmic spiral, this distance increases as the spiral progresses outward.

To draw a symmetrical spiral

1. Open the Object flyout, and click the Spiral tool.
2. Type a number in the Spiral Revolutions box on the Property Bar to indicate the number of revolutions you want for the spiral. The spiral appears tighter when you use more revolutions. The default setting is four revolutions. The settings you select will remain until you change them.
3. Click the Symmetrical Spiral button on the Property Bar.
4. Position the cursor where you want the spiral to appear.
5. Drag diagonally to draw the spiral.

To draw a logarithmic spiral

1. Follow steps 1 and 2 from the previous procedure.
2. Click the Logarithmic Spiral button on the Property Bar.
3. Move the Spiral Expansion Factor slider to the right to increase the amount by which the spiral expands as it progresses outward. Move the slider to the left to decrease this amount.
4. Position the cursor where you want the spiral to appear.
5. Drag diagonally to draw the spiral.

To draw a spiral with equal horizontal and vertical dimensions

1. Follow steps 1 to 4 of the "To draw a symmetrical spiral" procedure.
2. Hold down CTRL, drag diagonally to draw the spiral.
3. Release the mouse button then release CTRL.

button ,AL(^PRC Drawing basic shapes;',0,"Defaultoverview",) [Related Topics](#)

Drawing graph paper

The Graph Paper tool lets you draw a grid pattern. This pattern is formed by a series of grouped rectangles arranged in rows and columns.

To draw graph paper

1. Open the Object flyout, and click the Graph Paper tool.
2. In the Graph Paper Columns and Rows box on the Property Bar, type the number of columns you want, press TAB, then type the number of rows you want and press ENTER or click on the workspace.

The default setting is four columns and three rows. The settings you select remain until you change them.

3. Drag diagonally to draw the graph paper.

To draw square graph paper

1. Follow steps 1 to 3 of the "To draw graph paper" procedure.
2. Hold down CTRL, drag diagonally.
3. Release the mouse button then release CTRL.

button ,AL(^PRC Drawing basic shapes;',0,"Defaultoverview".) Related Topics

Drawing a shape from the center

Each of the drawing tools in CorelDRAW operates so that objects are created by dragging the mouse diagonally from a stationary point — the place you click before dragging to draw the shape. You have the option to make this point the corner or center of the shape; or, more specifically, the corner or center of the bounding box that surrounds the shape when it's selected.

By default, the place you click to start drawing the shape becomes the corner of its bounding box. This corner remains stationary as you create the shape. If you hold down SHIFT while you create the shape, the place you click becomes the shape's center point. In other words, the shape expands outward, while the center point remains stationary. If you want to draw an object of equal horizontal and vertical dimensions from the center outwards, you can hold down SHIFT + CTRL as you create the shape.

To draw a shape from the center

1. Click the drawing tool you want to use.
2. Hold down SHIFT and position the cursor where you want the center of the shape.
3. Drag diagonally to draw the shape.
4. Release the mouse button to finish drawing the shape, then release SHIFT.

To draw a shape, with equal sides, from the center

1. Click the drawing tool you want to use.
2. Hold down SHIFT + CTRL.
3. Position the cursor where you want the center of the shape.
4. Drag diagonally to draw the shape.
5. Release the mouse button to finish drawing the shape, then release SHIFT + CTRL.

button ,ALC PRC Drawing basic shapes;',0,"Defaultoverview",) [Related Topics](#)

Changing the default settings of a drawing tool

The default settings of a drawing tool determine its behavior when you use it to create an object. If you want a drawing tool to behave differently, you can change its default settings.

If no objects are selected and you select a tool, any changes you make to the settings on the Property Bar become the default settings. Otherwise, the changes you make are applied to the selected object. If you want to deselect all objects while a drawing tool is active, press ESC.

To change the default settings of a drawing tool using the Options dialog box

1. Click Tools, Options.
2. In the list categories, double-click Toolbox, and click the tool you want to change from the list.
3. Change the settings.

To change the default settings of a drawing tool using the Property Bar

1. Click the drawing tool you want to change.
2. Press ESC to ensure that no objects are selected.
3. Change the settings on the Property Bar.

button ,AL(PRC Drawing basic shapes;', 0, "Defaultoverview",) [Related Topics](#)

Drawing lines, curves, and irregular shapes

Drawing lines, curves, and irregular shapes

CorelDRAW provides three tools for drawing lines, curves, and irregular shapes: the Freehand tool, the Bezier tool, and the Natural Pen tool.

The Freehand tool provides the most straightforward method for drawing. It lets you draw by dragging the mouse cursor across the page like a pencil on paper. This method is closest to traditional drawing, but the results are often imprecise and rough. You can improve these results by adjusting the Drawing settings or by editing the curve after you have drawn it. For more information see ["Shaping lines, curves, and curve objects."](#)

The Bezier tool lets you draw smooth, precise curves node by node. When you use the Bezier tool, each click of the mouse places a node, and each node is connected to the previous node by a segment. When you place a node, you can control the curvature of the segment or segments that extend from it by positioning the node's control points (dotted lines that extend in opposite directions from the node). By using control points and by placing each node individually, you can create precise lines and curves.

The Natural Pen tool lets you draw shapes that look like thick curves and curves with variable thicknesses. The Natural Pen tool works like the Freehand tool but with some fundamental differences. Most significantly, the Natural Pen tool doesn't create a simple path as you draw; it creates a shape with a closed path. This means that you can create a curve that appears to have varied thickness along its length. Further, you can change the tool's properties so that you can create curves that simulate effects like pressure-sensitive pens, calligraphic pens, and wood carving tools. You can apply fills to objects you create with the Natural Pen tool just as you would any other object.

The Natural Pen tool replaces the PowerLines used in CorelDRAW 6. Objects created with the Natural Pen tool look the same as PowerLines, but their individual segments can be edited like any other curve object.

button ,AL(OVR Drawing and shaping objects;', 0,"Defaultoverview",) [Related Topics](#)

Drawing lines and curves with the Freehand tool

The Freehand tool lets you draw lines and curves by dragging the mouse like a pencil on paper.

To draw a curve with the Freehand tool

1. Open the Curve flyout, and click the Freehand tool.
2. Position the cursor where you want the curve to start.
3. Drag along the desired path, as you would with a pencil on a piece of paper.
4. Release the mouse button to finish drawing the curve.

To draw a straight line with the Freehand tool

1. Open the Curve flyout, and click the Freehand tool.
2. Click where you want the line to begin.
3. Click where you want the line to end.

Hold down CTRL as you place the end of the line to constrain the angle of the line to 15-degree increments. You can specify a different angle using the controls in the Options dialog box. For more information see "[Controlling the behavior of the Freehand and Bezier tools.](#)"

To draw a curve or a straight line connected to another

- Draw a curve or a straight line starting from the end point of another curve or line.

You must click within five pixels of the end point or the two curves will not join. You can adjust this five-pixel threshold by changing the Freehand tool's Auto-join setting. To access this setting, right-click the Freehand tool and click Properties.

To erase a portion of a curve as you draw with the Freehand tool

- Without releasing the mouse button, hold down SHIFT and drag backwards along the portion of the curve that you want to erase.

When you are finished erasing, you can resume drawing your line as long as you don't release the mouse button when you release SHIFT.

To draw a closed shape with the Freehand tool

1. Open the Curve flyout, and click the Freehand tool.
2. Draw a curve or a series of connected straight lines that begins and ends at the same point.

If you're drawing a series of connected straight lines, double-click to create a node and click the starting point to close the shape.

If you're drawing a closed curve, drag over the starting point and release to close the shape.

Note

- You can draw lines that have both straight and freehand sections with the Freehand Pen tool by using TAB to toggle between straight and freehand mode as you drag the mouse. Holding down CTRL constrains the line to 15-degree increments.

button ,AL(^PRC Drawing lines curves and irregular shapes;',0,"Defaultoverview",) [Related Topics](#)

Drawing lines and curves with the Bezier tool

The Bezier tool lets you draw lines and curves by placing each node with the mouse. As you place each node, it is connected to the previously placed node by a line or curve. This connect-the-dots method lets you create complex, irregular shapes quickly and easily and gives you precise control over the position and number of nodes that form a curve.

To draw a curve with the Bezier tool

1. Open the Curve flyout, and click the Bezier tool.
2. Drag from the point at which you want to place the first node.
3. Drag from the point at which you want to place the next node. A segment appears between the two nodes you've created.
As you drag, two more control points appear. The position and angle of the control points affects the shape of the segment you've just created and the next segment you add (if you add one).
4. Repeat step 3 to add nodes to the curve.

To draw a straight line with the Bezier tool

1. Open the Curve flyout, and click the Bezier tool.
2. Click where you want to place the first node.
3. Click where you want to place the next node.
4. Repeat step 3 for each node you want to add.

To draw a closed shape with the Bezier tool

- Using the Bezier tool, draw a curve that begins and ends at the same node.

Tips

- As you drag, two control points move in opposite directions from the node. The distance between the control points and the node determines the height or depth of the segment that you are drawing. The angle of the control points determines the slope of the segment. Hold down CTRL as you position the control points to move in 15 degree increments. You can specify a different angle of constraint using the controls in the Options dialog box, see "Controlling the behavior of the Freehand and Bezier tools."
- Holding down ALT while drawing with the Bezier tool let's you reposition the last node you created. Holding down C changes the last node to a cusped node, while holding down S changes the last node to a smooth node.
- To finish drawing a Bezier curve, press SPACEBAR once, or click another tool.

button „AL(“PRC Drawing lines curves and irregular shapes;“,0,“Defaultoverview“,) Related Topics

Drawing curves with the Natural Pen tool

The Natural Pen tool lets you draw closed paths that look like curves. You can use any of the Natural Pen's four modes:

- The Fixed Width mode draws curves that are the same thickness along their entire length.
- The Pressure mode draws curves that change thickness based on feedback from a pressure-sensitive pen or keyboard input.
- The Calligraphic mode draws curves that change thickness based on the direction of the curve. This creates an effect similar to that of a calligraphic pen.
- The Preset mode draws curves that change thickness based on preset line shapes that you can choose from a list box on the Property Bar.

You can select the type of Natural Pen you want to use by clicking the appropriate button on the Property Bar. You must first click the Natural Pen tool to display its Property Bar controls.

To draw a curve in Fixed-Width mode

1. Open the [Curve flyout](#), and click the [Natural Pen tool](#).
2. Click the [Fixed Width Natural Pen Type button](#) on the Property Bar.
3. Type a width in the [Natural Pen Width box](#) on the Property Bar, then press ENTER.
4. Position the cursor where you want the curve to start.
5. Drag along the desired path, as you would if you were drawing with a pencil on paper.

To draw a curve in pressure-sensitive mode

1. Open the Curve flyout, and click the Natural Pen tool.
2. Click the [Pressure Natural Pen Type button](#) on the Property Bar.
3. Position the cursor where you want the curve to start.
4. Drag along the desired path, as you would if you were drawing with a pencil on paper.

Tip

- If you are using the mouse, press UP ARROW and DOWN ARROW to vary the pen pressure. UP ARROW increases the pressure effect, making the curve wider; DOWN ARROW decreases this effect. To set the maximum width of the curve, type a value in the Natural Pen Width box.

To draw a curve in Calligraphic mode

1. Open the Curve flyout, and click the Natural Pen tool.
2. Click the [Calligraphic Natural Pen Type button](#) on the Property Bar.
3. Type a width in the Natural Pen Width box on the Property Bar, then press ENTER.
4. Type an angle in the [Natural Pen Nib Angle box](#) on the Property Bar, then press ENTER.
Type "0" if you want the pen Nib to be horizontal, "90" if you want the nib to be vertical. If you want the pen nib to be slanted, type any other value between 0 and 360.
5. Place the cursor where you want the curve to start.
6. Drag along the desired path, as you would if you were drawing with a pencil on paper.

To draw a curve in Preset mode

1. Open the Curve flyout, and click the Natural Pen tool.
2. Click the [Preset Natural Pen Type button](#) on the Property Bar.
3. Type a width in the Natural Pen Width box on the Property Bar, then press ENTER. The width you set here represents the curve's maximum width, no matter what shape it is.
4. Choose a preset curve shape from the Natural Pen Presets list box.
5. Position the cursor where you want the curve to start.
6. Drag along the desired path, as you would if you were drawing with a pencil on paper.

Notes

- You can draw a straight line with the Natural Pen tool by clicking once where you want the line to start, moving the mouse, then clicking where you want the line to end.
- You can draw lines that have both straight and freehand sections with the Natural Pen tool by using TAB to toggle between straight and freehand mode as you drag the mouse. Holding down CTRL constrains the line to 15-degree increments.
- If you change any of the Property Bar settings for the Natural Pen tool, while nothing is selected, then these settings become the default tool settings. You can also change the default settings using the Options dialog box.

button ,AL(PRC Drawing lines curves and irregular shapes;',0,"Defaultoverview".) [Related Topics](#)

Controlling the behavior of the Freehand and Bezier tools

You can change the way that the [Freehand tool](#) and [Bezier tool](#) behave by changing their properties on the Toolbox page in the Options dialog box.

To set Freehand and Bezier tool properties

1. Click Tools, Options.
2. In the list categories, double-click Toolbox, and click Freehand/Bezier Tool in the list of tools on the left.
3. Change any of the following property settings by typing a value (in pixels) in the appropriate box. In each case, you can set a value from 1 to 10.
 - Freehand Tracking determines how closely a freehand curve will match the movement of the mouse. Lower numbers produce more accurate matches; higher numbers produce less accurate matches.
 - Autotrace Tracking sets the accuracy of the Freehand and Bezier tool's bitmap autotrace function. Lower values produce more accurate tracing; higher values produce less accurate tracing.
 - Corner Threshold sets the limit at which a corner node is cusped (as opposed to smooth). A node is more likely to be cusped if the value is lower.
 - Straight Line Threshold sets the amount a line can deviate from a straight path and still be treated as straight. If you set the threshold to a high value, you don't need to be as accurate in your freehand drawing to produce a straight line.
 - Auto-join determines how close two end nodes must be to join automatically.

Tips

- Double-click the Freehand tool or the Bezier tool to display the Toolbox page in the Options dialog box.
- By default, the Fill Open Curves check box is enabled, allowing you to apply fills to open curves. You can disable this feature by disabling the Fill Open Curves checkbox in the Options dialog box. To access the check box click Tools, Options, then, in the list of categories, click Document, General.

button ,AL(^ PRC Drawing lines curves and irregular shapes;',0,"Defaultoverview",.) [Related Topics](#)

Setting the constrain angle

The Options dialog box provides the controls you need to change the constrain angle. The constrain angle represents the increment by which control points, lines, and objects rotate when you hold down CTRL as you use the mouse to draw or rotate them. For example, if you set the constrain angle to 14 degrees, an object will rotate in 14-degree increments if you hold down CTRL as you drag one of its rotation handles.

To set the constrain angle

1. Click Tools, Options.
2. In the list of categories, click Workspace, Edit.
3. Type the number of degrees in the Constrain Angle box.

button ,AL('PRC Drawing lines curves and irregular shapes;',0,"Defaultoverview",) [Related Topics](#)

Setting measurement precision for a drawing

You can specify the number of decimal places displayed in measurements and coordinates by changing the drawing precision. This setting does not affect the drawing itself, it only affects how the numbers are displayed in dialog boxes, on the Property Bar, and on the Status Bar.

To set drawing precision

1. Click Tools, Options.
2. In the list of categories, click Workspace, Edit.
3. Type the desired number of decimals in the Drawing Precision box.

button ,AL(^PRC Drawing lines curves and irregular shapes;',0,"Defaultoverview",) [Related Topics](#)

Drawing dimension and connector lines

Drawing dimension and connector lines (page 1 of 3)

Dimension lines

Dimension lines let you show the size of objects or the distance between objects. Dimension lines are extremely useful for creating technical diagrams, floor plans, or any drawing where exact measurements and scale are important. A dimension line can be attached to an object so that when the object is moved, the dimension line moves with it. This feature makes dimension lines very flexible, especially when combined with dynamic dimensioning.

Dynamic dimensioning automatically displays the length of the dimension line, guaranteeing that your drawing will be accurate. Also, dynamic dimension lines automatically change as you change your drawing. If you prefer to type in your own approximate measurements or other text, you can turn off dynamic dimensioning. However, all dimension lines start as dynamic dimension lines.

When you use dimension lines to label objects, you might need to change the scale of your drawing to reflect the actual size of the objects that you are labeling. The scale determines the ratio between your drawing and the real world. By default, the scale is 1:1; therefore, one inch in your drawing equals one inch in the real world. However, if you want to create a floor plan for your living room, a scale of 1:12 (one inch equals one foot) might be more appropriate.

There are four types of dimension lines and five tools for creating dimension lines:

The Auto Dimension tool creates horizontal or vertical dimension lines based on mouse movements. Press TAB while using the tool to toggle among vertical, horizontal and slanted dimension lines.

The Vertical Dimension tool creates vertical dimension lines. Vertical dimension lines are always vertical regardless of the position of the objects they are measuring.

The Horizontal Dimension tool creates horizontal dimension lines. Horizontal dimension lines are always horizontal regardless of the position of the objects they are measuring.

The Slanted Dimension tool creates slanted dimension lines. Slanted dimension lines can be angled so that they change with the objects that they are measuring.

The Angular Dimension tool creates dimension lines that measure angles instead of distances.

Callout lines

The Callout tool lets you draw lines that point to and label objects in a drawing. When you draw a callout line, a text cursor appears at the end of the line. This cursor indicates the place where you can enter text that describes the object at the other end of the callout line. You can format this text just as you would format Artistic text. You can also alter the format of the callout line — for example, by changing its width using the Outline tool.

Connector lines

The Connector Line tool lets you connect two objects with a line. A connector line is attached to both objects so that if you move either or both objects, the line is adjusted accordingly. If a connector line is not connected to any objects, it becomes a plain line. If only one end of a line is connected to an object, the other end is fixed to the page. You can only move a connector line by moving the objects to which it is attached. You can customize the style, thickness and end points of connector lines using the Property Bar.

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

button ,AL(OVR Drawing and shaping objects;',0,"Defaultoverview",) [Related Topics](#)

Drawing dimension and connector lines (page 2 of 3)

Linking dimension and connector lines to objects

For dimension and connector lines to be effective, they must be linked to the objects that you label. When you use the Dimension tool or the Connector tool, special points on each object, called snap points, are activated. When the mouse passes over a snap point, the point becomes visible. Dimension and connector lines can only be linked to objects at these snap points.

The following illustrations show the position of snap points on different objects:

Curve objects have snap points at each node.

Simple rectangles with non-rounded corners have nine snap points — one at each corner, one at the midpoint of each side, and one at the center of the rectangle.

Rectangles with rounded corners also have nine snap points — one at each end of each corner's arc and one at the center of the rectangle.

Simple ellipses have five snap points — one at the top, one at the bottom, one on the left, one on the right, and one at the center. If the ellipse is rotated, the snap points also rotate (e.g., the top snap point may no longer be at the top).

Pie shaped ellipses or arcs can have three to seven snap points. Like simple ellipses, pie shapes and arcs have a snap point in the center. Also, if the path of a pie shape or an arc intersects a point where a simple ellipse would have a snap point, the pie shape or the arc will also have a snap point there. In addition, pie shapes and arcs have snap points at each end of their arc.

Note

- For snap points to be visible the Show Snap Location Marks check box must be enabled. To access the check box, click Tools, Options, then, in the list of categories, click Workspace, Display.

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

button ,AL(OVR Drawing and shaping objects;', 0,"Defaultoverview",) [Related Topics](#)

Drawing dimension and connector lines (page 3 of 3)

When dimension lines are linked to objects, operations performed on these objects will affect the dimension lines. The following is a list of common operations and the effects each operation has on linked dimension lines:

Rotate	When you rotate an object, horizontal and vertical dimension lines remain horizontal and vertical regardless of the object's orientation. Slanted dimension lines rotate with the objects that they label. If you plan to rotate an object, you may find the slanted dimension lines more useful than the horizontal and vertical dimension lines.
Skew	Skewing a linked dimension line and object (or the object only) does not skew the dimension line. CorelDRAW updates the dimension text to reflect changes in measurement.
Stretch	Stretching the object in the direction being measured also stretches the dimension line. CorelDRAW updates the dimension text to reflect the new measurement.
Delete	If you delete a snap point to which you've linked a dimension line, you also delete the dimension line.
Duplicate	If you select and duplicate an object that has dimension lines linked to it, CorelDRAW duplicates the object but does not duplicate the dimension lines. If you select and duplicate an object and any linked dimension lines, CorelDRAW duplicates the object and its linked dimension lines.
Separate	Use the Separate command to break the link between the dimension line and the object. Once separated, a link can only be reestablished by clicking Edit, Undo. If you exceed the maximum number of Undo levels available, you must delete and reconstruct the dimension line.
Node edit	Node editing affects all dimensions linked to a node.

button ,AL(OVR Drawing and shaping objects;', 0,"Defaultoverview",) [Related Topics](#)

Drawing dimension lines

The Dimension tool lets you draw vertical, horizontal, slanted, and angular dimension lines. Vertical and horizontal dimensions are restricted to the vertical and horizontal axes; slanted dimensions can be drawn at any angle.

Angular dimension lines measure angles. An angular dimension consists of two lines extending from a single point. An arc and label between the two lines indicate the angle between the two lines in degrees, gradians, or radians.

To draw a vertical, horizontal, or slanted dimension line

1. Open the [Curve flyout](#), and click the [Dimension tool](#).
2. Click one of the following:
 - [Vertical Dimension Tool](#)
 - [Horizontal Dimension Tool](#)
 - [Slanted Dimension Tool](#)
3. Click where you want to begin measuring.
If you want the dimension line to be linked to an object, click on one of the object's [snap points](#).
4. Click where you want to finish measuring.
5. Click where you want to place the [dimension text](#).

The dimension text appears where you clicked, provided that you haven't specified a default dimension text location on the Property Bar.

The dimension text value is expressed in the same units as the horizontal ruler, unless you have specified otherwise on the Property Bar. (The rulers use the units specified for horizontal units in the Ruler dialog box accessed through the Options dialog box).

To Draw a dimension line using the Auto Dimension Tool

1. Open the Curve flyout, and click the [Auto Dimension tool](#).
2. Click where you want to begin measuring.
If you want the dimension line to be linked to an object, click on one of the object's [snap points](#).
3. Press TAB to toggle the Auto Dimension tool among creating vertical, horizontal or slanted dimension lines.
4. Follow steps 4 and 5 from the previous procedure.

Note

- If you're not sure whether to use the Horizontal or Vertical Dimension tool try using the [Auto Dimension tool](#). The Auto Dimension tool can draw both Horizontal and Vertical dimension lines and is useful for experimenting to discover which line type suits which object. Pressing TAB while using the Auto Dimension tool toggles among vertical, horizontal and slanted dimension lines.

Tip

- If you are drawing a slanted dimension line, hold down CTRL while you drag to constrain the angle to 15-degree increments, or to the value you specified for the Constrain Angle setting in the Options dialog box.

To draw angular dimension lines

1. Open the Curve flyout, and click the Dimension tool.
2. Click the [Angular Dimension Tool button](#) on the Property Bar.
3. Click where you want the two lines that measure the angle to intersect.
4. Click where you want the first line to end.

If you are measuring an angle between two objects and you want the dimension line to change when the objects move, place the end of each line on a snap point.

5. Click where you want the second line to end.
6. Click where you want the angle's label to appear.

button ,AL(^ PRC Drawing dimension and connector lines;', 0,"Defaultoverview".) [Related Topics](#)

Changing the dimension text font

You can change the typeface and size of dimension text after you have created the dimension line.

To change the point size and font of dimension text

1. Select the dimension text with the Pick tool.

If the dimension line is already selected, click a blank space on the Drawing Window before you try to select the dimension text.

2. Type the size in the Font Size list box on the Property Bar.

3. Choose a font from the Font list box on the Property Bar.

button ,AL(^PRC Drawing dimension and connector lines;',0,"Defaultoverview",) [Related Topics](#)

Changing dimension text

You can change the units for dimension text and add a prefix and a suffix to the text. If you want to change what the dimension text says you can turn off dynamic dimension lines and type any text you choose. However, the dimension text will no longer display the true dimension of the line. You can always restore the true dimension by selecting the dimension line and enabling the Dynamic Dimensioning button on the Property Bar.

To specify how dimension units are displayed

1. Select the dimension line with the Pick tool.
2. If you want the units displayed next to the value on the dimension line, enable the Show Units For Dimension button on the Property Bar.
3. Choose a style from the Dimension Style list box on the Property Bar.
You can choose from Decimal, Fractional, U.S. Engineering, or U.S. Architectural style. (This option is not available with Angular Dimension lines.)
4. Choose the precision level from the Dimension Precision list box on the Property Bar.
5. Choose a unit of measurement from the Dimension Units box on the Property Bar.

To add a prefix or a suffix to dimension text

1. Select the dimension line with the Pick tool.
2. Type text in the Prefix For Dimension or Suffix For Dimension box on the Property Bar.

To type custom text on a dimension line

1. Select the dimension line with the Pick tool.
2. Disable the Dynamic Dimensioning button on the Property Bar.
3. Select the text you want to change with the Text tool, and type in new text.

To change the default settings

1. Press ESC, or click on blank space, to deselect all objects in your drawing.
2. Open the Curve flyout, and click the Dimension tool.
3. Change the settings on the Property Bar.

Note

- You can change the default settings by accessing the Options dialog box.

Tip

- You can't change the default for dynamic dimension lines. Whenever you create a dimension line, it is dynamic unless you change it.




button ,AL(\ PRC Drawing dimension and connector lines;', 0,"Defaultoverview",) Related Topics


Positioning dimension text

You can specify how dimension text is positioned relative to the dimension line, and you can move the text to a different position on the page.


To specify the position of dimension text relative to the dimension line

1. Select the dimension line with the Pick tool.
2. Click the Text Position Drop Down button on the Property Bar.
3. Specify where you want to place the dimension text relative to the dimension line.

- Click  to place it above the line.
- Click  to place text within the line.
- Click  to place it below the line.

4. Click  to have the text placed horizontally.

This option places the text horizontally even if the dimension line is diagonal or vertical. If you don't choose this option, CorelDRAW places the dimension text at the same angle as the dimension line.

5. Click  to have the text centered relative to the dimension line.

This option centers the text on the dimension line. If you don't choose the Center option, CorelDRAW places the dimension text where you last clicked when you drew the dimension line.

To change the position of dimension text

- Select the dimension text with the Pick tool and drag it to a new location.
The dimension line changes accordingly.

Note

- You can also do most of the previous procedures using the Dimension Roll-Up accessed by pressing ALT+F2.

button ,AL(^ PRC Drawing dimension and connector lines'; 0,"Defaultoverview",) [Related Topics](#)

Drawing dimensions to scale

If you are using dimension lines to measure distances, you will probably need to set the scale in CorelDRAW. It is necessary to set the scale when distances in your drawing represent greater or lesser distances in the real world. For example, if you want to illustrate the size of the head of a pin, you may want a centimeter in your drawing to represent one thousandth of a centimeter in the real world.

To choose a preset drawing scale

1. Click Tools, Options.
2. In the list of categories, click Document, Rulers.
3. Click the Edit Scale button.
4. Choose a drawing scale from the Typical Scales list box.

To set a custom drawing scale

1. Follow steps 1 to 3 from the previous procedure.
2. Choose Custom from the Typical Scales list box.
3. Type a value in the Page Distance box.
4. Choose a unit for the page distance from the list box provided.
5. Type a value in the World Distance box to set the actual distance you want represented by each unit of page distance.

Tip

- If you want to change the World Distance units, change the Horizontal ruler units. If the drawing scale is set to anything other than 1:1, the Vertical ruler units will always be the same as the Horizontal ruler units. For more information about changing ruler units, see "[Setting ruler units.](#)"

button ,AL(^ PRC Drawing dimension and connector lines;', 0,"Defaultoverview",) [Related Topics](#)

Drawing callouts

The Callout tool lets you create callouts for labeling your drawing. For callouts to be effective, they must be linked to the objects they are labeling. Callouts use snap points to link to objects.

CorelDRAW lets you customize the text in callouts in the same way you can edit all text in CorelDRAW. For more information see "Working with text."

To draw a two-segment callout

1. Open the Curve flyout, and click the Dimension tool.
2. Click the Callout button on the Property Bar.
3. Click where you want the first callout segment to start.
4. Click where you want the first segment to end and where you want the second segment to start.
5. Click where you want to place the callout text.
6. Type the callout text.

To draw a one-segment callout

- Follow steps 1 to 3 in the previous procedure, then double-click where you want to place the callout text.

button ,AL(\ PRC Drawing dimension and connector lines;', 0,"Defaultoverview",) Related Topics

Drawing connector lines

The Connector Line tool lets you draw lines that connect objects in your drawing. For connector lines to be effective they must be linked to the objects they are labeling. Connector lines use snap points to link to objects. When a connector line is linked to an object, it moves when you move the object. You can only move connector lines by moving either or both of the objects they connect.

You can change the outline of connector lines as well as customize connector line styles and arrowheads. For more information see "Filling and outlining objects."

To draw a connector line between two objects

1. Open the Curve flyout, and click the Connector Line tool.
2. Click a snap point on the first object.

When the mouse is over a snap point, the snap point is highlighted.

3. Click a snap point on the second object.

To change the width of a connector line

1. Select the connector line with the Pick tool.
2. Choose the desired width from the Outline Width list box on the Property Bar.

To change the style of a connector line

1. Select the connector line with the Pick tool.
2. Choose a line style from the Outline Style Selector list box.

To create a custom connector line style

1. Select the connector line with the Pick tool.
2. Click the Outline Style Selector list box.
3. Click the Other button.
4. Drag the line style slider to the desired position and/or click on the desired squares to the left of the slider to give them a black fill (the preview window shows how your custom line style will appear).
5. Click the Add button.

To change the arrowhead style of a connector line

1. Select the connector line with the Pick tool.
2. Choose an arrowhead style from the Start Arrowhead, or End Arrowhead, Selector list box.

To create a custom arrowhead style for a connector line

1. Select the connector line with the Pick tool.
2. Click the Start Arrowhead or End Arrowhead Selector list box.
3. Click the Other button.
4. Click one or more of the following buttons:
 - Reflect In X, to mirror the arrowhead along the X axis
 - Reflect In Y, to mirror the arrowhead along the Y axis
 - Center In X, to center the arrowhead along the X axis
 - Center In Y, to center the arrowhead along the Y axis
5. Enable the 4X zoom check box to increase the size of the arrowhead by 4.

Notes

- Any custom line styles or arrowheads you create are added to the list box choices and can be used in other drawings.
- If the Lock To Connector Node button is disabled, the connector line will always draw the shortest line between the two objects it connects. If the button is enabled, the connector line remains fixed to the nodes to which it was originally attached.
- You can access the connector line setting by clicking Tools, Options and selecting the Connector tool in the list of categories.

button ,AL(^ PRC Drawing dimension and connector lines;', 0,"Defaultoverview",) Related Topics

Shaping lines, curves, and curve objects

Shaping lines, curves, and curve objects

The Shape tool lets you change the shape of all curve objects by editing their nodes and segments. You can also access many node editing features with the Pick tool without having to select the Shape tool.

A curve object can be any line, curve, or shape that you create with the Freehand tool, the Bezier tool, the Natural Pen tool, or the Spiral tool. Also, any rectangle, ellipse, polygon, or text object can be a curve object if you convert it to curves.

Segments

A segment is the portion of a curve that lies between two nodes. A curve object can have two types of segments: curved or straight. You can bend a curved segment by dragging it with the Shape tool or by dragging the nodes on either end of it. A straight segment will never bend regardless of the position of its nodes. If you want to bend a straight segment, you must convert it to a curved segment.

Nodes

When you select a curve object with the Shape tool, CorelDRAW displays all of the object's nodes. You can shape a curve object by moving a node or by moving the control points that appear when you select a node.

Control points determine the curve of a segment as it passes through a node. You can control the curve of a segment by varying the control point's angle and its distance from the node. Each node has one control point for each segment for which it's the last node. Therefore, a node at the end of a path will only have one control point, and a node in the middle will have two control points. However, because straight segments don't bend, a node at the end of a straight segment won't have a control point for that segment.

You can add nodes to a path if you can't shape the path the way you want by moving the existing nodes. If, on the other hand, you want to smooth the shape of an object, you can remove unwanted nodes.

Subpaths

A single curve object can consist of more than one curve or shape, and each of these curves or shapes is called a subpath. A curve object with subpaths is often created when text is converted to curve objects. For example, the letter "O" is usually made up of two ellipses. You can tell whether an object has subpaths by selecting it with the Shape tool. If nodes appear on more than one curve or shape, then each of these curves or shapes is a subpath of a single curve object.

One of the simplest reasons for creating an object with a subpath is that you can create objects with holes in them. For instance, the center of the letter "O" is a subpath, and, as a result you can see objects underneath it.

button „AL(OVR Drawing and shaping objects;’, 0,“Defaultoverview”,) Related Topics

Selecting nodes and segments

You must select a node or a segment before you can manipulate it or change its properties. Selected nodes become highlighted in one of two ways: hollow, if the associated segment is a straight segment; solid, if the segment is curved. The Status Bar shows which type of node (smooth, cusped, or symmetrical) and segment (line or curve) you've selected.

Before you can select a segment, you must select a curve object with the Shape tool. You can select a node using the Pick tool or any of the basic drawing tools.

To select a single node or segment on a curve object

- Click the node or segment with the Shape tool.

To select the first or end node on a curve object

1. Select the curve object with the Shape tool.
2. Press HOME to select the first node, or press END to select the end node.

On a closed curve, the first node and the end node are the same.

On an object with subpaths, HOME selects the first node of the first subpath, and END selects the last node of the last subpath.

To select multiple nodes

1. Select the curve object with the Shape tool.
2. Hold down SHIFT, and click the nodes with the Shape tool.

You can also drag a marquee box around the nodes to select them.

To select all nodes

1. Click the Shape Tool.
2. Hold down CTRL+SHIFT.
3. Click any node on the object.

To deselect one or more nodes

1. Select the curve object with the Shape tool.
2. Hold down SHIFT, and click the nodes with the Shape tool.

You can also hold down SHIFT and drag a marquee box around the nodes that you want to deselect. This method also selects any nodes inside the marquee box that are not selected.

To deselect all of the nodes, click blank space away from the outline of the curve.

Notes

- You can disable node tracking by clicking the Enable Node Tracking button on the Standard toolbar.
- If the selected curve has too many nodes to display, Pick tool node editing is automatically disabled.

Tips

- You can also use the Pick tool, or any of the basic drawing tools (Rectangle, ellipse, polygon, etc.), to edit nodes. To do this, first select the object with the Pick tool. Position the Pick tool over the node you want to move. When it changes to the Shape tool you can move the node or right-click to access a menu of node editing options.
- Double-clicking a curve with the Pick tool puts you in full node edit mode.
- With the Pick tool selected, you can easily access full node editing capability by holding down Z on the keyboard.

button ,AL(^PRC Shaping lines curves and curve objects;',0,"Defaultoverview",) Related Topics

Moving nodes and segments

You can change the shape of a curve object by moving its segments, nodes and control points. Normally, you move the segments and nodes to make coarse adjustments, then fine tune the shape by moving the control points of the nodes. By holding down CTRL as you drag a node or control point, you can force it to move on a straight horizontal or vertical path (from its starting point).

You can edit a curve object's nodes using the Pick tool or any drawing tool. To edit a curve object's segments and control points you must select it with the Shape tool.

To shape a curve object by moving its segments

1. Select the curve object with the Shape tool.
2. Drag a segment.

You can only move a segment in this manner if it is a curved segment. Straight segments will not move.

To shape a curve object by moving its nodes

1. Select the curve object with the Pick tool or any drawing tool.
2. Drag a node.

As you drag, the segments on either side of the node move. If the node is on a curved segment, the control points also move so that the angles at which the curve enters and leaves the node remain unchanged.

To shape a curve object by moving several nodes at once

1. Hold down SHIFT, and click the nodes you want to select with the Shape tool.
2. Enable Elastic Mode button on the Property Bar (optional).
3. Drag any of the selected nodes.

To shape a curve object by moving its control points

1. Select a node with the Shape tool.

Control points only extend from the selected node and from those nodes on either side of the selected node if it is on a curved segment.

2. Drag the control points.

The control points move differently depending on whether the node they are associated with is smooth, cusped, or symmetrical. This, in turn, affects the shape of the curve.

Tip

- To move a control point hidden under its node, deselect all nodes on the curve object, hold down SHIFT, and drag the control point out from under the node.

button ,AL(^PRC Shaping lines curves and curve objects;', 0,"Defaultoverview",) Related Topics

Aligning nodes and control points

You can align two or more nodes that form part of the same curve object. You can also align the control points that are associated with these nodes. Nodes and control points can be aligned horizontally or vertically.

To align nodes and control points

1. Select the curve object with the Shape tool.
2. Hold down SHIFT, and select the nodes that you want to align.
3. Click the Align Nodes button on the Property Bar.
4. Disable any options that you do not want.

Tip

- You can also select nodes by marquee selecting.

button ,AL(PRC Shaping lines curves and curve objects;', 0, "Defaultoverview",) Related Topics

Transforming parts of a curve object

You can change the shape of an object by applying basic geometric transformations (such as scaling) to selected nodes. You might want to do this if, for example, you need to enlarge a portion of an object.

To stretch or scale parts of a curve object

1. Select the curve object with the Shape tool.
2. Select the nodes along the curve that you want to transform.
3. Click the Stretch And Scale Nodes button on the Property Bar.
Eight sizing handles appear.
4. Drag the corner handles to scale the selected nodes, or drag the side handles to stretch the selected nodes.

To rotate or skew parts of a curve object

1. Follow steps 1 and 2 from the previous procedure.
2. Click the Rotate And Skew Nodes button on the Property Bar.
Eight rotating/skewing handles appear.
3. Drag the corner handles to rotate the selected nodes, or drag the side handles to skew the selected nodes.

button „AL(“PRC Shaping lines curves and curve objects;“,0,“Defaultoverview“,) Related Topics

Changing a segment's properties

There are two types of segments: straight and curved. If you click on a node with the Shape tool, the Status Bar displays the type of segment entering the node and the node type itself, for example, Selected Node: Curve Smooth. The Convert Line To Curve and Convert Curve To Line buttons make it easy to turn straight segments to curved segments and vice versa. When you convert a straight segment to a curved segment, the change is not immediately apparent. However, if you select a node at either end of the segment, control points appear, indicating that the segment is now curved.

To make a segment straight or curved

1. Select the curve object with the Shape tool.
2. Click the segment you want to change.

If you prefer, you can select a node on the end of the segment you want to change instead. Also, if you select several segments at once, you can change them simultaneously.

3. Click the Convert Curve To Line button on the Property Bar to make a segment straight or the Convert Line To Curve button to make a segment curved.

button ,AL(\ PRC Shaping lines curves and curve objects;', 0, "Defaultoverview",) [Related Topics](#)

Changing a node's properties

There are three types of nodes: cusp, smooth, and symmetrical. The control points of each node type behave differently.

Node type	Properties
Cusp	The control points of a cusp node move independently from one another. A curve that passes through a cusp node can bend at a sharp angle.
Smooth	The control points of a smooth node are always directly opposite each other. When you move one control point, the other moves also. Smooth nodes produce a smooth transition between line segments.
Symmetrical	The control points of a symmetrical node are always directly opposite each other. Also, the control points are always equal lengths. Symmetrical nodes produce the same curvature on both sides of the node.

Unless a curve changes direction sharply as it passes through a node, changing the node type will not noticeably affect the curve's shape. It will, however, affect the way that you can reshape a curve.

To make a node smooth, cusped or symmetrical

1. Select the curve object with the Shape tool.
2. Click the node you want to change.

If you select more than one node, you can change all of the nodes simultaneously.

3. Click the Smooth, Cusp or Symmet button on the Property Bar.

button ,AL(PRC Shaping lines curves and curve objects;', 0, "Defaultoverview",) Related Topics

Adding nodes

Adding more nodes to a curve object is necessary if the existing nodes are not giving you the results you want.

To add a single node to a curve object using the Pick tool

1. Click the Pick tool.
2. Hold down Z and double-click the object where you want to add the node.

To add a single node to a curve object using the Shape tool

1. Click the Shape tool.
2. Double-click the curve where you want to add the node.

To add several nodes at once to a curve object

1. Using the Shape tool, select the nodes between which you want to add nodes.
2. Do one of the following:
 - Click the Add Node(s) button on the Property Bar.
 - Press +.

Tip

- You can also use the Shape tool to add a single node to a curve object by clicking the curve and then clicking the Add Node(s) button on the Property Bar.

button ,AL("PRC Shaping lines curves and curve objects";0,"Defaultoverview".) [Related Topics](#)

Removing nodes

Removing nodes from an object reduces redraw and printing time and can also make the object appear smoother. You can select the nodes that you want to remove yourself, or you can use the Auto-Reduce feature and automatically remove unnecessary nodes. The Auto-Reduce feature removes excess nodes that are within a specified distance of each other. You can set this distance in the Options dialog box. The higher the setting the more nodes that will be removed.

To remove a single node from a curve object using the Pick tool

1. Click the Pick tool.
2. Hold down Z and double-click the node you want to remove.

To remove a single node from a curve object using the Shape tool

1. Click the Shape tool.
2. Double-click the node you want to remove.

To remove several nodes at once from a curve object

1. Using the Shape tool, select the nodes you want to remove.
2. Do one of the following:
 - Click the Delete Node(s) button on the Property Bar.
 - Press Delete.

To simplify a curve object using Auto-reduce

1. Using the Shape tool, select all the nodes in the portion of the object that you want to simplify.
2. Click the Auto-reduce button on the Property Bar.

To change the Auto-reduce level

1. Click Tools, Options.
2. In the list of categories, double-click Toolbox and click Shape Tool.
3. Change the setting in the Auto-reduce box.

Tip

- You can also use the Shape tool to remove a single node from a curve object by clicking the curve and then clicking the Delete Node(s) button on the Property Bar.

button ,AL(^PRC Shaping lines curves and curve objects;', 0,"Defaultoverview",) Related Topics

Joining nodes

You can close an open path by joining its two end nodes. You can also join end nodes on separate paths if the paths are all subpaths of the same object; but, you can't join nodes of two separate objects. For example, if you draw two curves and later decide that you want to join them, you must first combine them into a single curve object, then join the two end nodes.

Before you can join nodes, you must first select a curve object with the Shape tool.

To join two nodes

1. Using the Shape tool select the nodes you want to join.
2. Click the Join Two Nodes button on the Property Bar.

If you join nodes that are not in the same location, a joined node is placed between the positions of the original two nodes.

To join two nodes with a line

1. Using the Shape tool, select the nodes you want to join.
2. Click the Extend Curve To Close button on the Property Bar.

button ,ALC PRC Shaping lines curves and curve objects;', 0, "Defaultoverview"), Related Topics

Breaking a path

You can turn a closed curve object into an open one by breaking its path at any point. You can also break an open path into one or more subpaths or into separate objects.

When you break a path, any subpaths and nodes that are created remain a part of the original object.

To break a path

1. Select the curve object with the Shape tool.
2. Using the Shape tool, click where you want to break the path.
Select multiple nodes to break the path at several different places.
3. Click the Break Curve button on the Property Bar.
Two superimposed nodes appear at each break.

To extract a path from an object

1. Follow steps 1 to 3 from the previous procedure. (To extract a path from an object you must break a path in the object first).
2. Using the Shape tool, select a segment, node, or group of nodes that represents the portion of the path that you want to extract.
3. Click the Extract Subpath button on the Property Bar.

Note

- When you break a path in an object it still remains as one object. When you extract a subpath two separate objects are created.

Tip

- If, while trying to extract a subpath, you're having problems selecting one of two nodes created at the point where you broke a path, try pressing TAB to move from node to node.

button ,AL(^PRC Shaping lines curves and curve objects;', 0, "Defaultoverview",) Related Topics

Shaping ellipses and rectangles

Shaping ellipses and rectangles

The Shape tool lets you shape ellipses and rectangles in the following ways:

- You can shape an ellipse into an arc or a pie-shape.
- You can round all corners of a rectangle at once.

Although you are limited when shaping ellipses and rectangles, the ease with which you are able to shape these objects saves you time and guarantees precision. Also, rectangles and ellipses maintain their basic shape, even when you shape them. For example, you can round the corners of a rectangle and then easily make them sharp again.

If you want to change the shape of an ellipse or a rectangle without any restrictions, you can convert the shape to a curve object. Once an ellipse or rectangle is converted to a curve object, you can shape it in any way you want. Bear in mind, however, that when you convert an ellipse or a rectangle to a curve object, you can no longer make a pie shape from an ellipse with a single mouse drag or round all the corners of a rectangle at the same time.

button ,AL(OVR Drawing and shaping objects;', 0,"Defaultoverview",) [Related Topics](#)

Changing an ellipse to an arc or a pie shape

You can use the Shape tool to turn an ellipse or a circle into an arc or a pie shape. A simple ellipse has one node, but when you create an arc or pie shape, CorelDRAW splits this node in two.

You control the appearance of the arc or the pie shape by moving these two new nodes. You can also change the direction in which CorelDRAW draws arcs and pie shapes.

To create an arc or pie shape from an ellipse (or circle)

1. Select the ellipse with the [Shape tool](#).
2. Drag the node on the outline of the ellipse. To create an arc, keep the cursor outside the perimeter of the ellipse while dragging. To create a pie shape, keep the cursor inside the perimeter of the ellipse while dragging.

To change the direction in which arcs or pie shapes are drawn

1. Select the arc or pie shape with the Shape tool.
2. Click the [Clockwise/Counterclockwise Arcs or Pies button](#) on the Property Bar.

Tips

- You can also change ellipses to arcs and pie shapes using the Pick tool or any of the basic drawing tools. Simply position the cursor over the node (the cursor changes to the Shape tool cursor) and drag the cursor as necessary.
- When dragging nodes you can constrain their position to 15-degree increments by holding down CTRL.
- You can quickly convert an arc to a pie shape and vice versa by selecting the shape and clicking the [Pie button](#) or the [Arc button](#) on the Property Bar.

button ,AL(PRC Shaping ellipses and rectangles;', 0, "Defaultoverview",) [Related Topics](#)

Rounding the corners of a rectangle or square

You can use the Shape tool to round all the corners of a rectangle (or square) at the same time. A rectangle has a node at each corner. When you round the corners of a rectangle, CorelDRAW splits each corner node in two and draws an arc between each of these two new nodes. You can control the size of this arc by moving any of the corner nodes. Whenever you change one corner, the other three corners also change. The amount of rounding (the corner radius) is displayed on the Status Bar.

To round the corners of a rectangle or a square

1. Select the rectangle or the square with the Shape tool.
2. Drag one of the corner nodes along the outline of the rectangle or square.

As you drag, the four corner nodes each divide into two nodes with a round corner forming in between. As you continue to drag, the corners become increasingly round.

Tips

- You can also round the corners of rectangles using the Pick tool or any of the basic drawing tools. Simply position the cursor over the node (the cursor changes to the Shape tool cursor) and drag the cursor as necessary.
- You can quickly change the roundness of a rectangle by selecting it and moving the Rectangle Corner Roundness slider on the Property Bar.

button ,AL(^PRC Shaping ellipses and rectangles;'; 0,"Defaultoverview",) Related Topics

Converting an ellipse or rectangle to a curve object

To shape an ellipse or rectangle without restriction, you must first convert it to a curve object. When you convert an ellipse or rectangle to a curve object, it looks the same but you can shape it by editing its nodes and segments. For more information see "Shaping lines, curves, and curve objects."

To convert an ellipse or rectangle to a curve object

1. Select the ellipse or the rectangle with the Pick tool.
2. Click Arrange, Convert To Curves.

Tip

- You can also convert an object to a curve object by selecting the object and clicking the Convert To Curves button on the Property Bar.

button ,AL(\ PRC Shaping ellipses and rectangles;', 0, "Defaultoverview"), Related Topics

Shaping polygons and stars

Shaping polygons and stars

The Shape tool lets you shape a polygon using a process called Mirror editing. Mirror editing lets you shape a polygon or a star in many of the same ways that you shape a curve object. For more information see "Shaping lines, curves, and curve objects." The difference between mirror editing and other node editing is that mirror editing lets you maintain the symmetry of a polygon as you manipulate its nodes. The polygon maintains its symmetry because each node of a polygon is associated with all of its corresponding nodes. When you alter a node, therefore, all of its associated nodes reflect the change.

For example, a pentagon has 10 nodes — one at each corner and one on each side. All the corner nodes are associated and all the side nodes are associated. If you drag a side node towards the center, all the side nodes move towards the center. The same is also true for each segment (i.e., if you move a segment, all associated segments move). Also, if you add a node to a pentagon, five nodes would be added (one on each side).

Although you can edit the nodes and segments of a polygon in many of the same ways that you can manipulate a curve object's nodes, you are restricted to the following actions when mirror editing:

- moving segments and nodes
- adding and removing nodes
- making segments straight or curved
- making nodes smooth, cusped, or symmetrical

If you don't want the changes you make to one node to be reflected in all the associated nodes or if you want to perform actions that mirror editing does not allow (for example, breaking a path), you can convert the polygon to a curve object. Once you do this, you can no longer mirror edit the object, but you can manipulate it with fewer restrictions.

button „ALC OVR Drawing and shaping objects;', 0, "Defaultoverview",) [Related Topics](#)

Changing a polygon or star to a curve object

To shape a polygon or star without mirror editing, you must first convert it to a curve object. When you convert a polygon or star to a curve object, it looks the same but you can shape it by editing each nodes and segment individually. For more information see, "Shaping lines, curves, and curve objects."

To convert a polygon or a star to a curve object

1. Select the polygon or star with the Pick tool.
2. Click Arrange, Convert To Curves.

Tip

- You can also convert an object to a curve object by selecting the object and clicking the Convert To Curves button on the Property Bar.

Splitting and erasing portions of objects

Splitting and erasing portions of objects

Splitting an object

The Knife tool lets you quickly cut objects in two or create two subpaths from one path. You can also reshape objects by redrawing their paths. The Knife tool automatically breaks a path in an object at the point you select and converts the object to curves.

Erasing portions of an object

If you've ever wanted to use only a portion of an object, you know that separating one part of an object from another can involve careful node editing. Now, you can use the Eraser tool to remove unwanted portions of objects. The Eraser tool removes the parts of a selected object that it passes over and closes any affected paths. If you erase connecting lines, the eraser tool does not create new objects, it simply creates separate subpaths.

Whenever you use the Eraser tool on an object, the object automatically becomes a curve object.

button ,AL(^OVR Drawing and shaping objects;', 0,"Defaultoverview",) Related Topics

Erasing portions of an object

The Eraser tool removes the portions of selected objects that you drag it over and closes any affected paths. The Eraser tool automatically reduces the number of nodes on a curve it is erasing, but you can disable this function on the Property Bar.

Remember that as soon as you use the Eraser tool on an object, it becomes a curve object.

To erase portions of an object

1. Open the Shape Edit flyout, and click the Eraser tool.
2. Select the object you want to erase.
3. Drag the eraser over the object.

To change the Eraser's size

- Type a value in the Eraser Thickness box on the Property Bar, then press ENTER.

button ,AL(^ PRC Splitting and erasing portions of objects;',0,"Defaultoverview",) Related Topics

Splitting an object with the Knife tool

The Knife tool lets you do the obvious - split an object in two- and much more. It also lets you completely reshape an object by redrawing its path, or create subpaths in an object.

By default, the knife tool automatically closes open paths when it cuts them, but you can change this if you wish.

Remember, as soon as you use the Knife tool on an object, it becomes a curve object.

To split an object along a straight line using the Knife tool

1. Open the Shape Edit flyout, and click the Knife tool.
2. Position the knife cursor where you want to start cutting. The cursor will snap upright when it's ready to cut.
3. Click once.
4. Move the cursor to where you want to stop cutting.
5. Click once.

To split an object along a freehand line using the Knife tool

1. Follow steps 1 and 2 from the previous procedure.
2. Drag the mouse from where you want the cut to start to where you want the cut to end.

To reshape an object by redrawing a path

1. Open the Shape Edit flyout, and click the Knife tool.
2. Position the knife cursor where you want to start cutting. The cursor will snap upright when it's ready to cut.
3. Drag the mouse from where you want the cut to start to where you want the cut to end. Do not release the mouse.
4. Press TAB once or twice to toggle to the choice of cut you want.
5. Release the mouse.

To set the Knife tool to split an object into two subpaths or objects using the Property Bar

1. Click the Shape Edit flyout, and click the Knife tool.
2. Enable the Leave As One Object button on the Property Bar to split the object into two subpaths.
3. Disable the Leave As One Object button on the Property Bar to split the object into two objects.

To set the Knife tool to split an object into two subpaths or objects using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, double-click Toolbox, and click Knife Tool.
3. Enable the Leave As One Object check box to split the object into two subpaths.
4. Disable the Leave As One Object button on the Property Bar to split the object into two objects.

To set the Knife tool to automatically close paths using the Property Bar

1. Open the Shape Edit flyout, and click the Knife tool.
2. Enable the Auto-Close On Cut button on the Property Bar.
3. Disable the Auto-Close On Cut button on the Property Bar to leave new paths open after splitting an open path.

To set the Knife tool to automatically close paths using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, double-click Toolbox and click Knife Tool.
3. Enable the Automatically Close Object check box
4. Disable the Automatically Close Object check box to leave new paths open.

Tip

- Holding down SHIFT while redrawing an object with the Knife Tool puts you in Bezier curve mode. Holding down SHIFT+CTRL puts you in Bezier curve mode with the curve constrained by increments of 15 degrees.

button ,AL(^PRC Splitting and erasing portions of objects;',0,"Defaultoverview".) [Related Topics](#)

Selecting and transforming objects

Selecting and transforming objects

To work with an object in CorelDRAW, the first thing you must do is select it. An object remains selected until you select another object, click a blank space in the Drawing Window, or press ESC. The quickest way to select objects is to use the Pick tool. You can also select an object using the keyboard or by dragging a marquee selection box around the object. When an object is hidden behind other objects, you can select it using ALT in combination with the mouse.

One of the many things you can do in CorelDRAW is apply transformations to selected objects. Using the transformation tools, you can change the orientation or appearance of an object without altering its basic shape. These tools allow you to position, size, stretch, rotate, scale, mirror, and skew objects. You can perform multiple transformations on a single object, multiple selected objects, combined, or grouped objects. Keep in mind that you can use the transformation tools alone or successively.

button ,AL(^OVR Selecting and transforming objects;', 0,"Defaultoverview",) [More Detailed Information](#)

Selecting objects

Selecting objects

In CorelDRAW, you must select an object before performing an operation on the object. When an object is selected, an X appears in the center of the object and eight selection handles appear at the corners and midpoints of an otherwise invisible rectangle, called the selection box. Selecting more than one object lets you apply the same commands to all of them at once. When you select multiple objects, a single selection box encloses all of the objects and the X appears in the center of the selection box.

If the Edit Across Layers option is enabled in the Object Manager, you can select objects on any layer that isn't locked. If the Edit Across Layers option is disabled, you can only select objects on the active layer. For more information about layers, see "[Using layers to organize your drawing](#)."

Additionally, single objects can be locked on a layer. If you select a locked object, the selection handles appear as padlocks. You can't apply any operation to a locked object. For more information, see "[Locking and unlocking objects](#)."

Selecting by clicking

The quickest way to select a single object is to use the Pick tool to click the object. You can select multiple objects by holding down SHIFT as you click the objects you wish to select. When an object is hidden behind another object or when hidden objects are grouped, you can press ALT, or ALT + CTRL as you click to select the hidden object.

You can also select an object using one of the drawing tools (i.e., the [Rectangle tool](#), the [Ellipse tool](#), the [Polygon tool](#), the [Spiral tool](#), and the [Graph Paper tool](#)).

Selecting by dragging

Another way of selecting objects is to drag the marquee box around the entire object or objects you wish to select using the Pick tool. Holding down ALT as you marquee select allows you to select all objects touched by the marquee, even those that are not completely enclosed.

Selecting by typing

A third way of selecting objects is using the keyboard keys if you prefer typing to using the mouse.

Using these simple techniques, you can select single or multiple objects and groups. You can then begin manipulating the selected objects.

Selecting using menu commands

You can select all objects, all text objects, or all guidelines in the [Drawing Window](#) using Select All commands in the Edit menu.

button ,ALC^OVR Selecting and transforming objects;', 0,"Defaultoverview",) [Related Topics](#)

Selecting an object by clicking

Clicking an object with the Pick tool is the quickest way to select a single object. Remember that you can select a group just as you would select a single object. You can also select several objects by holding down SHIFT as you click single objects, groups, and multiple groups of objects.

To select an object

- Using the Pick tool, click the object you want to select.

Tips

- If you're using another tool, press SPACEBAR to select the Pick tool.
- You can select a single object within a group by holding down CTRL as you click.
- You can also select objects using one of the drawing tools.

button ,AL(^ PRC Selecting objects;',0,"Defaultoverview",) Related Topics

Selecting hidden objects by clicking

When you have objects that are positioned one on top of another, objects are partially or completely hidden. You can select a single hidden object within a series or within a group without disturbing the other objects. By holding down ALT as you click, you can select a single object from within a series. By holding down ALT + CTRL as you click, you can select a single object from within a group. Each time you click, you move from the top-most object that you selected down to the next object in the stack. An X, which appears in the center of the selected object, and selection handles indicate which object is selected.

You can also select multiple hidden objects within a series. By holding down ALT + SHIFT as you click, you select each object on which you click. When you select the bottom-most object, the cursor moves to the top-most object you selected in the series. You may find it useful to refer to the Object Manager to see which objects are selected.

Keep in mind that the cursor must be positioned over the bottom-most and top-most objects for them to be included in the selection.

To select an object hidden below a series of objects

- Hold down ALT, and click the top-most object using the [Pick tool](#) until the object you want is selected.

To select multiple objects hidden below a series of objects

1. Using the Pick tool, click the top-most object in the series that you want to include in the selection.
2. Hold down ALT + SHIFT, and click to add the next object to the selection.
3. Click until you add all of the objects you want to your selection.

When you select the bottom-most object, the cursor moves to the top-most object in the stack and deselects it.

To select a hidden object within a group

- Hold down CTRL + ALT, and click the top-most object with the Pick tool until the object you want is selected.

Tips

- The [Simple Wireframe view](#) or [Wireframe view](#) makes it easier to identify the objects you select.
- You can also select hidden objects with the [drawing tools](#).

button ,AL(^PRC Selecting objects;',0,"Defaultoverview".) [Related Topics](#)

Selecting by dragging

The easiest way to select several objects in your drawing is to drag the outline that appears when you click and drag in the Drawing Window with the Pick tool. This outline is called a marquee box.

You need to surround the marquee box entirely around the objects you wish to select. To get around this so that objects are selected even if they aren't surrounded entirely, hold down ALT as you select multiple objects.

To marquee select several objects

- Using the Pick tool, drag the mouse diagonally until a marquee box encloses all objects.

To marquee select objects without entirely surrounding all objects

1. Click the Pick tool.
2. Hold down ALT, and drag diagonally until the marquee box touches the object(s) you want to select.

button ,AL(^PRC Selecting objects;', 0,"Defaultoverview",) Related Topics

Selecting using the keyboard

You might find it convenient to use the keyboard keys to select objects in your drawing instead of using the mouse.

To ...

Select the next object

Select the previous object

Do this ...

Click the Pick tool. Press TAB until the object you want is selected.

Click the Pick tool. Press SHIFT + TAB until the object you want is selected.

button ,AL(^PRC Selecting objects;',0,"Defaultoverview",) Related Topics

Selecting all objects using menu commands

You have the option to select all objects, all text, and all guidelines in the Drawing Window. When you select all objects using the menu commands or the Pick tool, you select all text and graphics objects, not guidelines. Click Select All, Guidelines to select all guidelines. When you click Select All, Text, you select all Paragraph text and Artistic text.

To select all objects

- Do one of the following:
 - Click Edit, Select All, Objects.
 - Double-click the Pick tool.

To select all text

- Click Edit, Select All, Text.

To select all guidelines

- Click Edit, Select All, Guidelines.

button ,AL(^PRC Selecting objects;',0,"Defaultoverview".) Related Topics

Selecting an unfilled object by its outline

By default, when you select an object with no fill, you can click anywhere inside the object. By disabling the Treat All Objects As Filled option, you must select the object by its outline. You may find this useful when you're working with unfilled and filled objects that overlap.

The Treat All Objects As Filled option only affects objects with closed paths and curved lines — i.e., objects that can be filled. (Curves can be filled provided the Auto-fill Open Curves check box is enabled. For more information, see "[Setting the Fill Open Curves option.](#)")

Keep in mind that when this option is disabled, you can only select an object with no fill using the Pick tool.

To select unfilled objects using their outlines using the Property Bar

1. Click a blank space in the [Drawing Window](#) to deselect any objects.
2. Disable the [Treat As Filled button](#) on the Property Bar.

The button is disabled when it appears raised.

To select unfilled objects using their outlines using the Options dialog box

1. Click Tools, Options.
2. In the list of categories, double-click Toolbox, and click Pick Tool.
3. Disable the Treat All Objects As Filled check box.

button ,AL(^PRC Selecting objects;',0,"Defaultoverview".) [Related Topics](#)

Deselecting objects

When you select an object you indicate that you want your next action to apply to that object. When you deselect an object, you indicate that you want to stop manipulating it and move on to another task.

To deselect all objects

- Do one of the following:
 - Click a blank space in the Drawing Window.
 - Press ESC.

To deselect an object from several selected objects

- Hold down SHIFT, and click anywhere on the object's fill or outline.

Tip

- If you're not sure which object is selected, refer to the Status Bar, or the Object Manager which display the current information.

button ,AL(^PRC Selecting objects;',0,"Defaultoverview".) Related Topics

Transforming objects

Transforming objects

The transformation tools allow you to alter the physical position, size, and appearance of an object without changing its basic shape. You can transform objects using the mouse, the Transform toolbar, the Property Bar, and the Transform Roll-Ups. The mouse and the Free Transform tools on the Property Bar let you transform objects interactively. The Free Transform tools allow you to manipulate objects more fluidly than the mouse. The Transform Roll-Up and the transform controls on the Transform toolbar and the Property Bar give you the advantage of precision.

You can transform all graphics and text objects in the following ways:

- [position](#)
- [size](#)
- [stretch](#)
- [scale](#)
- [rotate](#)
- [skew](#)
- [mirror](#)

Undoing transformations

If you apply a transformation and change your mind, you can use the Clear Transformations command to remove any transformations made to the object, except for changes to position. The Clear Transformations command applies to transformations performed using the mouse, the Property Bar, the Transform toolbar, or the Transform Roll-Up.

Applying transformations to duplicates

If you want to see the effect of a transformation and keep the original intact, you can transform a copy of the object. If you decide that you'd rather keep the original, you can simply delete the copies.

Note

- When you apply transformations to an object, you can use CTRL or SHIFT to constrain or transform the object from its center, respectively. You can change the default settings for these keys to Windows standards. However, by maintaining these settings, you ensure that CTRL and SHIFT work in the traditional CorelDRAW fashion. To change the default settings, click Tools, Options, and in the list of categories, double-click Toolbox, and click Pick Tool. Enable the Windows Standard button. [More Detailed Information](#)

[button ,AL\(^OVR Selecting and transforming objects;', 0,"Defaultoverview",\) Related Topics](#)

Changing the position of objects

Changing the position of objects

Dragging is the quickest way of moving objects in your drawing. Using the Pick tool, you can move an object interactively by dragging it anywhere in your drawing and releasing the mouse button at the desired location.

If you need to position objects with precision, you can do so using the Transform toolbar, the Property Bar, or the Position Roll-Up. The Transform toolbar and the Property Bar contain the basic tools required to change an object's position in the drawing, according to the Horizontal and Vertical ruler coordinates. In addition to placing objects at specific ruler coordinates, you can also move objects by a specific distance, change the object's anchor point, and move a copy of the object using the Position Roll-Up.

CoreDRAW also lets you nudge objects in increments using the keyboard. By changing the nudge distance, you can set the increment to any value you want.

button ,AL(^OVR Transforming objects;',0,"Defaultoverview",) [Related Topics](#)

Moving objects interactively

By dragging an object, you can place it at a new location quickly while viewing the movements you make on the screen. When you drag an object to its new position, you can display either the object's outline or fill (i.e., the entire object). For more information, see "[Displaying the object's fill when dragging.](#)"

To move an object interactively

1. Select the object with the [Pick tool](#).
2. Drag the object to a new place in your drawing.

Tips

- You can also use the [drawing tools](#) to select an object. However, you must click the center X to drag the object.
- While you are dragging the object, refer to the [Status Bar](#) to see the distance the object has moved from its previous position. The value labeled "DX" represents the distance the object has moved horizontally, and the value labeled "DY" represents the distance the object has moved vertically.
- To constrain the object to horizontal or vertical movements only, hold down CTRL as you drag the object.

button ,AL(^PRC Changing the position of objects;',0,"Defaultoverview",) [Related Topics](#)

Displaying the object's fill when dragging

You can display the outline, transparent fill, or opaque fill of an object as you position it in the Drawing Window. By default, CorelDRAW displays the outline of a graphic object when you drag graphic objects. You can change the default to display the graphic object's transparent fill by holding down the left mouse button for a few seconds before you start to drag. You can also switch between the three displays by pressing TAB as you drag.

When you drag text objects, CorelDRAW displays the opaque object's fill by default. Similar to graphic objects, you can change the default to display the text object's transparent fill by holding down the left mouse button before you start to drag. You can also use TAB to switch between the outline, transparent fill, and opaque fill displays.

For complex objects, you can display a rectangle with a dashed border or a rectangle enveloping the objects' outline when you pause (i.e., hold the left mouse button and refrain from dragging). By default, CorelDRAW displays a rectangle when you drag complex objects. You can change the default to display the objects' outline by enabling the Redraw Complex Objects option.

To display an object's transparent fill before you drag

1. Using the Pick tool, position the cursor over the object.
2. Click and hold the left mouse button.
The cursor changes to a four-way cursor.
3. Drag the object to the desired location.

To display the object's fills as you drag using the keyboard

1. Press TAB as you drag the object to display the object's transparent fill.
2. Press TAB again to display the object's opaque fill.
Pressing TAB a third time returns the display to the object's outline.

To display the outline of complex objects when you pause

1. Right-click the Pick tool, and click Properties.
2. Enable the Redraw Complex Objects check box to display the outline of the objects.
3. Type a value in the Delay box to specify the redraw speed of the outline.
4. Click OK.
5. Drag the objects, then pause to display the objects' outline.

Note

- You can also use the drawing tools to select an object. However, you must click the center X to drag the object.

button ,AL(PRC Changing the position of objects;',0,"Defaultoverview",) Related Topics

Positioning objects with precision

When you position an object in CorelDRAW, you specify the horizontal and vertical coordinates of where you want to place the object on the ruler. Whereas, when you move an object, you move it a specified distance from its current position. (For more information, see "Moving objects a specified distance.") To position an object, you must disable the Relative To Object button on the Property Bar or disable the Relative Position check box in the Position Roll-Up.

You can quickly move an object to a specific location using the Property Bar. The values you type in the X and Y Object(s) Position boxes specify the coordinates of the new location where you want to place the object, relative to the origin (0,0 coordinates) of the rulers. Positive values move the object up and to the right; negative values move it down and to the left.

By default, when you position an object, the object moves according to its center anchor point. Consequently, the center of the object moves to specific ruler coordinates. However, you can assign a new anchor point using the Position Roll-Up. The anchor points correspond to the object's selection handles. By changing the anchor point, you move the object according to that anchor point to specific ruler coordinates.

To position an object using the Property Bar

1. Select the object with the Pick tool.
2. Open the Shape Edit flyout, and click the Free Transform tool.
3. Disable the Relative To Object button on the Property Bar.
The button is disabled when it appears raised.
4. Type values in the X (horizontal) and Y (vertical) Object(s) Position boxes on the Property Bar.
5. Keep the cursor in the X or Y box, and press ENTER.

To position an object using the Position Roll-Up

1. Select the object with the Pick tool.
2. Click Arrange, Transform, Position.
3. Disable the Relative Position check box.
4. Type values in the H (horizontal) and V (vertical) boxes to specify a new location in your drawing.
5. Click the Apply button.

To position an object using a different anchor point using the Position Roll-Up

1. Follow steps 1 to 4 from the previous procedure.
2. Click the Down Arrow to display the entire Position Roll-Up.
3. Click a button to assign an anchor point.
The buttons correspond to the eight selection handles and the object's center.
4. Click the Apply button.

Notes

- The Transform toolbar and Property Bar position an object relative to the center anchor point regardless of the anchor point setting in the Position Roll-Up.
- When you disable the Relative Position check box in the Position Roll-Up, the H and V boxes identify the ruler coordinates of the anchor point.

Tips

- To position an object using the Transform toolbar, select the object with the Pick tool. Disable the Relative To Object button, and type values in the X and Y Object(s) Position boxes on the Transform toolbar. Keep the cursor in the X or Y box, and press ENTER.
- Use the ruler as a guide when you're specifying coordinates. You can place the ruler's point of origin (0,0) anywhere in your Drawing Window to help you reposition the selected object. To change the ruler's origin, click the corner where the Horizontal and the Vertical rulers meet. Drag the ruler outlines to the new position.
- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- To view the Transform toolbar, click View, Toolbars, and enable the Transform check box.

button ,AL(PRC Changing the position of objects;', 0, "Defaultoverview",) Related Topics

Moving objects a specified distance

When you move an object in CorelDRAW, you move it a specified distance from its current position. Whereas when you position an object, you specify the horizontal and vertical coordinates of where you want to place the object on the ruler. (For more information, see "[Positioning objects with precision.](#)") To move an object, you must enable the Relative To Object button on the Property Bar or enable the Relative Position check box in the Position Roll-Up.

You can quickly move an object precisely using the Property Bar. The values you type in the X and Y Object(s) Position boxes specify the distance you want to move the object, relative to its current location. Positive values move the object up and to the right; negative values move it down and to the left.

By default, when you move an object, it moves relative to its center anchor point, which is also the center of the object. However, you can specify a different anchor point using the Position Roll-Up. The anchor points correspond to the object's selection handles. By changing the anchor point, you move the object the specified distance relative to that anchor point.

To move an object a specified distance using the Property Bar

1. Select the object with the Pick tool.
2. Open the Shape Edit flyout, and click the Free Transform tool.
3. Enable the Relative To Object button on the Property Bar.
The button is disabled when it appears pressed.
4. Type values in the X (horizontal) and Y (vertical) Object(s) Position boxes on the Property Bar.
5. Keep the cursor in the X or Y box, and press ENTER.

To move an object a specified distance using the Position Roll-Up

1. Select the object with the Pick tool.
2. Click Arrange, Transform, Position.
3. Enable the Relative Position check box.
The values in the H (horizontal) and V (vertical) boxes both change to 0.
4. Type values in the H and V boxes to specify the distance you want to move the object.
5. Click the Apply button.

To move an object a specified distance using a different anchor point

1. Follow steps 1 to 3 from the previous procedure.
2. Click the Down Arrow to display the entire Roll-Up.
3. Click a button to assign an anchor point.
The buttons correspond to the eight selection handles and the object's center.
4. Type values in the H and V boxes to specify the distance you want to move the object.
5. Click the Apply button.
The object moves relative to the new anchor point.

Notes

- The Transform toolbar and the Property Bar move an object relative to the center anchor point regardless of the anchor setting in the Position Roll-Up.
- When you enable the Relative Position check box in the Position Roll-Up, the H and V boxes identify the position of the center anchor point as 0,0. When you specify a different anchor point, the values in the H and V boxes represent that anchor point's position relative to the center anchor point (0,0).

Tips

- You can also use the Transform toolbar to move an object. Select the object with the Pick tool. Enable the Relative To Object button, and type values in the X and Y Object(s) Position boxes on the Property Bar. Keep the cursor in the X or Y box, and press ENTER.
- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- To view the Transform toolbar, click View, Toolbars, and enable the Transform check box.

button ,AL(PRC Changing the position of objects;', 0,"Defaultoverview",) [Related Topics](#)

Resetting the position anchor

By default, you position or move an object according to its center anchor point, which is also the center of the object. If you change the anchor point using the Position Roll-Up, you can reset it later.

To reset the anchor point to an object's center using the Position Roll-Up

1. Select the object with the Pick tool.
2. Click Arrange, Transform, Position.
3. Click the Down Arrow to display the entire Position Roll-Up.
4. Click the button that represents the object's center.

button ,AL(^PRC Changing the position of objects;', 0,"Defaultoverview",) Related Topics

Moving objects in increments

The Arrow keys on the keyboard allow you to nudge an object in any direction. By default, objects move in 0.1-inch increments. You can change this increment using the settings on the Edit page in the Options dialog box or the Property Bar. For more information, see "[Changing the nudge and super nudge distance.](#)"

To nudge an object

1. Select the object with the Pick tool.
2. Press the Arrow key(s).

To move an object in larger increments (super nudge)

1. Select the object with the Pick tool.
2. Hold down SHIFT, and press the Arrow key(s).

Tips

- To leave a copy of the object behind as you nudge, press + on the numeric keypad before you press the Arrow key. (Ensure that the Number Lock is enabled.)
- Holding down an Arrow key moves the object continuously.

button ,AL(^PRC Changing the position of objects;',0,"Defaultoverview",) [Related Topics](#)

Changing the nudge and super nudge distance

When you nudge an object using the keyboard keys, the object moves according to the value set on the Edit page in the Options dialog box. You can change these values to suit your needs. CorelDRAW calculates the super nudge value as a percentage of the value in the Nudge box.

To specify the nudge distance using the Property Bar

1. Click a blank space in the Drawing Window to deselect any objects.
2. Click the Nudge Offset button on the Property Bar.

To specify the nudge or super nudge distance

1. Click Tools, Options.
2. In the list of categories, click Workspace, Edit.
3. Do one of the following:
 - Type a value in the Nudge box to change.
 - Type a value in the Nudge box and Super Nudge boxes.
4. Choose a unit of measurement from the Units list box, if required.

Tip

- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.

button ,AL(PRC Changing the position of objects;', 0,"Defaultoverview",) [Related Topics](#)

Sizing and stretching objects

Sizing and stretching objects

The sizing and stretching tools in CorelDRAW let you opt for speed or precision. You can either use the mouse to transform objects quickly or use the Property Bar, the Transform toolbar, or the Size Roll-Up to transform objects by precise amounts. Sizing changes an object's dimensions by specific values (as opposed to scaling). Scaling changes an object's dimensions by a specified percentage. For more information, see "[Scaling objects.](#)"

You can size an object horizontally and vertically while maintaining the aspect ratio. When you maintain the aspect ratio, you preserve the relationship between the height and the width of the object.

When you stretch an object, you change its horizontal and vertical dimensions to alter the object's proportions. By dragging one of the object's side selection handles, you can stretch objects in either a vertical or horizontal direction.

button ,AL(OVR Transforming objects;',0,"Defaultoverview",) [Related Topics](#)

Sizing objects using the mouse

The easiest way to size objects is to drag the corner handles of the selection box using the mouse. CorelDRAW displays the object's outline while you drag, so you can preview the effects of the size. You can also refer to the Status Bar to see the new dimensions of the object as you size it.

To size an object using the mouse

1. Select the object with the Pick tool.

The object's selection box appears.

2. Drag one of the corner selection handles inward to decrease the size or outward to increase its size.

To size an object from its center

1. Select the object with the Pick tool.

The object's selection box appears.

2. Hold down SHIFT, and drag one of the corner selection handles.

Tips

- You can hold down CTRL while dragging to increase the size of an object in increments of 100%.
- You can hold down CTRL + SHIFT while dragging a handle to increase the object's size in increments of 100% from the object's center.
- You can hold down ALT when you drag a corner handle to quickly size the object horizontally and vertically simultaneously.
- You can also use the drawing tools to size an object.

button ,AL(PRC Sizing and stretching objects;', 0,"Defaultoverview",) Related Topics

Stretching objects using the mouse

When you stretch an object, you are resizing the horizontal and vertical dimensions of an object unproportionally. You can stretch objects interactively by dragging the horizontal and vertical selection handles using the mouse. To stretch an object vertically and horizontally at the same time, hold down ALT as you drag one of the corner selection handles.

Keep in mind that the Status Bar shows the percentage by which the object is stretched. The percentage shown in the Status Bar is preceded by the letter X or Y, indicating a horizontal or vertical stretch, respectively.

To stretch an object horizontally or vertically using the mouse

1. Select the object with the Pick tool.
The object's selection box appears.
2. Drag one of the side selection handles inward to decrease the size of the object or outward to increase its size.

To stretch an object horizontally and vertically simultaneously

1. Select the object with the Pick tool.
The object's selection box appears.
2. Hold down ALT, and drag a corner selection handle.

To stretch an object from its center

1. Select the object with the Pick tool.
The object's selection box appears.
2. Hold down SHIFT, and drag one of the side selection handles.

Tips

- You can stretch the horizontal and vertical dimensions of an object simultaneously by holding down ALT as you drag a corner selection handle.
- To stretch an object in increments of 100%, hold down CTRL as you drag a side selection handle.
- You can also use the drawing tools to stretch an object interactively.

button ,AL(^ PRC Sizing and stretching objects;',0,"Defaultoverview".) Related Topics

Sizing and stretching objects with precision

Sizing means to change an object's dimensions horizontally and vertically while maintaining the object's proportions. Stretching means to increase an object's size either horizontally or vertically. You can quickly size objects precisely using the Transform toolbar or the Property Bar. If you want more options, use the Size Roll-Up.

To change the units of measurement, use the Rulers page in the Options dialog box.

To size an object using the Transform toolbar or the Property Bar

1. Select the object with the Pick tool.
2. Enable the Nonproportional Sizing button on the Transform toolbar or the Property Bar.
The Nonproportional Sizing button is enabled when it appears pressed.
3. Type a horizontal value in the top portion or a vertical value in the lower portion of the Object(s) Size boxes on the Transform toolbar or the Property Bar.
4. Keep the cursor in one of the Object(s) Size boxes, and press ENTER.

To stretch an object using the Transform toolbar or the Property Bar

1. Select the object with the Pick tool.
2. Disable the Nonproportional Sizing button on the Transform toolbar or the Property Bar.
The Nonproportional Sizing button is disabled when it appears raised.
3. Type a horizontal value in the top portion and a vertical value in the lower portion of the Object(s) Size box on the Transform toolbar or the Property Bar.
4. Keep the cursor in one of the Object(s) Size boxes, and press ENTER.

To size an object using the Size Roll-Up

1. Select the object with the Pick tool.
2. Click Arrange, Transform, Size.
3. Enable the Proportional check box to maintain the proportion of width to height.
4. Do one of the following:
 - Type a value in the H (horizontal) box to specify the object's width.
 - Type a value in the V (vertical) box to specify the object's length.As you change one value, the other value automatically changes in proportion to the original dimensions.
5. Click the Apply button.

To stretch an object using the Size Roll-Up

1. Follow steps 1 and 2 from the previous procedure.
2. Disable the Proportional check box to specify an unproportional value for the length and width.
3. Type a value in the H (horizontal) box, V (vertical) box, or both to specify the object's length or width.
4. Click the Apply button.

Tips

- You can also type different units of measurement in the Object Size box on the Property Bar and CorelDRAW automatically converts it to the current units.
- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- To view the Transform toolbar, click View, Toolbars, and enable the Transform check box.

button ,AL(PRC Sizing and stretching objects;', 0,"Defaultoverview",) [Related Topics](#)

Scaling objects

Scaling objects

The tools for scaling in CorelDRAW let you opt for speed or precision. You have four options for scaling objects: scale objects interactively using the mouse or the Free Scale tool, scale objects with precise values using the Transform toolbar, the Property Bar, or the Scale & Mirror Roll-Up. When you scale an object in CorelDRAW, you change its horizontal or vertical dimensions without altering its basic shape.

Scaling changes an object's dimensions by a specified percentage (as opposed to sizing). Sizing changes an object's dimensions by a specified amount.

You can scale by either a horizontal or a vertical factor or maintain the aspect ratio.

button „ALC^OVR Transforming objects;', 0,"Defaultoverview",) Related Topics

Scaling objects using the mouse

You can increase the size of an object in increments of 100% by holding down CTRL as you drag. You can also scale an object in increments from its center by also holding down SHIFT + CTRL as you drag.

To scale an object in increments of 100%

1. Select the object with the Pick tool to display its selection box.
2. Hold down CTRL and drag one of the corner selection handles.

Tip

- You can also use the drawing tools to scale an object interactively.

button ,AL(^PRC Scaling objects;',0,"Defaultoverview",) Related Topics

Scaling objects using the Free Scale tool

The Free Scale tool on the Property Bar allows you to scale an object along the horizontal and vertical axis simultaneously. In addition, this tool enlarges and reduces an object relative to its anchor points — a point that remains fixed while you scale. You can set an anchor point anywhere in the Drawing Window simply by clicking. By clicking inside an object, you can scale the object from its center. By clicking outside of an object, you can scale and position the object according to the distance and direction you mouse drag. CorelDRAW displays the object's outline as you drag, so you can preview the effects of the scale.

To scale an object using the Free Scale tool

1. Open the Shape Edit flyout, and click the Free Transform tool.
2. Click the Free Scale tool on the Property bar.
3. Click the object you want to scale.
4. Click anywhere in the Drawing Window to fix an anchor point.
5. Drag to scale the object.

Tips

- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- Hold down CTRL while dragging to maintain the horizontal and vertical proportions of the object.
- To maintain control when you click outside of an object, click close to the object and drag away from the object slowly. If you find that the object is moving off the Drawing Window, you can Zoom out to retrieve it.

button ,AL(^PRC Scaling objects;',0,"Defaultoverview",) Related Topics

Scaling objects with precision

The Transform toolbar, the Property Bar, and the Scale & Mirror Roll-Up allow you to change an object's size using specific values. Scaling changes an object's dimensions by a specified percentage whereas sizing changes an object's dimensions by specific values. For example, a value of 100% leaves the object unchanged, 200% doubles the size of the object, 50% halves the size of the object. You can scale by a horizontal or a vertical factor. When you use the Scale & Mirror Roll-Up, you can also maintain the aspect ratio.

By default, CorelDRAW scales an object from its center.

To scale an object using the Transform toolbar or the Property Bar

1. Select the object with the Pick tool.
2. Enable the Nonproportional Sizing button on the Transform toolbar or the Property Bar.
The Nonproportional Sizing button is disabled when it appears pressed.
3. Type a horizontal value in the top portion and a vertical value in the lower portion of the Scale Factor boxes on the Transform toolbar or the Property Bar.
4. Keep the cursor one of the Scale Factor boxes, and press ENTER.

To scale an object using the Scale & Mirror Roll-Up

1. Select the object with the Pick tool.
2. Click Arrange, Transform, Scale And Mirror.
3. Type a percentage value in the H (horizontal) and V (vertical) boxes.
4. Click the Apply button.

To maintain the aspect ratio while scaling using the Transform toolbar or the Property Bar

1. Select the object with the Pick tool.
2. Disable the Nonproportional Sizing button on the Transform toolbar or the Property Bar.
The Nonproportional Sizing button is disabled when it appears raised.
3. Follow steps 2 and 3 from the "To scale an object using the Transform toolbar or the Property Bar" procedure.

To maintain the aspect ratio while scaling using the Scale & Mirror Roll-Up

1. Follow steps 1 and 2 from the "To scale an object using the Scale & Mirror Roll-Up" procedure.
2. Enable the Proportional check box.
3. Type a percentage value in the H (horizontal) box or the V (vertical) box.
As you change one value, the other value changes automatically to maintain the original proportions of the object. If you specify a different value in the H and V boxes, CorelDRAW uses the last number you typed as the scale factor.
4. Click the Apply button.

Tips

- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- To view the Transform toolbar, click View, Toolbars, and enable the Transform check box.

button ,AL(PRC Scaling objects;',0,"Defaultoverview".) [Related Topics](#)

Setting the scale anchor point

You can also scale the object from a handle on its selection box using one of the anchor points along the bottom of the Scale & Mirror Roll-Up. Clicking one of these buttons defines a point that remains fixed when you scale the object. As a result, you scale the object around that point. This option is useful for scaling a number of objects whose alignment you want to maintain.

By default, an object scales around an anchor point in the middle of its selection box, but you can change the anchor point to suit your needs.

To set an object's scale anchor point

1. Click the object with the Pick tool.
2. Click Arrange, Transform, Scale And Mirror.
3. Click the Down Arrow to display the entire Roll-Up.
4. Click a button to assign an anchor point.

The buttons correspond to the eight selection handles and the object's center. When you scale the object, the anchor point you select remains stationary.

5. Click the Apply button.

To reset the scale anchor point to its center

1. Follow steps 1 to 3 from the previous procedure.
2. Click the button that represents the object's center.
3. Click the Apply button.

button ,AL(^PRC Scaling objects;',0,"Defaultoverview".) Related Topics

Rotating objects

Rotating objects

Like the other transformation tools, the rotation tools are effective, flexible, and easy to use. You can rotate an object around any point in your illustration in one of four ways.

Dragging an object's rotation handles is a quick and simple way of rotating objects. By dragging one of the rotation handles in circular motions, you can rotate an object around its current position interactively to view the changes you make on the screen.

The Free Rotation tool on the Property Bar is also interactive. You can rotate an object around a fixed point, called the center of rotation, which you specify by clicking anywhere in the Drawing Window.

The Transform toolbar, the Property Bar and the Rotation Roll-Up, the other hand, give you the advantage of precision. You can use the rotation controls to pivot an object by a precise amount around its center of rotation. You can also rotate the object around a different coordinate in your illustration.

button „ALC(OVR Transforming objects;', 0, "Defaultoverview",) Related Topics

Rotating objects using the mouse

You can rotate an object interactively by dragging its rotation handles. You can also skew or size an object while you rotate by holding down ALT or SHIFT, respectively.

By default, an object rotates around its center of rotation. You can move the center of rotation to any location in your drawing to rotate around that point.

To rotate an object using the mouse

1. Double-click the object with the Pick tool.

The rotation and skewing handles appear as two-way arrows. The center of rotation marker appears in the middle of the selection box.

2. Drag one of the rotation handles (the corner two-way arrows) in a clockwise or counterclockwise direction to rotate it.

To skew or size an object while you rotate an object using the mouse

1. Double-click the object with the Pick tool.

The rotation and skewing handles appear as two-way arrows. The center of rotation marker appears in the middle of the selection box.

2. Do one of the following:

- Hold down ALT, and drag one of the rotation handles in a clockwise or counterclockwise direction to skew and rotate the object simultaneously.
- Hold down SHIFT, and drag one of the rotation handles in a clockwise or counterclockwise direction to size and rotate the object simultaneously.

To rotate an object around a different location using the mouse

1. Double-click the object with the Pick tool.
2. Drag the center of rotation marker to the desired location, anywhere inside or outside the object.
3. Click one of the corner rotation handles, and move it in a clockwise or counterclockwise direction to rotate it.

Notes

- When you rotate a line, curve, or a closed curve, select the object with the Pick tool. Click the object to display the rotation handles, and drag one of the rotation handles.
- Clicking an object once displays its selection box.
- Click Layout, Snap To Objects to have the center of rotation snap to various points of other objects in your drawing.

Tips

- Hold down CTRL while dragging to rotate the object in 15-degree increments. To change the increments, click Tools, Options, and click Workspace, Edit. Type a value in the Constrain Angle box.
- You can also use the drawing tools to rotate an object interactively. To display the rotation handles, double-click the X in the center of the object.

button ,ALC PRC Rotating objects;', 0,"Defaultoverview"), Related Topics

Rotating objects using the Free Rotation tool

The Free Rotation tool on the Property Bar makes it easy to rotate an object around another object or any point in the Drawing Window. You can set the center of rotation with a simple click of the mouse — wherever you click becomes the center of rotation. When you start to drag the mouse, an outline of the object and a line of rotation (dashed blue line that extends beyond the Drawing Page) appear. The line of rotation indicates the angle at which you are rotating the object from the center of rotation. The object's outline allows you to preview the effects of the rotation.

To rotate an object using the Free Rotation tool

1. Open the Shape Edit flyout, and click the Free Transform tool.
2. Click the Free Rotation tool.
3. Select the object you want to rotate.
4. Click in the Drawing Window to specify the center of rotation.
5. Drag the line of rotation to rotate the object.

The closer you move the cursor to its center of rotation, along the line of rotation, the more sensitive the rotation is to mouse movement. The further you move the cursor along the line of rotation, the smoother the rotation.

Tips

- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- To constrain the angle at which you rotate the object, hold down CTRL while you drag. By default, the constrain angle value is 15. To change the constrain angle, click Tools, Options, and in the list of categories, click Workspace, Edit. Type a value in the Constrain Angle box.
- Refer to the Status Bar that displays the angle of rotation for guidance when you're specifying coordinates.

button ,AL(^PRC Rotating objects;', 0,"Defaultoverview"), Related Topics

Rotating objects with precision

The Transform toolbar, the Property Bar, and the Rotation Roll-Up allow you to rotate objects by a specific number of degrees. You can quickly rotate an object with precision using the Transform toolbar and the Property Bar. However, if you want to rotate the object around any of its selection handles, you can quickly change the center of rotation using the Rotation Roll-Up. You can reposition the object's center of rotation anywhere in the Drawing Window using the Transform toolbar, the Property Bar, and the Rotation Roll-Up. For more information, see "[Setting the center of rotation with precision.](#)"

As you rotate an object, keep in mind that a positive value rotates the object counterclockwise and a negative value rotates it clockwise from its current position.

To rotate an object using the Transform toolbar or the Property Bar

1. Select the object want to rotate with the [Pick tool](#).
2. Type a value in the [Angle Of Rotation box](#) on the Transform toolbar or the Property Bar to specify the number of degrees by which you want to rotate the object.
3. Press ENTER.

To rotate an object using the Rotation Roll-Up

1. Select the object want to rotate with the [Pick tool](#).
2. Click Arrange, Transform, Rotate.
3. Type a value in the Angle box to specify the number of degrees by which you want to rotate the object.
4. Click the Apply button.

To rotate an object around one of its selection handles

1. Follow steps 1 to 3 from the previous procedure.
2. Click the Down Arrow to display the entire Rotation Roll-Up.
3. Click a button to assign a rotation point.
The buttons correspond to the eight selection [handles](#) and the object's center.
4. Click the Apply button.

Tips

- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- To view the Transform toolbar, click View, Toolbars, and enable the Transform check box.

button ,AL(^ PRC Rotating objects;', 0, "Defaultoverview",) [Related Topics](#)

Setting the center of rotation with precision

When you rotate an object, it revolves around its center by default. You can move an object's center of rotation anywhere in the Drawing Window. When you rotate the object, it turns around that point. The Property Bar and the Rotation Roll-Up allow you to specify a new center of rotation precisely.

The Relative To Object button on the Property Bar and the Relative Center check box in the Rotation Roll-Up allow you to move the center of rotation to a specific ruler coordinate or by a specific distance, before the rotation.

Keep in mind that negative (-) values rotate the object clockwise and positive (+) values to rotate it counterclockwise.

To rotate an object around a specified ruler coordinate using the Property Bar

1. Select the object with the Pick tool.
2. Open the Shape Edit flyout, and click the Free Transform tool.
3. Disable the Relative To Object button on the Property Bar.
The Relative To Object button is disabled when it appears raised.
4. Type values in the X (horizontal) and Y (vertical) Center Of Rotation Position boxes on the Property Bar.
5. Type the value in the Angle box on the Property Bar, and press ENTER.

To rotate an object around a specified ruler coordinate using the Rotation Roll-Up

1. Select the object with the Pick tool.
2. Click Arrange, Transform, Rotate.
3. Disable the Relative Center check box to specify that you want to move the center of rotation to a specific ruler coordinate before the rotation.
4. Type values in the H (horizontal) and V (vertical) boxes to specify the coordinates around which you want to rotate the object.
5. Type a value in the Angle box.
6. Click the Apply button.

To rotate an object around a point relative to the current position using the Property Bar

1. Follow steps 1 and 2 from the "To rotate an object around a specified ruler coordinate using the Property Bar" procedure.
2. Enable the Relative To Object button on the Property Bar.
The Relative To Object button is enabled when it appears pressed.
3. Type values in the X (horizontal) and Y (vertical) Center Of Rotation Position boxes on the Property Bar.
4. Type the value in the Angle box, and press ENTER.

To rotate an object around a point relative to the current position using the Rotation Roll-Up

1. Follow steps 1 and 2 from the "To rotate an object around a specified ruler coordinate using the Rotation Roll-Up" procedure.
2. Enable the Relative Center check box.
The values in the H (horizontal) and V (vertical) boxes both change to 0.
3. Type the H (horizontal) value in the X box and the V (vertical) value in the V box to specify the distance that you want to move the center of rotation before the rotation.
4. In the Angle box, type (-) before a value to rotate the object clockwise from its current position, or type a positive value to rotate the object counterclockwise from its current position.
5. Click the Apply button.

Tips

- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- Moving the center of rotation to a specific coordinate is useful for rotating a number of objects while maintaining their alignment.
- To move the center of rotation without rotating the object, type values in the H (horizontal) and V (vertical) boxes to specify the new location, and type 0 in the Angle box.

button ,ALC PRC Rotating objects;', 0,"Defaultoverview",) [Related Topics](#)

Resetting the center of rotation

By default, an object rotates around a point (called the center of rotation) in the middle of its selection box. If you move the center of rotation, you can reset it to the center again using the Property Bar, the Rotation Roll-Up, or using the mouse. The eight buttons around the center button in the Rotation Roll-Up correspond to the eight handles on the object's selection box. The center button corresponds to the center of the object.

To reset the center of rotation using the Property Bar

1. Select the object with the Pick tool.
2. Open the Shape Edit flyout, and click the Free Transform tool.
3. Enable the Relative To Object button on the Property Bar.
The Relative To Object button is enabled when it appears pressed.
4. Type 0,0 in the X (horizontal) and Y (vertical) Center Of Rotation Position boxes.
5. Keep the cursor in the X or Y box, and press ENTER.

To reset the center of rotation interactively

1. Double-click the object with the Pick tool.
The rotation and skewing handles appear as two-way arrows. The center of rotation marker appears in the middle of the box.
2. Hold down CTRL, and drag the center of rotation marker towards the middle of the object.
3. Release the mouse button to snap the marker to the object's center.

To reset the center of rotation using the Rotation Roll-Up

1. Select the object with the Pick tool.
2. Click Arrange, Transform, Rotate.
3. Click the Down Arrow to display the entire Roll-Up.
4. Click the button that represents the center of rotation.
5. Type 0 in the Angle box.
6. Click the Apply button.

Note

- When you reset the center of rotation for a line, curve, or a closed curve, select the object with the Pick tool. Click the object to display the rotation handles, hold down CTRL, and drag the center of rotation towards the middle of the object.

Tips

- You can also use the Transform toolbar to reset the center of rotation. Select the object with the Pick tool, and enable the Relative To Object button on the Transform toolbar. Type 0,0 in the X (horizontal) and Y (vertical) Center Of Rotation Position boxes, and press ENTER.
- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- To view the Transform toolbar, click View, Toolbars, and enable the Transform check box.

button ,AL("PRC Rotating objects"; 0, "Defaultoverview"); [Related Topics](#)

Skewing objects

Skewing objects

Like the other transformation tools, the skewing tools are effective, flexible, and easy to use. CorelDRAW lets you choose between speed and precision when you skew objects in your drawings.

Dragging an object's skewing handles is the easiest way to add a slant to objects in your illustration. The Free Skew tool allows you to skew the horizontal and vertical dimensions at the same time. The Skew Roll-Up, on the other hand, gives you the advantage of precision. You can use the skewing controls to skew an object by a precise amount around any coordinate in your illustration.

button ,AL(OVR Transforming objects;',0,"Defaultoverview",) [Related Topics](#)

Skewing objects using the mouse

You can skew objects interactively by dragging the skewing handles — the straight horizontal and vertical arrows which appear at the mid-points of the object using the mouse. You can skew an object along its horizontal and vertical dimensions simultaneously by holding down ALT as you drag. When you skew along both dimensions at the same time, keep the cursor close to the object to maintain control over the object. You also can limit the object's motion when you skew by holding down CTRL as you drag.

To skew an object using the mouse

1. Double-click the object with the Pick tool.
The object's rotation and skewing handles appear.
2. Do any of the following:
 - Drag a horizontal skewing handle to skew the object left or right.
 - Drag a vertical skewing handle to skew the object up or down.

To skew an object horizontally and vertically

1. Double-click the object with the Pick tool.
The object's rotation and skewing handles appear.
2. Hold down ALT and drag a skewing handle.

To constrain an object's movement when skewing

1. Double-click the object with the Pick tool.
The object's rotation and skewing handles appear.
2. Hold down CTRL while dragging one of the skew arrows to skew in 15-degree increments.

Note

- When skew a line, curve, or a closed curve, select the object with the Pick tool. Click the object to display the skewing handles, and drag one of the skewing handles.

Tips

- To change the constrain angle, click Tools, Options, and in the list of categories, click Workspace, Edit. Type a value in the Constrain Angle box.
- You can also use the drawing tools to rotate an object interactively. To display the skewing handles, double-click the X in the center of the object.

button ,AL(^PRC Skewing objects;',0,"Defaultoverview",) Related Topics

Skewing objects using the Free Skew tool

The Free Skew tool on the Property Bar slants the horizontal and vertical lines of an object simultaneously around a fixed point, called an anchor point. You can quickly set an anchor point by clicking anywhere in the Drawing Window. The skew is relative to the anchor point. For example, if you click inside the object, you can skew from its center. If you click outside the object, you skew according to the anchor point you set, to the distance between the object and the anchor point, and to the direction and the distance you mouse drag. The Free Skew changes the slant and the position of the object.

CorelDRAW displays the object's outline as you drag, so you can preview the affects of the skew.

To skew an object using the Free Skew tool

1. Open the Shape Edit flyout, and click the Free Transform tool.
2. Click the Free Skew tool on the Property Bar.
3. Click the object you want to skew.
4. Click anywhere in the Drawing Window to fix an anchor point.
5. Drag to skew the object.

Tips

- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- Hold down CTRL while dragging to maintain the horizontal and vertical proportions of the object.
- To maintain control when you click outside of an object, click close to the object and drag away from the object slowly. If you find that the object is moving off the Drawing Window, you can Zoom out to retrieve it.

button ,AL(PRC Skewing objects;',0,"Defaultoverview",) Related Topics

Skewing objects with precision

The Property Bar and the Skew Roll-Up allow you to skew objects by a specific amount. By default, the skew anchor point is the middle of the object. However, the Use Anchor Point check box in the Skew Roll-Up lets you change the anchor point. Keep in mind that the anchor point maintains its position so that you skew the object around that point.

To skew an object with precision using the Property Bar

1. Select the object with the Pick tool.
2. Open the Shape Edit flyout, and click the Free Transform tool.
3. Type a horizontal value in the top portion and a vertical value in the lower portion of the Skew Angle boxes on the Property Bar.
4. Keep the cursor in one of the Skew Angle boxes, and press ENTER.

To skew an object with precision using the Skew Roll-Up

1. Select the object with the Pick tool.
2. Click Arrange, Transform, Skew.
3. Type the number of degrees by which you want to skew the object in the H (horizontal) and V (vertical) boxes.
Negative values skew the object to the right of its current position; positive values skew the object to the left of its current position.
4. Click the Apply button.

To change an object's skew anchor point

1. Follow steps 1 to 3 from the previous procedure.
2. Enable the Use Anchor Point check box.
3. Click the Down Arrow to display the entire Roll-Up.
4. Click a button to assign an anchor point.
The buttons correspond to the eight selection handles and the object's center.
5. Click the Apply button.

Tips

- To skew an object using the Transform toolbar, select the object with the Pick tool. Type a horizontal value in the top portion and a vertical value in the lower portion of the Skew Angle boxes on the Transform toolbar.
- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- To view the Transform toolbar, click View, Toolbars, and enable the Transform check box.

button ,AL(^ PRC Skewing objects;', 0, "Defaultoverview",) Related Topics

Resetting the skew anchor to an object's center

By default, an object skews around an anchor point in the middle of its selection box. If you move the skew anchor point, you can reset it to the center later on, using the Skew Roll-Up.

To reset the skew anchor point to an object's center using the Skew Roll-Up

1. Select the object with the Pick tool.
2. Click Arrange, Transform, Skew.
3. Click the Down Arrow to display the entire Roll-Up.
4. Enable the Use Anchor Point check box.

The Use Anchor Point check box allows you to use one of the eight handles and the center X as an anchor — a point that remains fixed when the object is skewed.

5. Click the button that represent the object's center.

button ,AL(^PRC Skewing objects;',0,"Defaultoverview",) Related Topics

Mirroring objects

Mirroring objects

The mirror options let you make a reflection of any object in an illustration. When you use the mouse, the Property Bar, the Transform toolbar, and the Mirror & Scale Roll-Up, you can mirror an object either horizontally or vertically. Mirroring an object horizontally flips it from left to right or vice versa. Similarly, mirroring an object vertically flips it from top to bottom or vice versa. You can use the Free Angle Reflection tool on the Property Bar, to mirror an object both horizontally and vertically.

button ,AL(OVR Transforming objects;',0,"Defaultoverview",) [Related Topics](#)

Mirroring objects using the mouse

You might find it easier to mirror an object using the mouse. You can mirror an object horizontally, vertically, or diagonally.

To mirror an object using the mouse

1. Select the object with the Pick tool.

2. Do one of the following:

- To mirror an object horizontally, hold down CTRL and drag one of the side handles to the opposite side of the object — left to right if you clicked the left side of the object, or right to left if you clicked the right side of the object.
- To mirror an object vertically, hold down CTRL and drag either the top or bottom handle of the object's selection box to the opposite side.
- To mirror an object diagonally, hold down CTRL and drag one of the corner handles of the object's selection box to the opposite side.

A dotted outline of the object appears when you reach the opposite side of the object.

3. Release the mouse button first and then release CTRL.

Note

- You can also use the drawing tools to mirror an object interactively.

button ,AL(^PRC Mirroring objects;',0,"Defaultoverview",) Related Topics

Mirroring objects using the Free Angle Reflection tool

The Free Angle Reflection tool on the Property Bar mirrors an object in the Drawing Window according to the angle you specify. You can set the anchor point by clicking the mouse. When you start to drag the mouse, an outline of the object and a dashed blue line that intersects the anchor point and extends beyond the Drawing Page appear. This dashed blue line is called line of reflection. Where you set the anchor point determines the distance between the object and the line of reflection. The line of reflection indicates the angle at which you are mirroring the object from the anchor point. Drag the line of reflection to set the angle.

To create a reflection

1. Open the Shape Edit flyout, and click the Free Transform tool.
2. Click the Free Angle Reflection tool on the Property Bar.
3. Click the object you want to mirror.
4. Click anywhere in the Drawing Window to fix an anchor point.
5. Drag to the line of reflection.

The closer you move the cursor to the object along the line of reflection, the more sensitive the mouse is to movement. The further you move the mouse from the object, the smoother the movement.

Tips

- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- To constrain the angle at which you mirror the object, hold down CTRL while you drag. By default, the constrain angle value is 15. To change the constrain angle, To change the constrain angle, click Tools, Options, and in the list of categories, click Workspace, Edit. Type a value in the Constrain Angle box.

button ,AL(^ PRC Mirroring objects;', 0,"Defaultoverview".) [Related Topics](#)

Mirroring objects with precision

The Property Bar and the Scale & Mirror Roll-Up allow you to mirror objects with precision. By default, the mirror anchor point is in the middle of the object. Consequently, a symmetrical object doesn't appear to move when you mirror it. You can change the anchor point using the Scale & Mirror Roll-Up to specify the direction you want to mirror the object.

To mirror an object using the Property Bar

1. Select the object with the Pick tool.
2. Do one of the following:
 - Click the Horizontal Mirror button on the Property Bar to mirror an object horizontally.
 - Click the Vertical Mirror button on the Property Bar to mirror an object vertically.

To mirror an object horizontally or vertically using the Scale & Mirror Roll-Up

1. Select the object with Pick tool.
2. Click Arrange, Transform, Scale And Mirror.
3. Do one of the following:
 - Click the Horizontal Mirror button to mirror an object horizontally.
 - Click the Vertical Mirror button to mirror an object vertically.
4. Click the Down Arrow to display the entire Roll-Up.
5. Click a side button to assign an anchor point.

The buttons correspond to the eight selection handles and the object's center. By clicking a button, you specify the direction which you want to mirror the object.
6. Click the Apply button.

To mirror an object diagonally using the Scale & Mirror Roll-Up

1. Follow steps 1 and 2 from the previous procedure.
2. Click the Horizontal Mirror and Vertical Mirror buttons.
3. Click the down arrow to display the entire Roll-Up.
4. Click a corner button to assign an anchor point.

The buttons correspond to the eight selection handles and the object's center. By clicking a button, you specify the direction which you want to mirror the object.
5. Click the Apply button.

Tips

- You can also mirror an object by selecting the object with the Pick tool, and clicking either the Horizontal or Vertical Mirror button on the Transform toolbar.
- To view the Property Bar, click View, Toolbars, and enable the Property Bar check box.
- To view the Transform toolbar, click View, Toolbars, and enable the Transform check box.

button ,AL(PRC Mirroring objects;',0,"Defaultoverview",) Related Topics

Undoing transformations

Undoing transformations

When you work on a drawing, CorelDRAW keeps track of the operations and commands you perform. If you make a mistake or change your mind about the transformation actions, you can clear them easily.

If you want to remove all transformations performed on an object or a group of objects, use the Clear Transformations command to clear all transformations, except for changes to the object's position.

button „AL(OVR Transforming objects;’, 0, "Defaultoverview",) [Related Topics](#)

Clearing transformations

You can reverse all transformations (i.e. rotate, size, stretch, scale, rotate, skew, and mirror) applied to an object or group of objects. If you select a group, only the transformations performed on the group are cleared; those performed on the objects before they were grouped remain unchanged. The Clear Transformations command clears all transformations, except for changes to the position.

To undo all transformations applied to an object

1. Select the object with the Pick tool.
2. Click Arrange, Clear Transformations.

To redo all cleared transformations

1. Select the object with the Pick tool.
2. Click Edit, Undo Clear Transformations.

Applying transformations to duplicates

Applying transformations to duplicates

If you want to see the effect of a transformation and keep the original intact, you can transform a copy of the object. CorelDRAW creates a copy of the object and transforms the copy while the original remains unaffected. If you decide that you'd rather keep the original, you can simply delete the copies.

button ,AL(^OVR Transforming objects;',0,"Defaultoverview",) [Related Topics](#)

Transforming duplicates

Each Transform Roll-Up contains an Apply To Duplicate button that lets you apply transformations to a copy of the object. The Apply To Duplicate button applies transformations to a copy of the object when you are using the controls on the Transform toolbar. You can also apply a transformation to a duplicate using the mouse.

To apply a transformation to a duplicate using the Transform toolbar

1. Select the object with the Pick tool.
2. Click the Apply To Duplicate button on the Transform toolbar.
3. Apply the transformation by using the Transform toolbar.

To apply a transformation to a duplicate using a Transform Roll-Up

1. Select the object with the Pick tool.
2. Click Arrange, Transform, and choose one of the Transform Roll-Ups (Position, Rotate, Scale & Mirror, Rotation, Size or Skew).
3. Specify the settings you want to apply in the Transform Roll-Up.
4. Click the Apply To Duplicate button.

You can then choose to keep the new object and delete the original, delete the new object and keep the original, or keep both.

To apply a transformation to a duplicate using the mouse

- Follow the steps for transforming an object interactively, but, click the right mouse button before releasing the left mouse button.

Tip

- To apply a transformation to a duplicate using the keyboard. Press + on the numeric keypad.

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.

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.

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.

