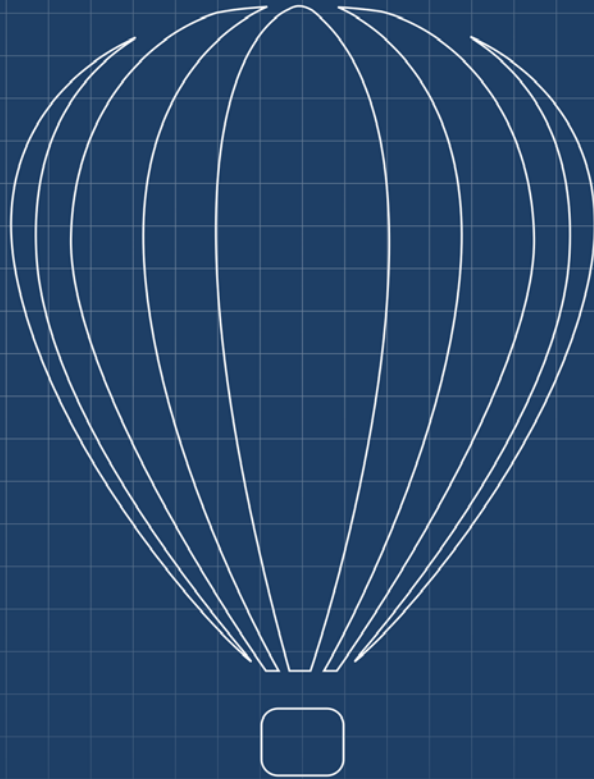


**COREL**<sup>®</sup>



**Corel DESIGNER**<sup>®</sup>

**USER GUIDE**

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## Corel DESIGNER® X5 User Guide

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## Getting started

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# Welcome

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Corel DESIGNER® is a precision graphics application that is created to meet the demands of technical illustrators. Its intuitive user interface lets you get started quickly to produce professional results.

This section contains the following topics:

- Installing Corel DESIGNER Technical Suite applications
- Changing languages
- Changing startup settings
- Registering Corel products
- Working with trial versions
- Updating Corel products
- Corel Support Services
- About Corel

## Installing Corel DESIGNER Technical Suite applications

The installation wizard makes it easy to install Corel DESIGNER Technical Suite applications and components. You can choose a typical installation to quickly install the suite, or you can customize the installation by choosing different options.

You can also use the installation wizard to do the following:

- modify the current installation by adding or deleting components
- repair the current installation by reinstalling all application features
- uninstall Corel DESIGNER Technical Suite

Repairing an installation is helpful when you encounter problems in using the application, or when you suspect that the installation is corrupt. Before repairing an installation, try resetting the current workspace to the default settings by holding down **F8** while starting the application.

## To install Corel DESIGNER Technical Suite applications

- 1 Close all applications, including all virus detection programs.
- 2 Insert the DVD in the DVD drive.  
(Windows® 7 and Windows Vista®) If the installation wizard does not start automatically, click **Start** on the Windows® taskbar, and type **X:\autorun.exe** in the search box, where **X** is the letter that corresponds to the DVD drive.  
(Windows® XP) If the installation wizard does not start automatically, click **Start** on the Windows taskbar, and click **Run**. Type **X:\autorun.exe**, where **X** is the letter that corresponds to the DVD drive.
- 3 Read the license agreement, and then enable the **I accept the terms in the license agreement** check box.
- 4 Click **Next**.
- 5 Type your name in the **User name** text box.
- 6 Type your serial number in the **Serial number** text box.  
The serial number is not case-sensitive.
- 7 Click **Next**.
- 8 Follow the installation wizard instructions for installing the software.

## To modify or repair a Corel DESIGNER Technical Suite installation

- 1 Close all applications.
- 2 On the Windows taskbar, click **Start** ► **Control panel**.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Click **Uninstall a program**.
  - (Windows XP) Click **Add or remove programs**.
- 4 Do one of the following:
  - (Windows 7 and Windows Vista) Double-click **Corel DESIGNER Technical Suite** on the **Uninstall or change a program** page.
  - (Windows XP) In the **Add or remove programs** dialog box, choose **Corel DESIGNER Technical Suite** from the list, and click **Change/Remove**.
- 5 Follow the instructions that appear.

## To uninstall Corel DESIGNER Technical Suite

- 1 On the Windows taskbar, click **Start ▶ Control Panel**.
- 2 Do one of the following:
  - (Windows 7 and Windows Vista) Click **Uninstall a program**.
  - (Windows XP) Click **Add or remove programs**.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Double-click **Corel DESIGNER Technical Suite** on the **Uninstall or change a program** page.
  - (Windows XP) In the **Add or remove programs** dialog box, choose **Corel DESIGNER Technical Suite** from the list, and click **Change/Remove**.
- 4 Enable the **Remove** option in the wizard that appears, and follow the instructions. To completely uninstall the product by removing user files, such as presets, user-created fills, and customized files, enable the **Remove user files** check box.

## Changing languages

If an application has been installed in more than one language, you can change the language of the user interface and Help at any time.

If you did not install a specific Writing Tools language when you first installed the product, you can do so now.

## To change the language of the user interface and Help

- 1 Click **Tools ▶ Options**.
- 2 In the list of categories, click **Global**.
- 3 Choose a language from the **Select the language for the user interface** list box. If you want to change the language of the user interface and Help when you start the application, enable the **Ask me the next time the software starts** check box.
- 4 Restart the application.

## To add a language for Writing Tools

- 1 Close any open applications.
- 2 On the Windows taskbar, click **Start ▶ Control panel**.

- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Click **Uninstall a program**.
  - (Windows XP) Click **Add or remove programs**.
- 4 Do one of the following:
  - (Windows 7 and Windows Vista) Double-click **Corel DESIGNER Technical Suite** on the **Uninstall or change a program** page.
  - (Windows XP) Choose **Corel DESIGNER Technical Suite** from the **Currently installed programs** list.
- 5 Click **Change/Remove**.
- 6 On the feature tab, click **Writing tools**, and enable the check box next to the language that you want to install.
- 7 Follow the instructions in the installation wizard.

## Changing startup settings

You can specify the startup settings for Corel DESIGNER, which control how the application appears when it's opened. For example, you can start the application with the Welcome screen open or a new blank document.

### To change startup settings

- 1 Click **Tools** ► **Options**.
- 2 In the **Workspace** list of categories, click **General**.
- 3 In the **Getting started** area, choose an option from the **On Corel DESIGNER X5 start-up** list box.

If you want to hide the **Create a new document** dialog box when starting documents, disable the **Show new document dialog box** check box.

## Registering Corel products

Registering Corel® products is important. Registration provides you with timely access to the latest product updates, valuable information about product releases, and access to free downloads, articles, tips and tricks, and special offers.

You can register in one of the following ways:

- **online** — If you are connected to the Internet, you can start online registration when you start the Corel graphics application. You can also register online at a later date by clicking **Help ► Registration**. If no Internet connection is detected, a list of options appears in a dialog box.
- **by phone** — You can call the Corel Customer Service Center nearest you. For more information about customer service, see “Corel Support Services” on page 8.

## Working with trial versions

You can download free trial versions of Corel graphics applications from the Corel Web site. Trial versions let you use all the application features and tools for free, for a limited time. After the trial period expires, you can access only limited functionality. For example, you can open and view files, but you cannot save or export them. If you want to purchase the application, you can buy a purchase key online that supplies you with a serial number. You do not need to download another copy of the application.

## To purchase the full version

- 1 In the trial message window, click **Buy now**.

If the trial version has not expired, the trial message window appears when you quit the application. If the trial version has expired, the window appears when you start the application.

- 2 In the **Corel store** window, choose an option, and follow the directions.

You can choose to buy a purchase key, or you can choose to buy a boxed version of the application.



If you are not connected to the Internet, the **Corel store** window is not displayed. Instead, you are prompted to purchase the full version by phone or to purchase it online by first activating your Internet connection.

## Updating Corel products

During product installation, you can choose the option to download product updates and service packs. After installing the product, you can view information about product updates by clicking **Help ► Updates**.

By default, you are automatically notified when product updates and news become available. In addition, the application automatically downloads new product updates and asks you for permission to install them. However, you can change the update settings at any time.

### **To change the update settings**

- 1 Click **Help** ► **Welcome** screen.
- 2 Click **Settings** at the top of the **Update** page.
- 3 In the **Update settings** window, enable or disable either of the following check boxes:
  - **Notify me of available product updates, news, and tutorials.**
  - **Automatically download product updates and ask me before installing.**

### **Corel Support Services**

Corel® Support Services can provide you with prompt and accurate information about product features, specifications, pricing, availability, services, and technical support. For the most current information on support services available for your Corel product, please visit [www.corel.com/support](http://www.corel.com/support).

### **About Corel**

Corel is one of the world's top software companies, with more than 100 million active users in over 75 countries. We develop software that helps people express their ideas and share their stories in more exciting, creative, and persuasive ways. Through the years, we've built a reputation for delivering innovative, trusted products that are easy to learn and use, helping people achieve new levels of productivity. The industry has responded with hundreds of awards for software innovation, design, and value.

Our award-winning product portfolio includes some of the world's most widely recognized and popular software brands, including CorelDRAW® Graphics Suite, Corel® Painter™, Corel DESIGNER® Technical Suite, Corel® PaintShop Photo® Pro, Corel® VideoStudio®, Corel® WinDVD®, Corel® WordPerfect® Office, WinZip® and the recently released Corel® Digital Studio™ 2010. Our global headquarters are in Ottawa, Canada, with major offices in the United States, United Kingdom, Germany, China, Taiwan, and Japan.





## What's new in Corel DESIGNER X5?

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The new and enhanced features of Corel DESIGNER X5 are described in the following topics:

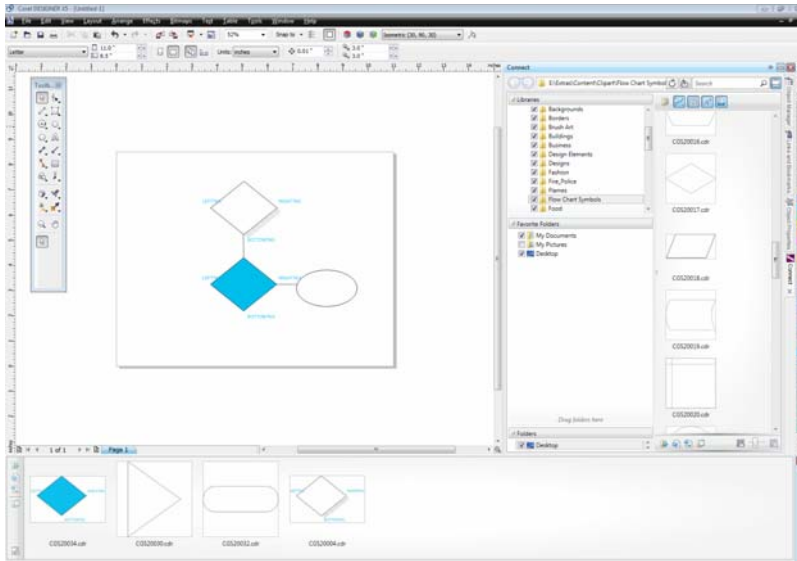
- Connect to technical design assets
- Exchange files seamlessly
- Create technical illustrations with confidence
- Publish to technical communication standards
- Use color with certainty
- Create graphics for the Web
- Learn about Corel DESIGNER

### Connect to technical design assets

Content is central to any project. Whether it's the perfect font, clipart, photo, a previous project, or a client's mockup, Corel DESIGNER helps you quickly access content so that you can focus on your design.

#### **Corel CONNECT** *(New and enhanced)*

Corel® CONNECT™ is a full-screen browser that lets you peruse the suite's digital content and search your computer or local network to quickly find and incorporate images in your technical drawings. You can browse content by category or search for content by using a keyword. This handy utility is also available as a docker within Corel DESIGNER. What's more, you can keep a collection of content in the tray, which is synchronized between the browser and the dockers to provide quick access to project content.

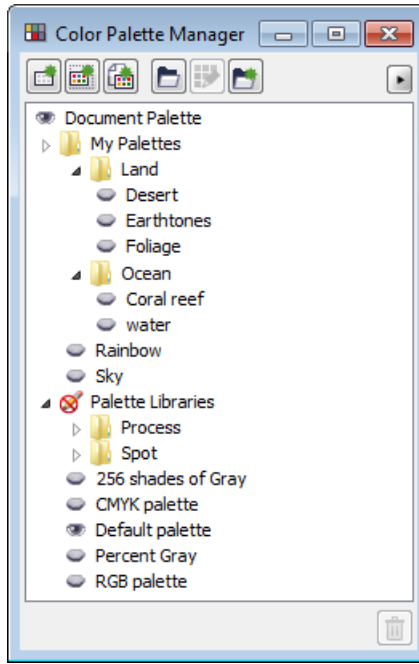


*Corel CONNECT is available as a docker in Corel DESIGNER and as a standalone application.*

## **Color Palette Manager docker**

*(Enhanced)*

The enhanced **Color palette manager** docker, which includes new and more accurate PANTONE® palettes, makes it easier to create, organize, and show or hide both default and custom color palettes. You can create Web-specific RGB palettes or print-specific CMYK palettes. For optimal color consistency, you can also add third-party color palettes when working with multiple applications.



*The enhanced **Color palette manager** dock lets you create and organize custom palettes.*

## **Exchange files seamlessly**

Corel DESIGNER gives you an integrated solution for working with and saving files to different formats.

### **Adobe product support**

*(Enhanced)*

With support for multiple artboards, preservation of gradient transparency, blob brush strokes, and a new Preflight section, you can also import files using the Adobe® Illustrator® CS 5 file format and export files to the Adobe Illustrator CS 4 file format.

When you import and export PSD files using the Adobe® Photoshop® CS4 file format, Corel DESIGNER preserves the appearance of adjustment layers and Masks palette effects.

In addition, you can import and export Adobe® Portable Document Format (PDF) files, with support for Acrobat® 9 and heightened security encryption. When importing PDF files, the suite also supports Bates numbering, including headers and footers. During PDF export, you can define page size by object.

## **Windows Touch support**

*(New)*

The suite looks right at home on Windows 7 — you can navigate each application workspace by using finger gestures. Support for taskbar thumbnails lets you switch between open documents quickly.



*If your computer supports Windows Touch, you can use finger gestures to navigate the application workspace.*

## **EPS level 3 support**

*(Enhanced)*

The encapsulated PostScript® (EPS) filter has been enhanced to support files created with Adobe® PostScript® 3 and to preserve the color integrity of objects that use an RGB color space or a LAB color space. You'll now find that EPS files export and print with brighter and more vivid colors.

## **VSTA integration**

*(New)*

For more automation flexibility, you can now use Microsoft® Visual Studio® Tools for Applications to create dynamic add-ins.

## **Multi-core support**

*(New)*

The suite takes advantage of the multithreading capabilities of modern processors, splitting resource-consuming tasks to improve performance and efficiency.

## File format compatibility

*(Enhanced)*

With support for more than 60 file formats, including AutoCAD®, AutoCAD® DWG™, DXF™, PLT, Microsoft® Visio® Filter, DOC, DOCX, RTE, and more, you can confidently exchange files with customers and colleagues.

The TIFF filter provides greater compatibility with a variety of standard file compression methods and multipage files.

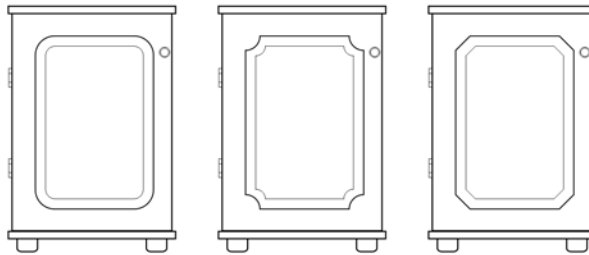
## Create technical illustrations with confidence

The suite provides significant new and enhanced features to help you create technical drawings.

### Preserved rectangle corner integrity with true radii

*(Enhanced)*

Now you can create chamfered, scalloped, or round corners from the **Rectangle tool** options property bar. When you stretch or scale a rectangle, the rounded corners are preserved without distortion, and you have the option of maintaining the original corner radius. In addition, corners are now expressed in units of true radii, which makes them easier to work with.



*You can quickly create rectangles with round, scalloped, and chamfered corners from the Rectangle tool options on the property bar.*

## Document palette

*(New)*

With Corel DESIGNER X5, a custom color palette is automatically created on the fly for each design project. The palette is saved with the file, which gives you quick access to this project's colors in the future.

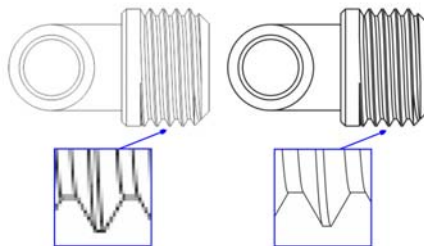


*A custom color palette is created on the fly for each design project.*

## Corel PowerTRACE X5

*(Enhanced)*

You can convert bitmaps into editable vector graphics and achieve smoother curves and more accurate results. This version of Corel® PowerTRACE™ produces the best results yet.

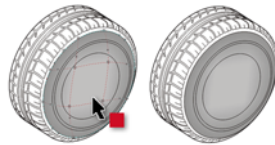


*Corel PowerTRACE X5 provides greatly improved trace results.*

## Mesh Fill tool

*(Enhanced)*

The new Mesh Fill smoothing and transparency controls allow you to reproduce object surfaces with more precision. The new **Transparency** option lets you reveal objects behind individual nodes. With the new **Smooth mesh color** option on the property bar, you can achieve more realistic color transitions. Any colors added to the mesh nodes now blend seamlessly with the rest of the object. In addition, the number of nodes per mesh has been greatly reduced to make the objects easier to manipulate.

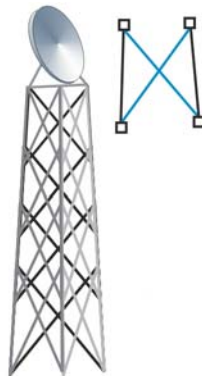


*Improved interpolation and new node transparency extend the possibilities of the Mesh fill tool.*

## Join Curves docker

*(New)*

Corel DESIGNER now includes a Join Curves docker that lets you quickly transform selected line segments into a closed object.



*Joining multiple line segments can be the starting point for a more complex drawing.*

## Publish to technical communication standards

Corel DESIGNER provides support for industry standard file formats to meet your technical publishing requirements.

### WebCGM support

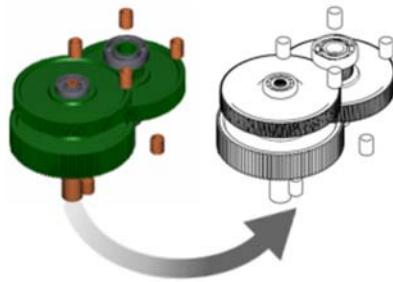
*(Enhanced)*

The WebCGM file format now supports the 2.0, 2.1 and S1000D profiles — to allow you to create, interchange, and deliver standardized technical graphics.

### Work with 3D models using Right Hemisphere Deep Exploration 6 CSE

*(Enhanced)*

Right Hemisphere® Deep Exploration™ 6 CSE is a 3D-visualization application that lets you access and view existing 3D models. When you open a 3D model in Deep Exploration, you can choose a specific view, such as parallel or perspective projected view, then output the view to Corel DESIGNER as a 2D vector illustration or to Corel® PHOTO-PAINT™ as photo-realistic bitmap rendering. You can also use Deep Exploration to create cross sections and animations for assembly manuals.



*Output a 3D view to Corel DESIGNER as a 2D vector illustration.*

Deep Exploration CSE supports DWG, DXF, DWF, 3DS, SKP (SketchUp), VRML and a few additional 3D file formats.

### Use color with certainty

Corel DESIGNER X5 makes it easier than ever to achieve accurate color representation. Whether you're importing a client's mockup, working with previous designs, or sending a project to a print shop or manufacturing facility, you can be certain that your colors are true.



## Default Color Management Settings dialog box

(New)

For Corel DESIGNER X5, the color management engine has been completely redesigned. The new **Default color management settings** dialog box lets you set application color policies to help you achieve accurate color representation while providing greater control for advanced users.



*Corel DESIGNER X5 features a completely redesigned color management engine.*

## Document Color Settings dialog box

(New)

The **Document color settings** dialog box lets you adjust color settings that apply only to the current document.

## Primary Color Mode setting

(New)

While continuing to support RGB, CMYK, and grayscale objects within the same document, Corel DESIGNER X5 provides a new **Primary color mode** setting, which governs the default color mode on export and the default palette colors (RGB or CMYK).



*Corel DESIGNER X5 provides a new Primary color mode setting.*

## Color Proof Settings docker

*(New and enhanced)*

All color proof settings are grouped within a single docker, which lets you save presets and prepare artwork for various output devices more efficiently. The docker helps you save time by providing a list of output devices which you can choose from to preview the output. When seeking approval from clients, you can also easily export soft proofs and print hard proofs from the docker.

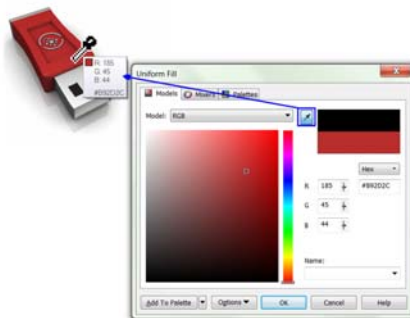


*With the Color proof settings docker, you can proof your document as you go.*

## Color sampling options

*(New)*

The addition of the **Eyedropper** tool to various color dialog boxes lets you conveniently sample and match colors from a document without closing the dialog box. The **Eyedropper** tool is also available on color palettes, as well as in color pickers on the property bar.



*You can quickly and easily sample colors from a document.*

## Application of sampled color

*(Enhanced)*

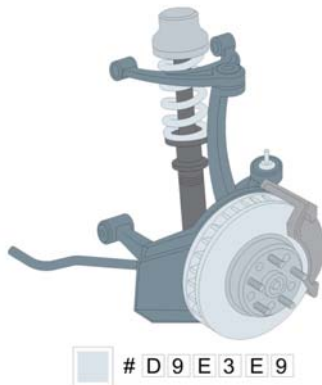
When you sample color with the **Eyedropper** tool in Corel DESIGNER, the **Apply color** mode is automatically activated so that you can immediately apply the sampled color to another object. You can also drag a color directly from one object to another.

## Create graphics for the Web

### Hex color values

*(Enhanced)*

The suite now provides multiple options for viewing hexadecimal (hex) color values and lets you choose colors by using their hex value. Web designers often specify colors in standard hex format, which ensures consistent color representation. With Corel DESIGNER X5, you can view hex values in the **Uniform fill** dialog box, in the **Eyedropper** tooltip, in the **Color** docker, and on the status bar.



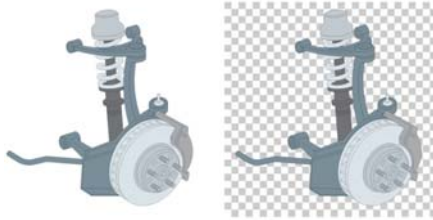
*With Corel DESIGNER X5, you can view hex values.*

### Centralized Web export controls

*(New)*

The new **Export for Web** dialog box provides a single access point for common export controls, eliminating the need to open additional dialog boxes when preparing a file for export. It also lets you compare the results of various filter settings before you commit to an output format, making it easier to achieve optimal results. In addition, you can

specify object transparencies and matting colors for anti-aliased edges — all with real-time preview. You can also select and edit color palettes for indexed formats.



*You can fine-tune your Web output while previewing the changes in real time.*

## **Improved support for Web formats**

*(Enhanced)*

The suite now provides optimization filters that produce consistent, high-quality Web output. In addition, more comprehensive transparency controls let you easily manipulate transparency on the fly.

## **Learn about Corel DESIGNER**

Whether you're a new or current user, Corel DESIGNER makes it easy to get started. The suite provides many learning aids, including enhanced tooltips to provide assistance while you draw.

### **Tooltips**

*(Enhanced)*

The formatting and content of tooltips have been enhanced to improve readability and provide more information. When you position the pointer over an icon or a button, a tooltip appears describing the tool and its purpose.

### **Create a New Document/Image dialog boxes**

*(New and enhanced)*

Corel DESIGNER X5 introduces a **Create a new document** dialog box, which provides a selection of presets for page size, document resolution, preview mode, color mode, and color profile. For new users, the **Description** area clarifies the available controls and settings.



## Learning resources

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You can learn to use the product in various ways: by accessing the Help and tooltips; by completing tutorials, and by exploring the resources on the Corel Web site ([www.corel.com](http://www.corel.com)). On the Web site, you can access tips, additional tutorials, and training and integration resources. You can also check the Readme file ([readme.html](#)), which is installed with the software.

This section contains the following topics:

- Getting help
- Using the Help and tooltips
- Welcome screen
- CorelTUTOR
- Tips and tricks
- Macro programming guide
- Network deployment guide
- Web-based resources
- Customized training and integration resources

### Getting help

Various learning resources are available. The following table can help you decide what learning resources to consult when you need assistance. You can access more information about some resources by clicking the corresponding links.

To	See
Start learning the applications	CorelTUTOR™
Obtain additional information about product tools and features	Help Web-based resources Tips and tricks

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<b>To</b>	<b>See</b>
Learn to automate tasks by using macros	Macro programming guide
Find information about deploying the suite on a network	Network deployment guide
Find information about customized training and workflow solutions	Customized training and integration resources
Find specific information about the latest version of the suite	Readme file, which is installed with the software

## Using the Help and tooltips

The Help provides comprehensive information about product features from within the program. You can browse through the entire list of topics, look up tools and topics in the index, or search the Help for a specific word or phrase. You can also access the Corel® Knowledge Base™ on the Corel Web site and other online resources from the Help window.



The Help is available as a user guide in PDF format and can be accessed through the **Start** menu on the Windows taskbar.

Tooltips provide helpful information about application controls when you position the pointer over icons, buttons, and other user interface elements.

## Documentation conventions

The following table describes important conventions used in the user guide and Help.

<b>Convention</b>	<b>Description</b>	<b>Examples</b>
Menu ► Menu command	A menu item and menu command that you need to click in sequence	Click <b>File ► Open</b> .

Convention	Description	Examples
	A note contains important information that is relevant to the preceding steps. It may describe conditions under which the procedure can be performed.	A compound blend cannot be copied or cloned.  If you click the <b>Equal margins</b> button, you must specify values in the <b>Top/left margin</b> boxes.
	A tip contains suggestions for performing the preceding steps. It may present alternatives to the steps, or other benefits or uses of the procedure.	Trimming an object can reduce the drawing file size.  You can change the number of swatches in the color grid by dragging the <b>Size</b> slider.

## To use the Help

- 1 Click **Help** ► **Help topics**.
- 2 Click one of the following tabs:
  - **Contents** — lets you browse through topics in the Help. To open a topic, click the topic heading in the left pane.
  - **Index** — lets you use the index to find a topic. Use the scroll bar to browse, or type a word or phrase in the search box to find a particular index entry.
  - **Search** — lets you search the full text of the Help for a particular word or phrase

## You can also

View context-sensitive Help from within a dialog box	Click the <b>Help</b> button in the dialog box.
Print a specific Help topic	Open a Help topic, click the page that you want to print, and click <b>Print</b> at the top of the Help window.
Access the Corel Knowledge Base and other online resources	Click <b>Resources</b> at the top of the Help window.

## To search the Help

- 1 Click **Help** ► **Help topics**.

- 2 Click the **Search** tab, and type a word or phrase in the search box.

For example, if you are looking for information about the RGB color mode, you can type “RGB” to display a list of relevant topics. To search for a phrase, type the phrase, and enclose it in quotation marks (for example, type “**dynamic guides**” or “**color mode**”).

- 3 Click the **List topics** button.

- 4 Choose a topic from the list that appears, and press **Enter**.

If your search results do not include any relevant topics, check whether you spelled the search word or phrase correctly. Note that the English Help uses American spelling (for example, “color,” “favorite,” “center,” and “rasterize”), so searching for British spellings (“colour,” “favourite,” “centre,” and “rasterise”) produces no results.

### You can also

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Search for a word or phrase in a list of topics generated by the previous search	Enable the <b>Search previous results</b> check box.
Search for all forms of a word	Enable the <b>Match similar words</b> check box.  For example, if you type “blend” and enable this check box, the search results will include topics that contain the words “blends” and “blending.”
Search only the titles of Help topics	Enable the <b>Search titles only</b> check box.
Repeat a recently performed search	On the search box, click the arrow that points down, and choose a word or phrase.

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## You can also

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Search by using the Boolean operators AND, OR, NEAR, or NOT

Type a search term in the box, and click the flyout arrow that points to the right. Choose a Boolean operator from the following list, type another search term in the search box, and press **Enter**.

**AND** — lets you find topics that contain all search terms in the search box

**OR** — lets you find topics that contain at least one of the words in the search box

**NEAR** — lets you find topics in which the search terms appear close to each other.

NEAR provides more results than when you use only a phrase search, and more relevant results than when you search for individual words.

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**NOT** — lets you find topics that contain the search term you type before NOT and that do not contain the search term you type after NOT.

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## To access the user guide in PDF format

- On the Windows **Start** menu, click **Start** ▶ **All Programs** ▶ **Corel DESIGNER Technical Suite X5** ▶ **Documentation** ▶ **Corel DESIGNER User Guide PDF**.

## Welcome screen

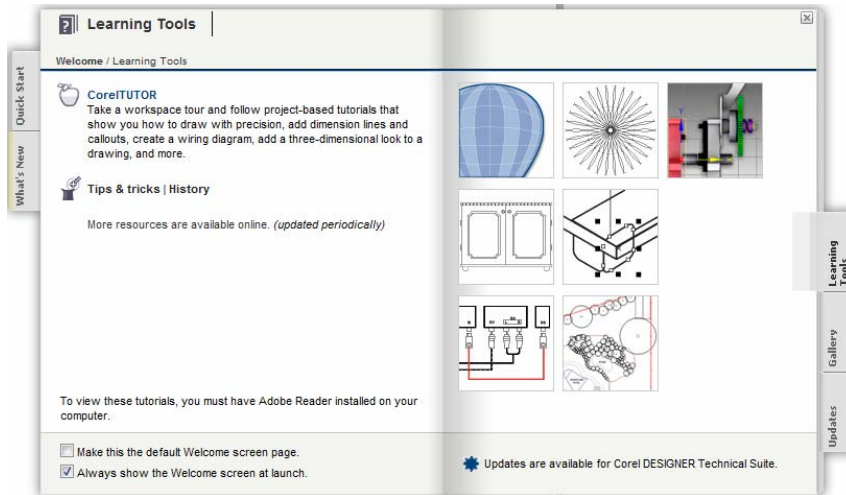
The Welcome screen gives you easy access to application resources and lets you quickly complete common tasks, such as opening files and starting files from templates. You can find out about the new features in Corel DESIGNER Technical Suite and view technical illustration samples on the Gallery page. In addition, you can access tutorials and tips, and receive the latest product updates.

The Welcome screen appears when you start Corel DESIGNER. You can also access the Welcome screen after starting the application.

## To access the Welcome screen

- Click Help ► Welcome screen.

To view and access the available resources, click the tabs.



*Welcome screen*

## CoreiTUTOR

CoreiTUTOR provides a series of project-based tutorials that introduce you to basic and advanced features of Corel DESIGNER.

## To access CoreiTUTOR

- Click Help ► CoreiTUTOR.

## Tips and tricks

Quick tips highlight useful tools and shortcuts, and give you a starting point for exploring some of the Corel DESIGNER Technical Suite features.

## To access Tips and tricks

- 1 Click Help ► Welcome screen.

The Welcome screen appears.

- 2 Click the **Learning tools** tab, and click **Tips & tricks**.

## Macro programming guide

The *Corel DESIGNER Technical Suite X5 Macro Programming Guide* provides a streamlined instructional approach to programming macros for Corel DESIGNER Technical Suite X5. You can use either Microsoft® Visual Basic® for Applications (VBA) or Microsoft® Visual Studio® Tools for Applications (VSTA) to create macros that automate tasks and provide customized solutions for Corel DESIGNER, CorelDRAW®, and Corel PHOTO-PAINT.

### To access the macro programming guide

- On the Windows Start menu, click **Start ▶ All Programs ▶ Corel DESIGNER Technical Suite X5 ▶ Documentation ▶ Macro Programming Guide PDF**.

## Network deployment guide

The *Corel DESIGNER Technical Suite X5 Deployment Guide* is a step-by-step resource for deploying Corel DESIGNER Technical Suite X5 to a network. This guide is provided to customers who purchase a volume (“multi-seat”) license of Corel DESIGNER Technical Suite X5 for their organization. To purchase a volume license of the software and obtain its deployment guide, please contact Corel Support Services.

## Web-based resources

The following Web-based resources can help you get the most out of Corel DESIGNER Technical Suite:

- Corel Knowledge Base — articles written by the Corel Technical Support Services Team in response to questions by Corel DESIGNER Technical Suite users
- CorelDRAW.com community — an online environment to share your experience with the product, ask questions, and receive help and suggestions from other users
- Learning resources — a Web page that contains links to online tutorials, case studies, and more

An active Internet connection is required to access Web-based resources.

## **Customized training and integration resources**

Corel Corporation has training partnerships with other firms.

### **Corel customized training**

Corel Training Specialists can provide you with customized training, tailored to your work environment, to help you get the most out of the Corel software that you've installed. These experts will help you develop a curriculum that is practical and relevant to the needs of your organization. For more information, please visit [www.corel.com/customizedtraining](http://www.corel.com/customizedtraining).

### **Corel Training Partners**

A Corel® Training Partner (CTP) is an independent, officially accredited local organization that provides training for Corel products. CTPs are located worldwide for your convenience. Please visit [www.corel.com/trainingpartners](http://www.corel.com/trainingpartners) to find a partner near you.

### **Corel Technology Partners**

Corel Technology Partners are businesses that embed Corel technology in their products, develop plug-in applications for Corel software, or integrate standalone applications into Corel technology solutions. This comprehensive program is designed especially for developers and consultants. It includes the components that are necessary to design, develop, test, and market custom solutions related to Corel products.

For more information about Corel Technology Partners, please e-mail Corel Corporation at [techpartner@corel.com](mailto:techpartner@corel.com).



## Corel DESIGNER workspace tour

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Becoming familiar with the terminology and workspace of Corel DESIGNER will help you easily follow this user guide's concepts and procedures.

This section contains the following topics:

- Corel DESIGNER terms and concepts
- Corel DESIGNER application window
- Corel DESIGNER workspace tools

### Corel DESIGNER terms and concepts

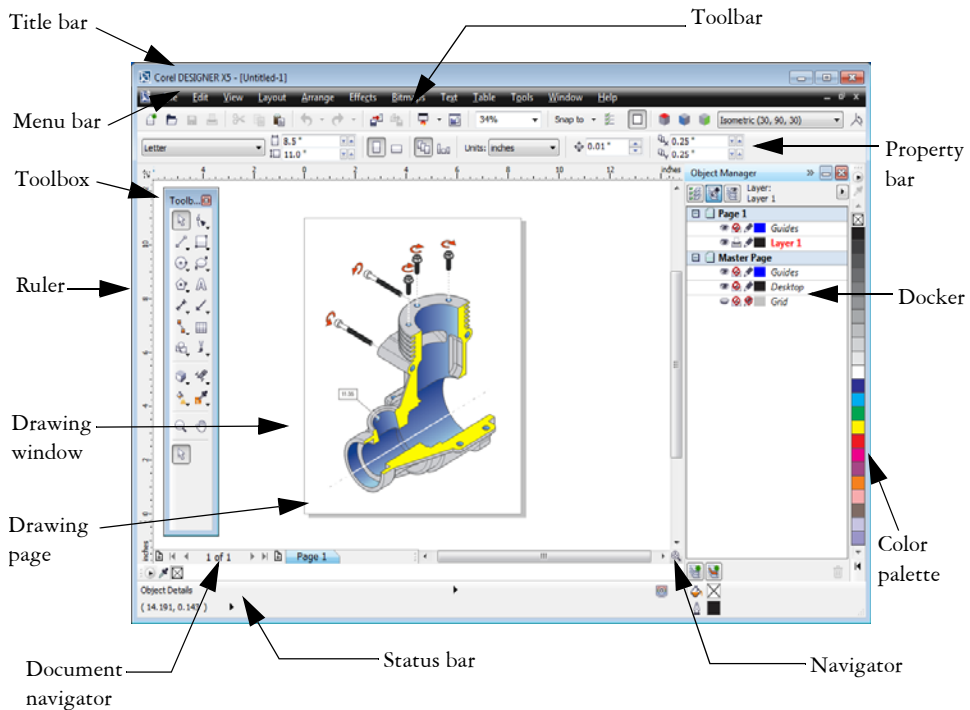
Before you get started with Corel DESIGNER, you should be familiar with the following terms.

Term	Description
object	An element in a drawing, such as an image, shape, line, text, curve, or symbol
drawing	The work you create in Corel DESIGNER: for example, technical drawings, schematics, and diagrams
vector graphic	An image generated from mathematical descriptions that determine the position, length, and direction in which lines are drawn
bitmap	An image composed of grids of pixels or dots
artistic text	A type of text to which you can apply special effects, such as shadows
paragraph text	A type of text to which you can apply formatting options, and which can be edited in large blocks

## Corel DESIGNER application window

When you launch Corel DESIGNER, the application window opens, containing a drawing window. The rectangle in the center of the drawing window is the drawing page where you create your drawing. Although more than one drawing window can be opened, you can apply commands to the active drawing window only.

The Corel DESIGNER application window appears below. A description of its parts follows.



Part	Description
Menu bar	The area containing pull-down menu options
Property bar	A detachable bar that contains properties of the active tool or object. For example, when the text tool is active, the text property bar displays commands that create and edit text.

<b>Part</b>	<b>Description</b>
Toolbar	A detachable bar that contains shortcuts to menu and other commands
Title bar	The area displaying the title of the currently open drawing
Rulers	Horizontal and vertical borders that are used to determine the size and position of objects in a drawing
Toolbox	A floating bar with tools for creating and modifying objects in the drawing
Drawing window	The area outside the drawing page bordered by the scroll bars and application controls
Drawing page	The rectangular area inside the drawing window. It is the printable area of your work area.
Docker	A window containing available commands and settings relevant to a specific tool or task
Color palette	A dockable bar that contains color swatches
Document palette	A color palette that helps you keep track of the colors that you use in your document by storing them for future use.
Status bar	An area at the bottom of the application window that contains information about object properties such as type, size, and resolution. The status bar also shows the current mouse position.
Document navigator	The area at the bottom left of the drawing window that contains controls for moving between pages and adding pages
Navigator	A button at the bottom-right corner of the drawing window that opens a smaller display to help you move around a drawing



To toggle between displaying and hiding the status bar, click **View ► Toolbars ► Status bar**.

To toggle between displaying and hiding the rulers, see “To hide or display the rulers” on page 512.

## Corel DESIGNER workspace tools










Application commands are accessible through the menu bar, toolbars, toolbox, property bar, and dockers. The property bar and dockers provide access to commands that relate to the active tool or current task. The property bar, dockers, toolbars, and toolbox can be opened, closed, and moved around your screen at any time.

You can customize many of these workspace tools to suit your needs. For more information, see “Customizing Corel DESIGNER” on page 755.



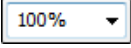


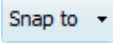

### Standard toolbar

The standard toolbar contains buttons that are shortcuts to many of the menu commands.

The standard toolbar is displayed by default. For information about customizing the position, contents, and appearance of toolbars, see “Customizing toolbars” on page 763.

Click this button	To
	Start a new drawing
	Open a drawing
	Save a drawing
	Print a drawing
	Cut selected objects to the Clipboard
	Copy selected objects to the Clipboard
	Paste the Clipboard contents into a drawing
	Undo an action
	Restore an action that was undone



Click this button	To
	Import a drawing
	Export a drawing
	Set a zoom level
	Start Corel applications
	Open the Welcome screen
	Enable or disable automatic alignment for the grid, guidelines, objects, and dynamic guides
	Open the Options dialog box

## More about toolbars


In addition to the standard toolbar, Corel DESIGNER has toolbars for specific kinds of tasks. For example, the **Text** toolbar contains commands relevant to using the **Text** tool. If you use a toolbar frequently, you can display it in the workspace at all times.

The table below describes toolbars other than the standard toolbar.

Toolbar	Description
Text	Contains commands for formatting and aligning text
Zoom	Contains commands for zooming in and out of a drawing page
Internet	Contains commands for Web-related tools for creating rollovers and publishing to the Internet
Print Merge	Contains commands for print merge items that combine text with a drawing, such as creating and loading data files, data fields for variable text, and inserting print merge fields
Transform	Contains commands for skewing, rotating, and mirroring objects

Toolbar	Description
Macros	Contains commands for editing, testing, and running macros
Drawing plane	Contains commands for choosing a drawing plane and a drawing profile, and lets you access the <b>Projected axes</b> docker. This toolbar is displayed by default.

## Exploring the toolbox

The Corel DESIGNER toolbox shows the active tool and the available categories of tools in the upper area. The options symbol  indicates that there are additional tools or options.

When you choose a tool, any additional tools or options appear in the **options area** at the bottom of the toolbox. When you choose a tool in the options area, it becomes the active tool.



For example, if you click the **Curve tools** button in the upper area, you see its associated tools in the options area. If you click the **2-point line** tool in the options area, it

becomes the active tool, and its icon appears on the **Curve tools** button in the upper area.



You can use flyout menus instead of the options area. Click **Tools ▶ Options**, click **Toolbox** in the **Workspace** list of categories, and enable **Display tool groups as flyout menus**.

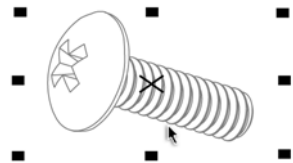
The following table provides descriptions of the tools in the Corel DESIGNER toolbox.

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### Pick tool



The **Pick** tool lets you select, size, skew, and rotate objects.

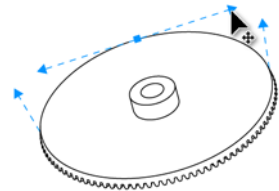


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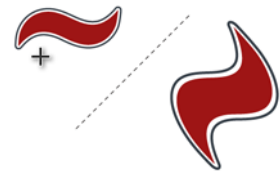
### Shape tools



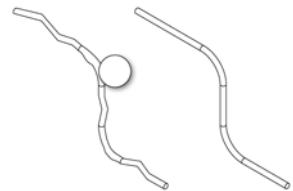
The **Shape** tool lets you edit a curve object or text character by manipulating nodes.




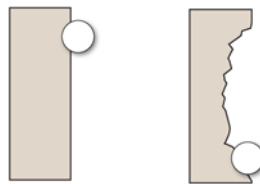
The **Free transform** tool lets you transform an object by using the **Free rotation**, **Free angle reflection**, **Free scale**, and **Free skew** controls on the property bar.



The **Smudge brush** tool lets you distort a vector object by dragging along its outline.




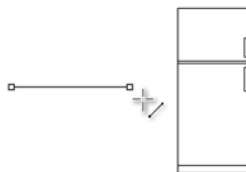
 The **Roughen brush** tool lets you distort the edge of a vector object by dragging along its outline.




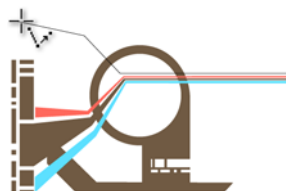
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## Curve tools

 The **2-point line** tool lets you draw a straight two-point line segment.




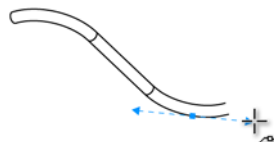
 The **Multi-point line** tool lets you draw lines and curves one segment at a time, in preview mode.



 The **Freehand** tool lets you draw single line segments and curves.

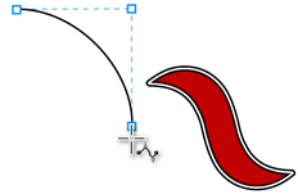


 The **Bézier curve** tool lets you draw curves one segment at a time.

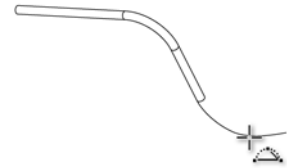




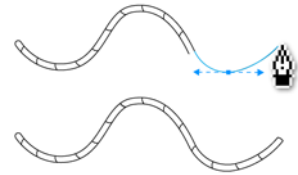
The **B-spline** tool lets you draw curved lines by setting control points that shape the curve without breaking it into segments.



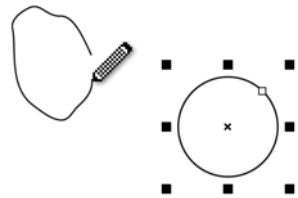
The **3-point curve** tool lets you draw a curve by defining the starting point, endpoint, and center point.



The **Pen** tool lets you draw curves in segments, and preview each segment as you draw.



The **Smart drawing** tool converts your freehand strokes to basic shapes and smoothed curves.

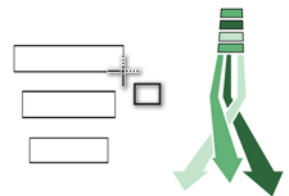



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## Rectangle tools



The **2-point rectangle** tool lets you draw a rectangle by dragging diagonally.

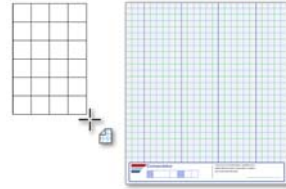




The **3-point rectangle** tool lets you draw rectangles at an angle.



The **Graph paper** tool lets you draw a grid to simulate graph paper.

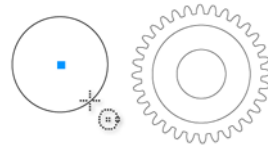


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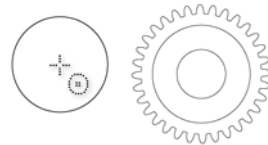
## Circle tools



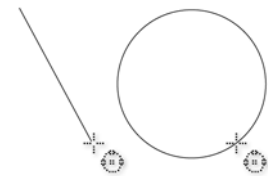
The **Center-point circle** tool lets you draw a circle by specifying the center point and a point on the circumference.



The **Center-radius circle** tool lets you draw a circle by specifying a value for the radius and then clicking where you want the center to be.



The **3-point circle** tool lets you draw a circle by specifying three points on the circumference.



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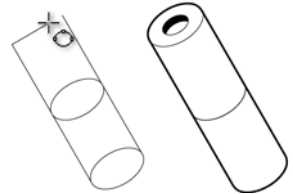
## Ellipse tools



The **2-point ellipse** tool lets you draw an ellipse by dragging diagonally.



The **3-point ellipse** tool lets you draw ellipses at an angle.

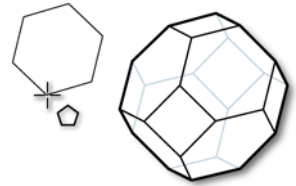


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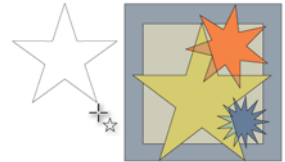
## Center-point polygon tools



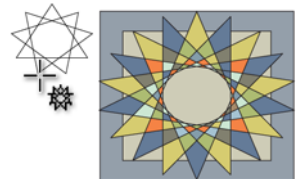
The **Center-point polygon** tool lets you draw a polygon by dragging from the center to a point (vertex) on the polygon.




The **Star** tool lets you draw perfect stars.

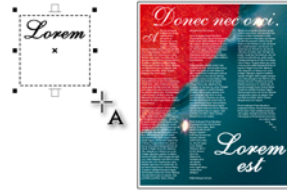


The **Complex star** tool lets you draw complex stars that have intersecting sides.




## Text tool

 The **Text** tool lets you add text, create a paragraph text frame and type within it, or type text along a path if a curve is selected.




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## Dimension tools

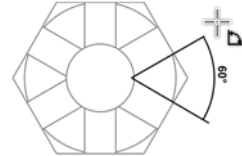
 The **Parallel dimension** tool lets you draw slanted dimension lines.




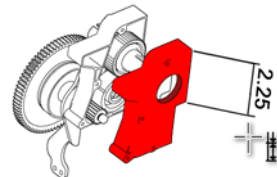
 The **Horizontal or vertical dimension** tool lets you draw horizontal or vertical dimension lines.



 The **Angular dimension** tool lets you draw angular dimension lines.



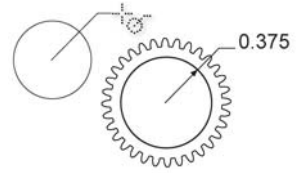
 The **Segment dimension** tool lets you display the distance between end nodes in single or multiple segments.



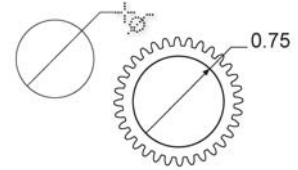




The **Radial dimension** tool lets you display the radius of a circle or circular arc.



The **Diametric dimension** tool lets you display the diameter of a circle or a circular arc.

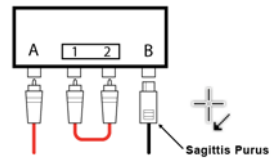


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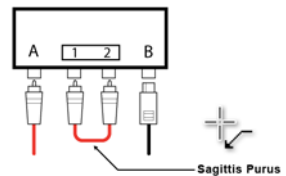
### Callout tools



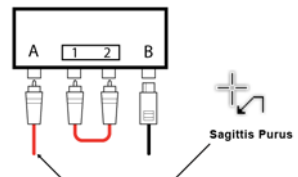
The **1-leg callout** tool lets you draw a callout with one leading line.



The **2-leg callout** tool lets you draw a callout with a two-segment leading line.

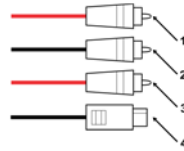


The **3-leg callout** tool lets you draw a callout with a three-segment leading line.





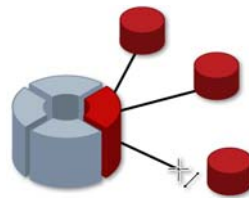
The **Text source** button lets you enter callout text interactively, from the Clipboard, from object properties, or incrementally.



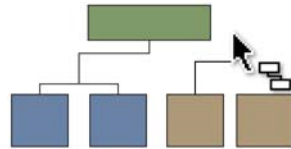
## Connector tools



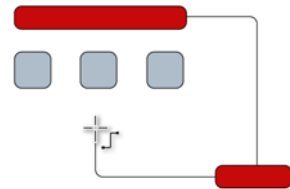
The **Straight-line** connector tool lets you draw a straight connector line.



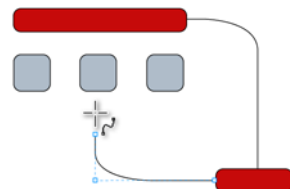
The **Right-angle** connector tool lets you draw a right-angle connector line.



The **Round right-angle** connector tool lets you draw a right-angle connector line with curved corners.

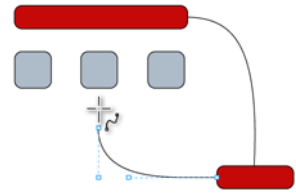


The **B-spline** connector tool lets you draw a curved connector line by using control points.

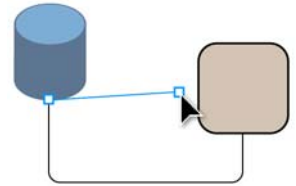




The **Bézier curve connector** tool lets you draw a curved connector line one segment at a time.



The **Edit anchor** tool lets you modify connector line anchor points.

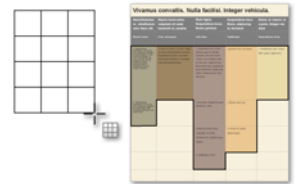


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## Table tool



The **Table** tool lets you draw and edit tables.

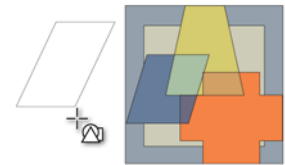


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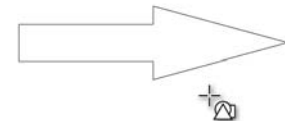
## Perfect Shapes™ tools



The **Basic shapes** tool lets you choose from a full set of shapes, including a hexagram, a smiley, and a right-angle triangle.

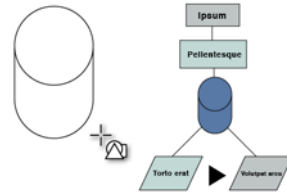


The **Arrow shapes** tool lets you draw arrows while choosing the shape, direction, and number of heads. These controls are available on the property bar.

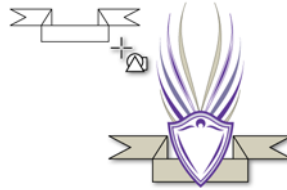




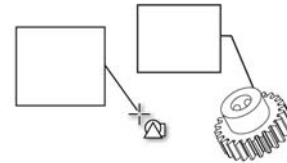
The **Flowchart shapes** tool lets you draw flowchart symbols. These controls are available on the property bar.



The **Miscellaneous shapes** tool lets you draw ribbon objects and explosion shapes. These controls are available on the property bar.



The **Callout shapes** tool lets you draw callouts and labels. These controls are available on the property bar.



## Linear pattern tools



The **Linear pattern brush** tool lets you apply brush strokes to a curve and create sweep arrows and similar objects.



The **Linear pattern sprayer** tool lets you draw chains, hoses, pipes, and similar objects.





The **Linear pattern preset** tool lets you draw curves by using preset strokes.



The **Calligraphic** tool lets you draw lines that vary in thickness according to the direction of the line and the angle of the pen nib.



The **Pressure** tool lets you draw lines that vary in thickness according to the pressure of the pen nib.

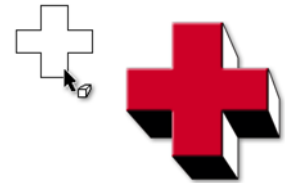


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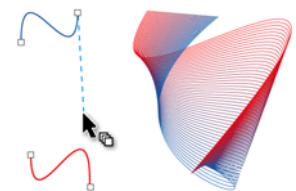
## Interactive tools



The **Extrude** tool lets you apply 3D effects to objects to create the illusion of depth.



The **Blend** tool lets you transform one object into another through a series of intermediate shapes and colors.





The **Transparency** tool lets you apply a transparency to an object to partially reveal image areas underneath.



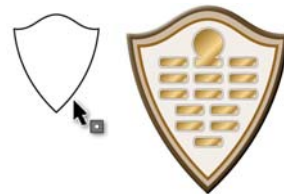
The **Envelope** tool lets you distort the shape of an object by applying an envelope to it and dragging the nodes of the envelope.



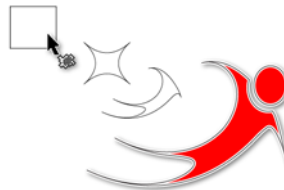
The **Drop shadow** tool lets you create the illusion of lighting in a two-dimensional drawing by adding a shadow to an object. You can adjust properties such as feathering, opacity, edge style, and color.



The **Contour** tool lets you create a series of concentric shapes that radiate into or out of an object.



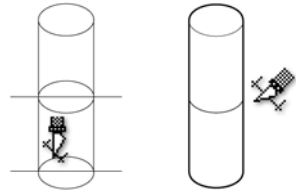
The **Distort** tool lets you transform objects by applying Push and Pull, Zipper, or Twister effects.



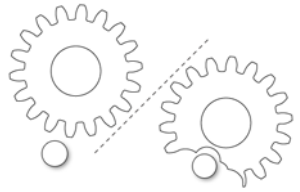
## Deletion tools



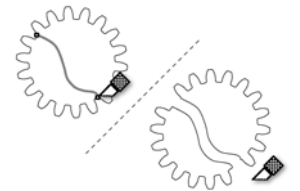
The **Virtual segment delete** tool lets you delete portions of objects between intersecting lines.



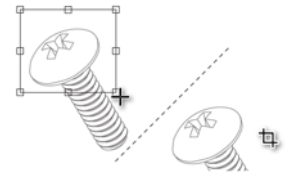
The **Eraser** tool lets you remove unwanted areas in a drawing.



The **Knife** tool lets you slice an object into two separate objects.



The **Crop** tool lets you remove the areas outside a selection.

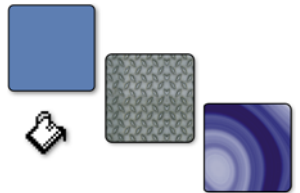



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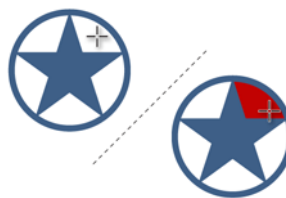
## Interactive fill tools




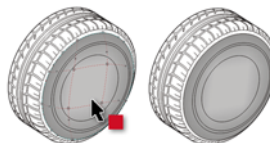
The **Fountain fill** tool lets you fill an object with a gradient of colors or shades.



 The **Smart fill** tool lets you create objects from enclosed areas and then apply a fill to those objects.




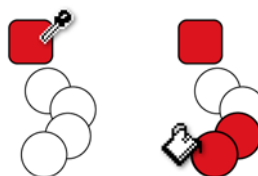
 The **Mesh fill** tool lets you fill an object by blending multiple colors or shades arranged over a mesh grid.




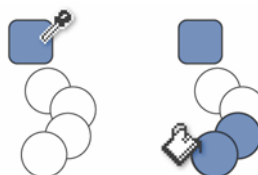
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## Eyedropper tools

 The **Color eyedropper** tool lets you sample a color from an object in the drawing window or on the desktop and apply it to other objects.




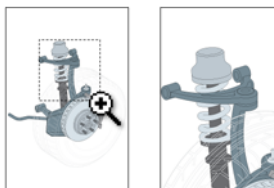
 The **Attributes eyedropper** tool lets you copy object properties, such as line thickness, size, and effects, from an object in the drawing window and apply them to other objects.



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## Zoom tool

 The **Zoom tool** lets you change the magnification level in the drawing window.





## Pan tool



The **Pan** tool lets you drag hidden areas of a drawing into view without changing the zoom level.



## Property bar

The property bar displays the most commonly used functions that are relevant to the active tool or to the task you're performing. Although it looks like a toolbar, the property bar content changes depending on the tool or task. For example, when you click the **Text** tool in the toolbox, the property bar displays only text-related commands, such as text, formatting, alignment, and editing tools.



You can customize the contents and position of the property bar to suit your needs. For more information, see “Customizing the property bar” on page 767.

## Common property bar buttons



The **Add preset** button lets you save the current settings for reuse.



The **Delete preset** button lets you delete the item selected in the **Presets** list box.



The **Fill** button lets you open a dialog box where you set up a fill to apply to an object.



The **Outline pen** button opens a dialog box where you set line properties.



The **Geometric properties** button opens the **Property manager** docker and lets you set coordinates for the selected object.

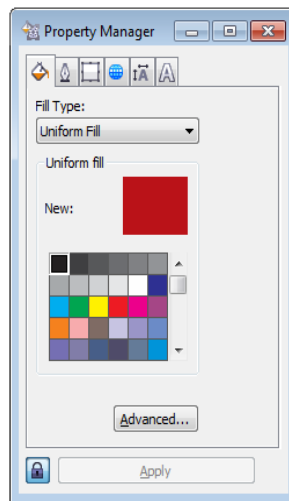


The **Keep settings** button lets you use the current settings as the defaults for new objects.

## Dockers

Dockers display the same type of controls as a dialog box, such as command buttons, options, and list boxes. Unlike most dialog boxes, you can keep dockers open while working on a document, so you can readily access the commands to experiment with different effects.

An example is the **Property manager** docker. When this docker is open, you can click an object in the drawing window and view formatting, dimensions, and other properties of the object.



Dockers can be either docked or floating. Docking a docker attaches it to the edge of the application window. Undocking a docker detaches it from other parts of the workspace, so it can be easily moved around. You can also collapse dockers to save screen space.

## Status bar

The status bar displays information about selected objects, such as width and height, cursor position, and relevant commands. While you are drawing a non-freehand line or curve, the segment length and total length for all segments are displayed. It also displays document color information, such as the document color profile and color proofing status.

See “Customizing the status bar” on page 769 for information about customizing the contents and appearance of the status bar.



*The graphic shows some of the information displayed in a status bar.*



## Corel DESIGNER basics

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Corel DESIGNER lets you create and edit drawings. In this section, you can find information about commonly performed tasks.

This section contains the following topics:

- Understanding vector graphics and bitmaps
- Starting and opening drawings
- Acquiring images from scanners and digital cameras
- Undoing, redoing, and repeating actions
- Zooming, panning, and scrolling
- Previewing drawings
- Choosing viewing modes
- Working with views
- Saving drawings
- Backing up and recovering files
- Adding and accessing drawing information
- Closing drawings and quitting Corel DESIGNER

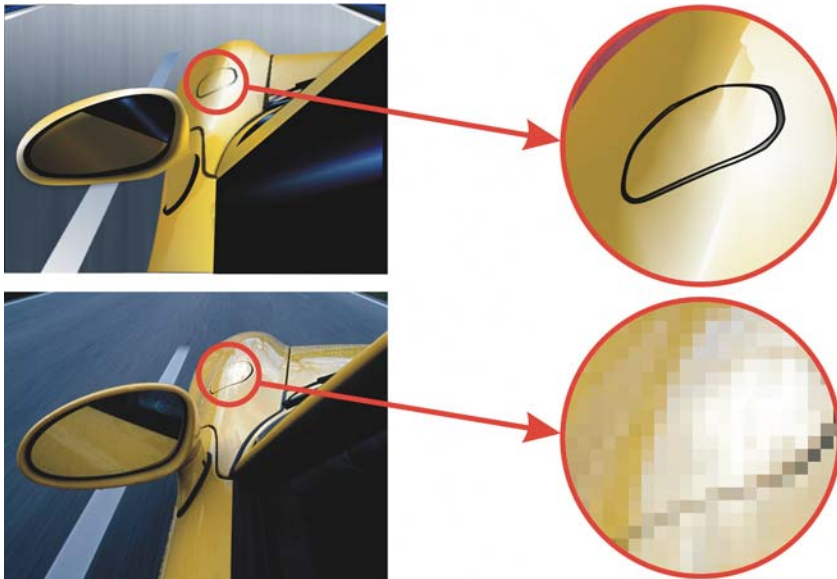
### Understanding vector graphics and bitmaps

The two main types of computer graphics are vector graphics and bitmaps. Vector graphics are made of lines and curves, and they are generated from mathematical descriptions that determine the position, length, and direction in which lines are drawn. Bitmaps, also known as raster images, are composed of small squares called pixels; each pixel is mapped to a location in an image and has numerical color values.

Vector graphics are ideal for logos and illustrations because they are resolution-independent and can be scaled to any size, or printed and displayed at any resolution, without losing detail and quality. In addition, you can produce sharp and crisp outlines with vector graphics.

Bitmaps are excellent for photographs and digital paintings because they reproduce color gradations well. Bitmaps are resolution-dependent — that is, they represent a fixed number of pixels. They look good at their actual size, but they can appear jagged or lose image quality when scaled, or when displayed or printed at a resolution higher than their original resolution.

You can create vector graphics in Corel DESIGNER. You can also import bitmaps (such as JPEG and TIFF files) into Corel DESIGNER and add them to your drawings. For information about working with bitmaps, see “Working with bitmaps” on page 541.



*Top: A vector graphic consists of lines and fills. Bottom: A bitmap is made up of pixels.*

## Starting and opening drawings

When you start Corel DESIGNER, you can choose the workspace with which you feel the most comfortable. For example, you can choose a workspace that has the look and feel of CorelDRAW. If you are new to Corel DESIGNER, it is best to choose the default workspace, on which all procedures in the Help and user guide are based.

Corel DESIGNER lets you start a new drawing from a blank page, a template, or an existing drawing. A blank page gives you the freedom to specify every aspect of a drawing. A template provides you with a starting point and leaves the amount of

customization up to you. The templates included with the application are available under the following categories:

- ANSI (American National Standards Institute)
- **Architectural**
- DIN (Deutsches Institut für Normung)
- **Engineering**
- ISO (International Organization for Standardization®)

For more information about creating and using templates, see “Working with templates” on page 115.

### **Notes for starting new drawings**

When starting a new drawing, Corel DESIGNER lets you specify page, document, and color management settings. You can choose from a list of preset settings, which are based on how you intend to use the drawing. For example, you can choose the Web option if you are creating a drawing for the Internet, or the Default CMYK option if you are creating a document destined for commercial printing. However, if the preset settings are not suitable for the drawing that you want to create, you can also customize the settings and save them for future use.

### **Notes for opening existing drawings**

Basing a new drawing on an existing drawing lets you reuse objects and page settings. Corel DESIGNER lets you open existing drawings saved to the Corel DESIGNER (DSF or DES) format as well as drawings and projects saved to various other file formats, such as CorelDRAW (CDR), Adobe Illustrator (AI), Adobe Portable Document Format (PDF), Encapsulated PostScript (EPS), and Computer Graphics Metafile (CGM). However, you may not be able to open certain files, depending on their file type and contents. In such cases, you can try importing the files as objects in an open drawing. For information about the file formats that you can import into Corel DESIGNER, see “Supported file formats” on page 685.

If the drawing you are opening is from an earlier version of Corel DESIGNER and contains text in a language different from the language of your operating system, you can choose code page settings to ensure that text is properly converted according to the Unicode® Standard. Code page settings help you correctly display text such as keywords, file names, and text entries outside the drawing window — for example, in the **Object manager** and **Object data manager** dockers. To display text correctly in the drawing window, you must use encoding settings. For more information, see “Encoding text” on page 433.

If the drawing you are opening contains an embedded International Color Consortium® (ICC) profile, the embedded color profile remains the document's color profile. For more information, see “Understanding color management” on page 363.

If you are using Windows 7 or Windows Vista, you can search for drawings by different criteria, such as filename, title, subject, author, keyword, comment, text within the file, and other properties attached to the file. For more information about searching for files with Windows 7 or Windows Vista, see the Windows Help. If your operating system is Windows XP, you can use Windows Desktop Search to find files. For more information about browsing and searching for content, see “Browsing and searching for content” on page 82.

You can also display previous versions of a drawing.

## To start Corel DESIGNER

- 1 Click **Start** ▶ **All programs** ▶ **Corel DESIGNER Technical Suite X5** ▶ **Corel DESIGNER X5**.
- 2 In the **Select workspace** dialog box, choose a workspace from the list box.  
If you do not want the **Select workspace** dialog box to appear each time you start Corel DESIGNER, enable the **Do not show this dialog box on startup** check box.



Procedures in the Help are based on the default workspace.



To restore the **Select workspace** dialog box, click **Tools** ▶ **Customization**, click **Workspace**, and enable the **Select workspace at startup** check box.

## To start a drawing

- 1 Do one of the following:
  - On the Welcome screen, click **Quick start** ▶ **New blank document**.
  - In the application window, click **File** ▶ **New**.
- 2 Type a filename in the **Name** text box.
- 3 From the **Preset destination** list box, choose an output destination for the drawing:
  - **Default CMYK** — applies settings for creating graphics that are destined for commercial printing

- **Corel DESIGNER Default** — applies the Corel DESIGNER default settings for creating graphics that are destined for printing
- **Default RGB** — applies settings for creating graphics that are destined for printing to a high-fidelity printer
- **Web** — applies settings for creating graphics that are destined for the Internet
- **Custom** — lets you customize destination settings for a document

### You can also

Change the unit of measurement for the page	Choose a unit of measurement from the <b>Drawing units</b> list box.
Change the page size	Choose a page size for the drawing from the <b>Size</b> list box or type values in the <b>Width</b> and <b>Height</b> boxes.
Change the page orientation	Click one of the following page orientation buttons: <ul style="list-style-type: none"> <li>• <b>Portrait</b></li> <li>• <b>Landscape</b></li> </ul>
Set the default color mode for the document to RGB or CMYK	Choose a color mode from the <b>Primary color mode</b> list box.
Set the resolution for effects that will likely be rasterized, such as transparency, drop shadow, and bevel effects	Choose a rendering resolution from the <b>Rendering resolution</b> list box.
Choose the preview mode for the drawing	Choose a preview mode from the <b>Preview mode</b> list box.
Choose an RGB profile for the drawing	Choose a default RGB profile from the <b>RGB profile</b> list box.
Choose a CMYK profile for the drawing	Choose a default CMYK profile from the <b>CMYK profile</b> list box.
Choose a Grayscale profile for the drawing	Choose a default Grayscale profile from the <b>Grayscale profile</b> list box.



When you choose a color mode from the **Primary color mode** list box, the color mode that you choose becomes the default color mode for the document. The default color mode affects how colors work together in effects such as

blends and transparencies. It does not restrict the type of colors that you can apply to a drawing. For example, if you set the color mode to RGB, you can still apply colors from a CMYK color palette to the document.

The primary color mode also specifies the default color mode for exporting documents. For example, if you choose the RGB color mode and export a document as a JPEG, the color mode is automatically set to RGB.

The selections that display in the **Color settings** area of the **Create a new document** dialog box are based on the selections that are specified in the **Default color management settings** dialog box.



If you do not want to show the **Create a new drawing** dialog box and prefer to use the default settings to create new documents, enable the **Do not show this dialog again** check box.

You can restore the **Create a new drawing** dialog box when starting drawings by clicking **Tools ▶ Options**, clicking **General** in the **Workspace** list of categories, and enabling the **Show new document dialog box** check box.

## To create a custom preset

- 1 In the application window, click **File ▶ New**.
- 2 From the **Create a new drawing** dialog box, choose the settings that you want to save as a preset destination.
- 3 Click the **Add preset** button.
- 4 In the **Add preset** dialog box, type a name for the new destination preset in the text box.



You can delete a destination preset by choosing the preset name from the **Preset destination** list box, and clicking the **Remove preset** button.

## To start a drawing from a template

- 1 Click **File ▶ New from template**.
- 2 Choose a template from the **Templates** list.
- 3 Click **Open**.



## To open a drawing

- 1 Click **File** ► **Open**.
- 2 Locate the folder where the drawing is stored.
- 3 Click a filename.
- 4 Click **Open**.

## You can also

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Extract an embedded International Color Consortium (ICC) profile to the color folder in which the application is installed	Enable the <b>Extract embedded ICC profile</b> check box.  This option is not available for all file formats.
Maintain layers and pages when you open files	Enable the <b>Maintain layers and pages</b> check box.  If you disable the check box, all layers are combined in a single layer.  This option is not available for all file formats.
View thumbnail of a drawing	(Windows 7 and Windows Vista) Click the arrow button next to the <b>Views</b> button, and click <b>Extra large icons</b> , <b>Large icons</b> , <b>Medium icons</b> , or <b>Small icons</b> .  (Windows XP) Do one of the following: <ul style="list-style-type: none"><li>• Enable the <b>Preview</b> check box.</li><li>• Click the <b>View menu</b> button, and select <b>Thumbnails</b>.</li></ul>
Choose a code page	(Windows 7 and Windows Vista) Choose a code page from the <b>Select code page</b> list box. This option is not available for all file formats.  (Windows XP) Choose a code page from the <b>Code page</b> list box.

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## You can also

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Search for a drawing  
(Windows 7 and Windows Vista)

Type a word or phrase in the search box.

The search box looks for files only in the current folder and subfolders. To search for a drawing in another location, you must first navigate to the folder where the drawing is stored.

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Access a previous version of a file  
(Windows 7 and Windows Vista)

Right-click a file, and click **Restore previous versions**.

You can access a previous version of a file only if System Protection is turned on.

For detailed information about accessing previous versions of files, see the Windows Help.

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To open a file you have recently worked on, click **File ▶ Open recent**, and click the filename.

If you have multiple files open, you can navigate between them by clicking **Window ▶ Document** and then clicking the name of the file that you want to display in the drawing window.

## Acquiring images from scanners and digital cameras

You can load photos from digital cameras and scan images in Corel DESIGNER.

Corel DESIGNER supports scanners that use Microsoft Windows Image Acquisition (WIA), which provides a standard interface for loading images. If your scanner or digital camera does not support WIA, you can use the TWAIN driver of your scanner or digital camera for loading images. The software interfaces and options vary. For information about using the software associated with your scanner or digital camera, see the manufacturer's documentation.

### To load photos from a digital camera

- 1 Connect a digital camera to your computer.
- 2 Click **File ▶ Acquire image ▶ Select source**.

- 3 Choose a digital camera from the **Sources** box.  
A digital camera may have both a WIA and a TWAIN driver source.
- 4 Click **File ▶ Acquire image ▶ Acquire**.
- 5 Choose the images you want to load from the dialog box that appears.  
If your digital camera does not support WIA, you are presented with the digital camera's TWAIN driver interface for loading images. Options vary, depending on the digital camera.
- 6 Click **Get pictures**.  
On your digital camera's interface, this button may have a different name.



To load additional photos during the same session, click **File ▶ Acquire image ▶ Acquire**.

If your digital camera does not support WIA or does not have a TWAIN driver, you can still open photos in Corel DESIGNER by clicking **File ▶ Import**, browsing to the digital camera directory, and selecting the photos that you want to open.

## To scan images

- 1 Click **File ▶ Acquire image ▶ Select source**.
- 2 Choose a scanner from the **Sources** list.  
A scanner may have both a WIA and a TWAIN driver source. If you are scanning 48-bit color images, you must select the TWAIN driver.
- 3 Click **Select**.
- 4 Click **File ▶ Acquire image ▶ Acquire**.  
If your scanner does not support WIA, you are presented with the scanner's TWAIN driver interface for loading images. Options vary, depending on the scanner.
- 5 Preview the image, and select the area that you want to scan.
- 6 Click **Scan**.  
On your scanner's interface, this button may have a different name, such as **OK** or **Send**.



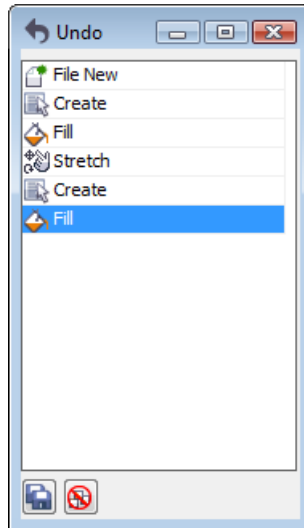
The WIA interface is available only for the Windows XP operating system.



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

## Undoing, redoing, and repeating actions

You can undo the actions you perform in a drawing, starting with the most recent action. If you don't like the result of undoing an action, you can redo it. Reverting to the last saved version of a drawing also lets you remove one or more actions. Certain actions applied to objects, such as stretching, filling, moving, and rotating, can be repeated to create a stronger visual effect.



*Undo dock*

Customizing the **Undo** settings lets you increase or decrease the number of actions that you can undo or redo.

### To undo, redo, and repeat actions

**To**

**Do the following**

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Undo an action

Click **Edit ▶ Undo**.

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To	Do the following
Redo an action	Click <b>Edit ▶ Redo</b> .
Undo or redo a series of actions	Click <b>Tools ▶ Undo</b> . In the <b>Undo</b> docker, choose the action that precedes all the actions that you want to undo, or choose the last undone action that you want to redo.
Revert to the last saved version of a drawing	Click <b>File ▶ Revert</b> .
Repeat an action	Click <b>Edit ▶ Repeat</b> .





When you undo a series of actions in the **Undo** docker, all actions listed below the action you choose are undone.

When you redo a series of actions in the **Undo** docker, the action you choose and all preceding undone actions are redone.



You can repeat an action on another object or group of objects by selecting the object or objects and clicking **Edit ▶ Repeat**.

You can also undo or redo a series of actions by clicking the arrow button next to the **Undo** button  or **Redo** button  on the **Standard** toolbar and choosing an action from the list.

## To specify the Undo settings

- 1 Click **Tools ▶ Options**.
- 2 In the **Workspace** list of categories, click **General**.
- 3 Type a value in one or both of the following boxes:
  - **Regular** — specifies the number of actions that can be reversed when you use the **Undo** command with vector objects
  - **Bitmap effects** — specifies the number of actions that can be reversed when you work with bitmap effects



The value that you specify is limited only by your computer's memory resources. The higher the value you specify, the greater the demand on memory resources.

## Zooming, panning, and scrolling

You can change the view of a drawing by zooming in to get a closer look or by zooming out to see more of the drawing. You can experiment with a variety of zoom options to determine the amount of detail you want.









Panning and scrolling are two additional ways to view specific areas of a drawing. When you work at high magnification levels or with large drawings, you may not be able to see the whole drawing. Panning and scrolling let you move the page around in the drawing window to view previously hidden areas.

You can zoom in and out while you are panning, and you can pan while you are zooming. In this way, you can avoid having to alternate between the two tools.

By specifying default zooming and panning settings, you can zoom in quickly to detailed parts of a drawing and zoom out to the larger context.

If you use a mouse wheel, the wheel zooms in and zooms out by default. You can also use the mouse wheel to scroll.

### To zoom

- 1 In the toolbox, click the **Zoom** tool .
- 2 On the property bar, click one of the following:
  - **Zoom in** 
  - **Zoom out** 
  - **Zoom to selected** 
  - **Zoom to all objects** 
  - **Zoom to page** 
  - **Zoom to page width** 
  - **Zoom to page height** 


If you choose the **Zoom in** option, move the pointer to the drawing window, and click to zoom in, or right-click to zoom out. To zoom in on or out of an area, marquee-select the area by holding down the left or right mouse button.



The **Zoom to selected** button is available only if one or more objects are selected before you click the **Zoom** tool.

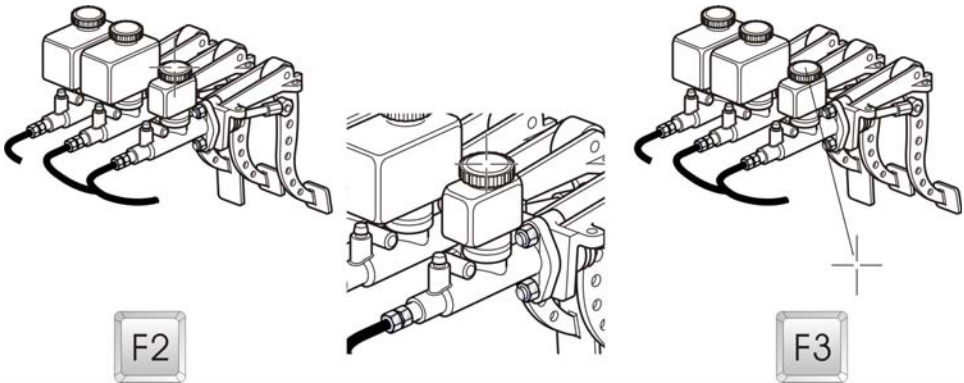


When you are not editing text, you can also access the **Zoom** tool by pressing the **Z** key.

To zoom in, use the **Pan** tool , and double-click or drag anywhere in the drawing window. To zoom out, right-click in the drawing window.


Use the following keyboard shortcuts to zoom during any task, such as when you are drawing an object:

- F2 — zoom in around the pointer
- F3 — zoom out around the pointer
- F4 — zoom to all objects
- F5 — refresh the drawing window
- F6 — zoom to selected objects
- F7 — zoom to the page




*The F2 and F3 shortcut keys let you zoom in and out around the pointer.*

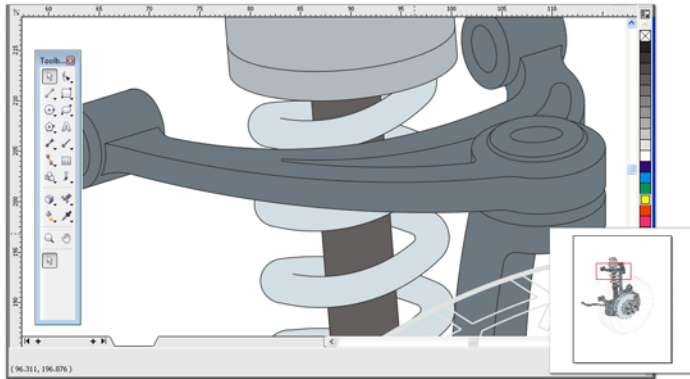
## To pan in the drawing window

- 1 In the toolbox, click the **Pan** tool .
- 2 Drag in the drawing window until the area you want to view appears.



To pan in the drawing window while zoomed in on the drawing, click the **Navigator** button  in the lower-right corner of the drawing window. Alternatively, you can press the N key and drag the crosshair pointer around in the Navigator pop-up window.

You can quickly center the page in the drawing window by double-clicking the **Zoom** tool in the toolbox.



*Using the Navigator (lower-right), you can display any part of a drawing without having to zoom out.*

### To scroll by using a mouse wheel

- Do one of the following:
  - To scroll vertically, press **Alt** while you move the wheel.
  - To scroll horizontally, press **Ctrl** while you move the wheel.

### To specify default settings for the Zoom tool and Pan tool

- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, click **Workspace**, double-click **Toolbox**, and click **Zoom**, **Pan** tool.
- 3 To specify the action of the **Zoom** or **Pan** tool when you right-click in the drawing window, enable one of the following options:
  - **Zoom out** — zooms out by a factor of 2
  - **Context menu** — displays a menu of commands that let you zoom to a specific level

### To establish default setting for the mouse wheel

- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, click **Workspace**, and click **Display**.
- 3 To specify the default action of the mouse wheel, choose **Zoom** or **Scroll** from the **Default action for mouse wheel** list box.



## Previewing drawings

You can preview a drawing to see how it will look when printed or exported. When you preview a drawing, only the objects on the drawing page and in the immediate area of the drawing window are displayed, and you can see all layers that are set to print in the **Object manager** docker. If you want a closer look at specific objects in a drawing, you can select and preview them. When you preview selected objects, the rest of the drawing is hidden.

Before you preview a drawing, you can specify the preview mode. The preview mode affects the speed with which your preview appears as well as the amount of detail displayed in the drawing window.

By default, the borders of a page are displayed in the drawing window, but you can hide them at any time. If a drawing is intended for print, you can display the area that will actually print as well as the bleed, the part of the drawing that extends beyond the page border. Bleeds are useful when a drawing contains a color page background or objects that are positioned on the page border. Bleeds ensure that no white space appears between the edges of a drawing and the edge of the paper after the printer cuts, binds, and trims the document.

### To preview a drawing

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

Click anywhere on the screen, or press any key, to return to the application window.



You can press **Page up** and **Page down** to preview pages in a multipage drawing.

### To preview selected objects

- 1 Select the objects.
- 2 Click **View** ► **Preview selected only**.

Click anywhere on the screen, or press any key, to return to the application window.



If **Preview selected only** mode is enabled and no objects are selected, **Full-screen preview** displays a blank screen.



After you return to the application window, you can disable **Preview selected only** mode by clicking **View ▶ Preview selected only**.

### To choose a full-screen preview mode

- 1 Click **Tools ▶ Options**.
- 2 In the **Workspace** list of categories, click **Display**.
- 3 Enable one of the following options:
  - **Use draft view** — Drawings appear without PostScript fills or high-resolution bitmaps, and no anti-aliasing is used.
  - **Use enhanced view** — Drawings appear with or without PostScript fills, and anti-aliasing is used to sharpen the display of the drawings.



You can display PostScript fills when you preview a drawing in Enhanced mode by enabling the **Show PostScript fills in enhanced view** check box.

### To set the page display

- 1 Click **Tools ▶ Options**.
- 2 In the **Document** list of categories, click **Page**.
- 3 Enable one of the following options:
  - **Show page border** — displays page borders
  - **Show printable area** — usually displays two dotted lines inside or around the page, depending on the current printer settings. One outline indicates the area that can be printed on the current printer; the other outline indicates the paper size that your printer is set to use.
  - **Show bleed area** — displays the area of the drawing extending beyond the page border. To change the bleed area, click **Size** in the list of categories, and type a value in the **Bleed** box.



When preparing a drawing for commercial printing, you may also need to set a bleed limit. For more information, see “To set a bleed limit” on page 631.

## Choosing viewing modes

As you work, Corel DESIGNER lets you display a drawing in any of the following modes:

- **Simple wireframe** — displays an outline of the drawing by hiding fills, extrusions, contours, drop shadows, and intermediate blend shapes; also displays the bitmaps in monochrome. This mode lets you quickly preview basic elements in a drawing.
- **Wireframe** — displays a drawing in simple wireframe mode plus intermediate blend shapes
- **Draft** — displays fills and bitmaps with a low resolution. This mode eliminates some detail to allow you to focus on the color balances in a drawing.
- **Normal** — displays a drawing without PostScript fills or high-resolution bitmaps. This mode refreshes and opens slightly faster than the Enhanced mode.
- **Enhanced** — displays a drawing with PostScript fills, high-resolution bitmaps, and anti-aliased vector graphics.
- **Pixels** — displays a pixel-based rendition of the drawing, which allows you to zoom in on an area of an object, and then position and size the object more precisely. This view also lets you see what the drawing will look like when it is exported to a bitmap file format.
- **Simulate overprints** — simulates the color of areas where overlapping objects were set to overprint and displays PostScript fills, high-resolution bitmaps, and anti-aliased vector graphics. For information about overprinting objects, see “To overprint selected objects” on page 637.
- **Rasterize complex effects** — rasterizes the display of complex effects, such as transparencies, bevels, and drop shadows when in **Enhanced** view. This option is useful for previewing how the complex effects will be printed. To ensure the successful printing of complex effects, most printers require complex effects to be rasterized.

The viewing mode you choose affects the amount of time it takes for a drawing to open or be displayed on the monitor. For example, a drawing displayed in **Simple wireframe** view takes less time to refresh or open than does a drawing displayed in **Simulate overprints** view.



*Left to right: Simple wireframe, Draft, and Enhanced views*

## To choose a viewing mode

- Click **View**, and click one of the following modes:
  - **Simple wireframe**
  - **Wireframe**
  - **Draft**
  - **Normal**
  - **Enhanced**
  - **Pixels**
  - **Simulate overprints**
  - **Rasterize complex effects**



If you are overprinting, it is important to preview the objects in the **Simulate overprints** mode before printing. The type of objects you are overprinting and the type of colors you are mixing determine how overprinted colors are combined. For more information about overprinting, see “Working with color trapping and overprinting” on page 635.

You can set the default viewing mode by clicking **Tools** ▶ **Options**, clicking **General** in the **Document** list of categories, and choosing an option from the **View mode** list box.




You can quickly switch between the selected viewing mode and the previous viewing mode by pressing **Shift + F9**.

## Working with views

You can save a view of any part of a drawing. For example, you can save a view of an object at 230% magnification and then return to this specific view at any time.


If a document contains multiple pages, you can view them all at once by using the Page Sorter view. You can also display consecutive left-hand and right-hand pages on the screen at the same time (facing pages) and create objects that span two pages.

### To save a view

- 1 Click **Window** ► **View manager**.
- 2 Use the **Zoom** tools in the **View manager** docker to set up a view.
- 3 Click **Add current view** .



### You can also

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Rename a view	Double-click a view name, and type a new name.
Delete a saved view	Click a view, and click <b>Delete current view</b>  .

---



If you disable the page icon  next to a saved view in the docker, Corel DESIGNER switches to the magnification level only, not the page, when you switch to that view. Similarly, if you disable the magnifying glass icon , Corel DESIGNER switches to the page only, not the magnification level.



You can also save the current view by clicking the **Zoom** or **Pan** tool in the toolbox, clicking in the **Zoom level** list box on the standard toolbar, typing a name, and pressing **Enter**.

### To switch to a saved view

- 1 Click **Window** ► **View manager**.
- 2 Click a view in the **View manager** docker.



You can also switch to a saved view by selecting it from the **Zoom level** list box on the standard toolbar.

## To view all pages in a multipage document

- Click **View** ▶ **Page sorter view**.

## To view facing pages

- 1 Click **Layout** ▶ **Page setup**.
- 2 In the **Document** list of categories, click **Layout**.
- 3 Enable the **Facing pages** check box.
- 4 Choose one of the following settings from the **Start on** list box:
  - **Left side** — starts the document on a left-hand page
  - **Right side** — starts the document on a right-hand page



You cannot view facing pages if the document uses a Tent Card or Top-fold Card layout style, or if it contains multiple page orientations. The **Left side** option is available only for the Full Page and Book layout styles.

When you enable the **Facing pages** check box, the content on the facing pages is merged on one page. The layer structure for the merged page is based on the left-hand page. The layers from the right-hand page are inserted above the layers on the left-hand page. This rule also applies if you reorder the pages. If you disable the **Facing pages** check box, the layers and content are redistributed across separate pages. Objects that cross both pages are assigned to a page according to where the center of the object is found.

## Saving drawings

By default, drawings are saved to the Corel DESIGNER file format (DES). You can save a drawing to other vector file formats as well. If you want to use a drawing in another application, you must save it to a file format that is supported by that application. For information about saving files to other formats, see “Exporting files” on page 652.

When you save a drawing, Corel DESIGNER lets you add reference information so that you can easily find and organize drawings later on. On Windows 7 and Windows Vista,

you can attach tags (also known as properties) such as title, subject, and rating. On Windows XP, you can assign notes and keywords to a drawing.

You can also save selected objects in a drawing. For large drawings, saving only the selected objects reduces the file size, which can decrease the time it takes to load the drawing.

When saving a file, you can use advanced options to control how bitmaps, textures, and vector effects, such as blends and extrusions, are saved with the drawing.

You can also save a drawing as a template, which lets you create other drawings with the same properties. For information about saving a drawing as a template, see “Working with templates” on page 115.

## To save a drawing

- 1 Click **File** ► **Save as**.
- 2 Type a filename in the **File name** list box.
- 3 Locate the folder where you want to save the file.

If you want the drawing to be compatible with a previous version of Corel DESIGNER, choose a version from the **Version** list box.

If you want to save the drawing to a vector file format other than Corel DESIGNER (DES), choose a file format from the **Save as type** list box.

## You can also

---

Save only selected objects

With objects selected, click **File** ► **Save as**, and enable the **Selected only** check box. Locate the folder where you want to save the file, type a filename in the **File name** list box, and click **Save**.

---

Add reference information  
(Windows 7 and Windows Vista)

Do any the following:

- Type a title, subject, tag, comment, author, or revision number in the corresponding box.
- Assign a rating to the file.
- Add copyright information.

---

Save notes or keywords with the file  
(Windows XP)

Type notes or keywords in the corresponding box.

---



If you are using an expired trial version of Corel DESIGNER, you will not be able to save drawings.

For more information about trial versions, see “Working with trial versions” on page 7.

Saving a drawing to a previous version of Corel DESIGNER may result in loss of certain effects that were not available in the previous version of the application.


When you save to a previous version of Corel DESIGNER, the content and appearance of the document is maintained, but layers are affected in the following ways:

- Layer names are reset to Corel DESIGNER default names.
- The number of layers per page is set according to the page with the most layers.
- Master layers are converted to local layers, with the exception of the default master layers (**Guides**, **Grid**, **Desktop**).
- Local **Guides** layers are converted to regular layers.

For more information about layers, see “Working with layers” on page 277.



You can also save a drawing by clicking **File ▶ Save**.

You can also save a drawing by clicking the **Save** button  on the **Standard** toolbar.

## To use advanced options when saving

- 1 Click **File ▶ Save as**.
- 2 Click **Advanced**.
- 3 Enable any of the following check boxes:
  - **Save presentation exchange** — saves a drawing as a Corel® Presentations™ Exchange (CMX) file so that you can open and edit it in other Corel applications, such as WordPerfect
  - **Use bitmap compression** — reduces the file size by compressing bitmap effects, such as bitmap extrusions, transparencies, and drop shadows
  - **Use graphic object compression** — reduces the file size by compressing vector objects, such as polygons, rectangles, ellipses, and perfect shapes

Using compression increases the time required for opening and saving a drawing.



- 4 If a drawing contains texture fills, enable one of the following options:
  - **Save textures with the file** — saves custom texture fills with the file
  - **Rebuild textures when opening a file** — re-creates texture fills when you open the saved drawing
- 5 If a drawing contains blends and extrusions, enable one of the following options:
  - **Save blends and extrudes with the file** — saves all blends and extrusions included in a drawing
  - **Rebuild blends and extrudes when opening the file** — re-creates blends and extrusions when you open the saved drawing



Choosing to save textures, blends, and extrusions with the file increases the file size but lets you open and save a drawing more quickly. Conversely, choosing to rebuild textures, blends, and extrusions when a saved drawing is opened decreases the file size but increases the time required for saving or opening a drawing.

## Backing up and recovering files

Corel DESIGNER can automatically save backup copies of drawings and prompt you to recover them in the event of a system error.

The auto-backup feature saves drawings that you have opened and modified. During any working session with Corel DESIGNER, you can set the time interval for automatically backing up files and specify whether you want the files to be saved in your temporary folder (the default location) or in a specified folder.

You can recover the backup files from the temporary or specified folder when you restart Corel DESIGNER after a system error. If you choose not to recover the backup file, it is automatically erased when you quit the application.

### To specify auto-backup settings

- 1 Click **Tools** ► **Options**.
- 2 In the **Workspace** list of categories, click **Save**.
- 3 Enable the **Auto-backup every** check box, and choose a value from the **Minutes** list box.

- 4 In the **Always back up to** area, enable one of the following options:
  - **Users temporary folder** — lets you save an auto-backup file in the temporary folder
  - **Specific folder** — lets you specify the folder for an auto-backup file

### You can also

---

Create a backup file every time you save	Enable the <b>Make backup on save</b> check box.
--	--

---

Disable the auto-backup feature	Choose <b>Never</b> from the <b>Minutes</b> list box.
---------------------------------	---

---



Auto-backup files are named **auto\_backup\_of\_filename** and can be saved in any folder you specify. Backup files are created when you save a drawing. They are named **backup\_of\_filename** and are always stored in the same folder as the original drawing.

All open or modified files that are not in Corel DESIGNER (DES) file format are backed up as Corel DESIGNER files.



You can cancel the creation of an auto-backup file by pressing **Esc** while a file is being saved.

### To recover a backup file

- 1 Restart Corel DESIGNER.
- 2 Click **OK** in the **File recovery** dialog box.

The **File recovery** dialog box appears upon startup after a system error.
- 3 Save and rename the file in the specified folder.



Recovered files are named **GraphicsX.des**, where **X** is the numbered increment.

If you click **Cancel**, Corel DESIGNER ignores the backup file and deletes it when you quit the application.

## Adding and accessing drawing information

Corel DESIGNER lets you add reference information, such as title, author, subject, keywords, rating, and other notes to a drawing. Although adding document information is optional, doing so makes it easier to organize and locate drawings later on.

The application also lets you access other important document information, such as the number of pages and layers, fonts, object and text statistics, and the types of objects the drawing contains. You can also view color information such as the color profiles that are used to define document colors as well as the primary color mode and rendering intent.

### To add drawing information

- 1 Click **File** ► **Document properties**.
- 2 In the **Document properties** dialog box, type text in any of the following boxes:
  - **Title**
  - **Subject**
  - **Author**
  - **Copyright**
  - **Keywords**
  - **Notes**
- 3 To specify a rating, choose a rating from the **Rating** list box.
- 4 Click **OK**.



You can modify the drawing information at any time.

### To access drawing information

- Click **File** ► **Document properties**.

## Closing drawings and quitting Corel DESIGNER

You can close one drawing, or multiple drawings, at any time before quitting Corel DESIGNER.

## To close drawings

To	Do the following
Close one drawing	Click <b>File</b> ▶ <b>Close</b> .
Close all drawings	Click <b>File</b> ▶ <b>Close all</b> .



If you are unable to close a document, you may have a task, such as printing or saving, in progress or a task that has failed. Please refer to the status bar to view the status of a task.

## To quit Corel DESIGNER

- Click **File** ▶ **Exit**.



You can also quit Corel DESIGNER by pressing **Alt + F4**.



## Finding and managing content

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Corel DESIGNER lets you find content on your computer, local network, the Corel content DVD, or online. You can browse or search for clipart, photos, fonts, symbols, objects, and even file formats that are not supported by the applications included in the suite. When you find the content that you need, you can import it into your document, open it in its associated application, or collect it in a tray for future reference.

Corel DESIGNER is fully integrated with the search capabilities that are offered by Windows 7 and Windows Vista. On Windows XP, you must have Windows Desktop Search installed and running to search for content by using keywords. By default, the application searches all locations that Windows Desktop Search is configured to index. For information about modifying indexing options in Windows Desktop Search, see the Windows Help. Windows Desktop Search is available as a free download from the Microsoft Download Center. For more information, visit <http://www.microsoft.com/windows/desktopsearch/downloads/default.aspx>. If you are using another third-party computer indexing and search tool (for example, Google Desktop) or you don't have Windows Desktop Search installed, the application has limited search capabilities and lets you search only by filename.

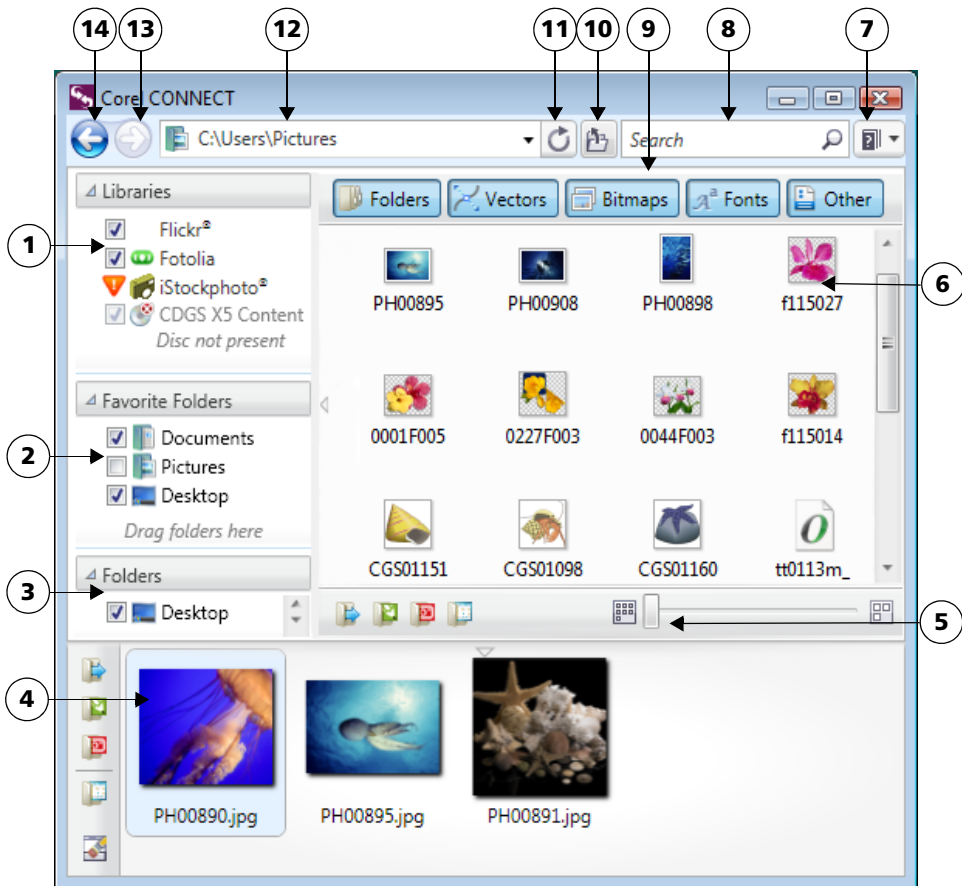
This section contains the following topics:

- Exploring Corel CONNECT
- Browsing and searching for content
- Viewing content
- Using and managing content


### Exploring Corel CONNECT

You can browse and search for content by using Corel CONNECT. Corel CONNECT is available both as a standalone utility and as a docker. You can choose whichever mode better suits your workflow.

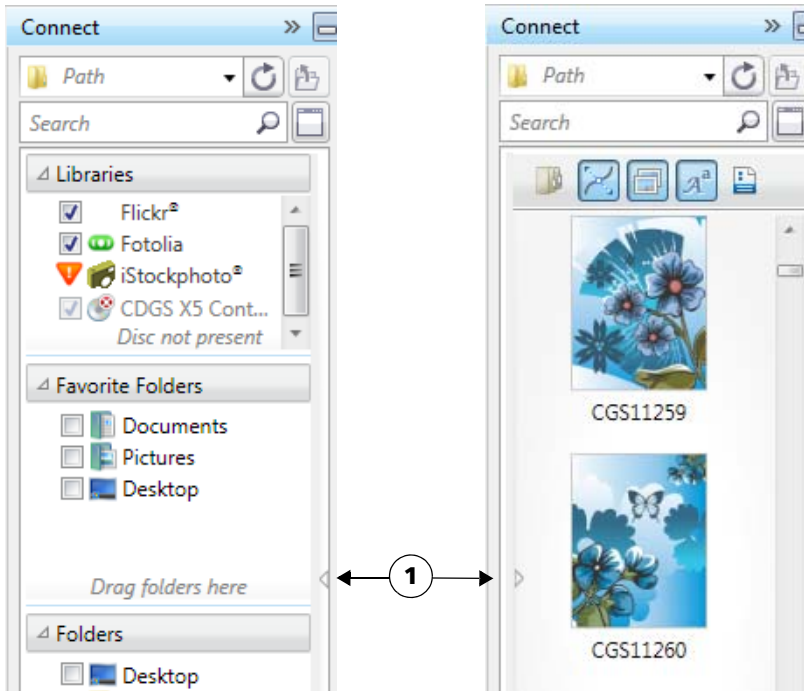
The image below shows the main components of the Corel CONNECT utility:



Part	Description
1. Libraries pane	Lets you access online content as well as content that is included with the latest version or previous versions of the suite
2. Favorite folders pane	Provides quick access to frequently used folders
3. Folders pane	Displays a representation of the file structure available on your computer

<b>Part</b>	<b>Description</b>
4. <b>Tray</b> pane	Lets you collect files from one or more folders
5. <b>Zoom</b> slider	Lets you adjust the size of thumbnails in the viewing pane
6. <b>Viewing</b> pane	Lets you view thumbnails of content files
7. <b>Help</b> button	Lets you launch the Help system
8. <b>Search</b> box	Lets you search for files by using search terms
9. <b>Filter</b> toolbar	Lets you choose which type of content to display in the viewing area: folders, vector images, bitmap images, fonts, or files saved to file formats that are not supported by the suite
10. <b>Go to parent folder</b> button	Lets you go one level up from the current folder
11. <b>Refresh/Cancel</b> button	Reloads the results from your last search or initiates a new search based on the criteria that you have specified. When a search is in progress, the button changes to the <b>Cancel</b> mode  , which allows you to stop a search at any time.
12. <b>Address</b> bar	Shows the full path to the current location
13. <b>Navigate forward</b> button	Takes you to the next page of content
14. <b>Navigate back</b> button	Takes you to the previous page of content

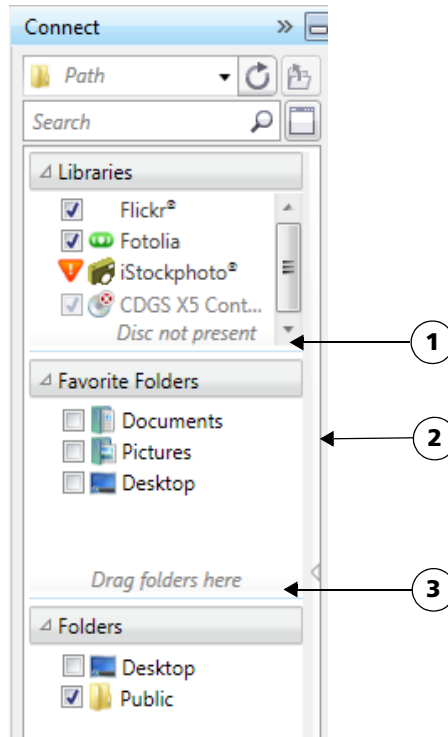
In docker mode, the search utility has two components: **Connect** docker and **Tray** docker. The **Connect** docker has two viewing modes: single pane and full view. In full view, all panes are displayed. In single pane view, either the viewing pane or the **Libraries**, **Favorite folders**, and **Folders** panes are displayed. You can resize the docker to display all panes or toggle between the viewing pane and the **Libraries**, **Favorite folders**, and **Folders** panes.



The **Connect** dock with the viewing pane hidden (left) and the navigation pane hidden (right). Click the toggle arrow (1) to display or hide panes. Resize the dock to display both panes.



You can also customize the size and display of individual panes.



*The grab area (1, 2, 3) lets you resize a pane.*

You can use the **Favorite folders** pane to create shortcuts to folders that you visit frequently. You can add locations to and remove locations from the **Favorite folders** pane.

## To start Corel CONNECT

### To


Start the standalone utility

### Do the following

On the Windows taskbar, click Start ► All Programs ► Corel DESIGNER Technical Suite X5 ► Corel CONNECT.

To	Do the following
Access the <b>Connect</b> docker	In Corel DESIGNER, click <b>Window</b> ► <b>Connect</b> .
Display or hide the <b>Tray</b> docker	In Corel DESIGNER, click <b>Window</b> ► <b>Tray</b> .



You can also display or hide the **Tray** docker by clicking the **Show/Hide the tray** button  in the **Connect** docker.

## To resize a pane

- Point to the pane's grab area, and when the cursor changes to a two-directional arrow, drag the edge of the pane.

## To display or hide a pane

- Click the arrow to toggle between displaying and hiding the pane.

## To add a location to the Favorite Folders pane

- Drag a folder from the **Libraries** or **Folders** pane to the **Favorite folders** pane.



You can also add locations to the **Favorite folders** pane by right-clicking a folder in the **Libraries** or **Folders** pane, and clicking **Add to favorites**.

## To remove a location from the Favorite Folders pane

- Right-click a location in the **Favorite folders** pane, and click **Remove from favorites**.

## Browsing and searching for content

With the Corel CONNECT docker, you can browse for content, or you can search for content by using keywords.

You can browse and search for content in one or multiple locations on your computer or local network as well as online. You can also navigate to previously viewed content.

## Activating access to online content

You can browse or search for images the Web sites of online content providers such as Flickr, Fotolia, and iStockphoto. To activate access to online content, you must first agree to the terms and conditions of the online content providers. You can disable access to an online content provider, and you can restore access at any time.

The images that you find online are often subject to usage restrictions and may be watermarked or low-resolution. For information about using such images, see “Using and managing content” on page 87.

## Searching for content

You can search by the name, category (for example, clipart, photo images, or fonts), or reference information (for example, tags or notes) associated with a file. When you type a term in the search box and initiate a search, all matching files are displayed as thumbnail images in the viewing pane. For example, if you type “flower” in the search box, the application automatically filters out all files that do not match, and you see only the files that have the word “flower” in the filename, category, or tags assigned to the file.

## Narrowing and expanding search results

By default, your search results include all relevant content such as vector graphics, bitmaps, fonts, and file formats that are not supported by the suite. You can narrow your search results by excluding some content. For example, if you are searching for graphics, you can display only vector graphics or bitmaps. If you need to choose a font for your project, you can display only fonts.

You can expand your search results, and you can cancel a search at any time.

## To activate access to online content

- In the **Libraries** pane, click one of the following:
  - **Flickr**
  - **Fotolia**
  - **iStockphoto**

If you don't see the **Activate** button, click the name of the content provider.

## You can also

---

Disable access to a content provider

Disable the **I have read and agree to the terms of the use of any content sourced from this third party provider** check box.

The name of the content provider disappears from the **Libraries** pane.

---

## To browse for content

- Click a location in one of the following panes:
  - **Libraries** — lets you browse for content that's included with the latest version and previous versions of the suite
  - **Favorite folders** — lets you browse your favorite locations
  - **Folders** — lets you browse the folder structure available on your computer

## You can also

---

Specify the location where you want to browse for content

Type a path in the **Address** box, and press **Enter**.

The **Address** bar keeps track only of the locations that you enter manually. To delete all locations, click the **Address** bar drop-down arrow, and click **Clear list**.

---



You can browse the contents of only one folder at a time.


## To search for content

- 1 Click a location in any of the following panes:
  - **Libraries** — lets you search for content online as well as content that is included with the latest version and previous versions of the suite
  - **Favorite folders** — lets you search for content in your favorite locations
  - **Folders** — lets you search for content in the folder structure available on your computer
- 2 Enter a word in the search box, and press **Enter**.

Files that match the search term appear in the viewing pane.

## You can also

Search for content in multiple locations

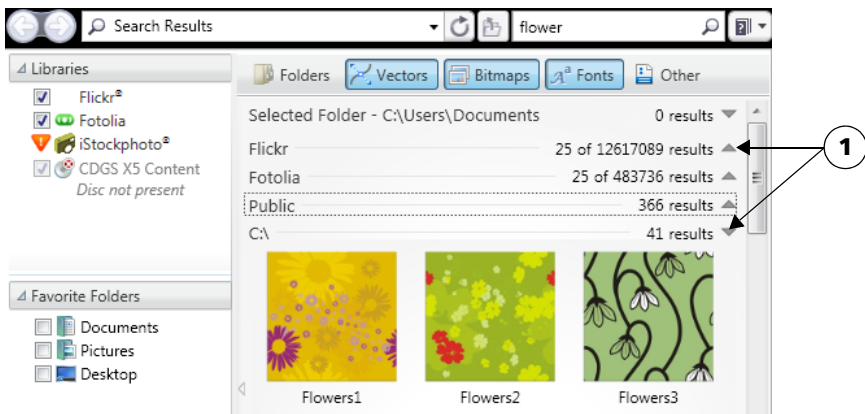
Enable the check boxes for the Web sites and folders that you want to search, and click the **Refresh** button .

Show or hide search results for a location

In the viewing pane, click the **Show/Hide** arrow to the right of the location.

Specify how many online search results to display

Click an online content provider in the **Libraries** pane, and type a number in the **Search results** box in the viewing pane. This number determines how many search results are displayed initially, and how many additional search results are displayed each time you click **More from** in the viewing pane.



Clicking a **Show/Hide** arrow (1) lets you hide or show the search results in a specific location.








When you search for online content, video and sound files are not included in the search results.



If you want to browse the folder where a file is stored or access the source Web page of an image, right-click the file, and click **Open source location**.

## To narrow or expand search results

- On the **Filter** toolbar, click one of the following buttons:
  - **Folders**  — to hide or display subfolders in selected folders
  - **Vectors**  — to hide or display vector graphics that are supported by the suite
  - **Bitmaps**  — to hide or display bitmaps that are supported by the suite
  - **Fonts**  — to hide or display TrueType (TTF), OpenType (OTF), and PostScript fonts (PFB and PFM)
  - **Other**  — to hide or display file formats that are not supported by the suite



A category is included in the search results if the button appears pressed.

## To navigate to previously viewed content


- Click the **Navigate back**  or **Navigate forward**  button.



You can also go back to the previous search results by pressing **Backspace**.

You can also navigate to previously viewed content by clicking the **Address** bar drop-down arrow and choosing a location from the list. Please note that the **Address** bar keeps track only of the locations that you enter manually.

## To stop a search

- Click the **Cancel search** button .

## Viewing content

Clipart, photos, and fonts appear in the viewing pane as thumbnail images. You can select individual, multiple, or all thumbnails.

By positioning your pointer over a thumbnail, you can display a larger preview. You can also display file information such as filename, file size, dpi, and color mode for content that was not provided by an online content provider.

Thumbnail zooming makes recognizing a particular file easier and faster.

## To select a thumbnail

- Click a thumbnail.

## You can also

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Select multiple thumbnails

Do one of the following:

- Drag around the thumbnails that you want to select.
- Hold down **Ctrl**, and in the viewing pane click the thumbnails that you want to select.
- Click a thumbnail, and holding down **Shift**, click the last thumbnail in the range that you want to select.

---

Select all thumbnails

Press **Ctrl + A**.

---

## To view file information

- Hover over a thumbnail.

## To adjust the size of thumbnails

- Drag the **Zoom** slider to the left to decrease the size of the thumbnails or drag the slider to the right to increase the size of the thumbnails.

## Using and managing content

If you want to view or edit a file before you incorporate it into your project, you can open it in CorelDRAW, Corel DESIGNER, Corel PHOTO-PAINT, or its associated application.

You can also insert content into your document. Images that are obtained from online sources such as iStockphoto and Fotolia may be subject to copyright and usage restrictions. Such images, also referred to as “comp images,” are often low-resolution or watermarked. To use comp images, you must first purchase them or check with the owner if you have rights to use them. Then, you can replace the comp images in your document with the purchased images. You can also view a list of all the comp images that a document contains.







The tray is useful for gathering content from various folders. While the files are referenced in the tray, they actually remain in their original location. You can add and

remove content from the tray. The tray is shared among CorelDRAW, Corel DESIGNER, Corel PHOTO-PAINT, and Corel CONNECT.

You can also open files from the tray.

## To open a file

- Select a thumbnail, and choose an action from the following table.

To	Do the following
Open a file by using the Corel CONNECT utility	Click one of the following buttons: <ul style="list-style-type: none"><li>• <b>Open</b>  — lets you open a file in the application it is associated with or navigate to the source Web page of an online image</li><li>• <b>Open in CorelDRAW</b> or <b>Import in CorelDRAW</b>  — lets you open or import a file in CorelDRAW</li><li>• <b>Open in Corel DESIGNER</b> or <b>Import in Corel DESIGNER</b></li><li>• <b>Open in Corel PHOTO-PAINT</b>  — lets you open a file in Corel PHOTO-PAINT</li></ul>
Open a file by using the Connect docker	Do one of the following: <ul style="list-style-type: none"><li>• In full view, click the <b>Open</b> button .</li><li>• In single pane view, click the <b>File</b> commands button , and click <b>Open</b>.</li></ul>
Open a file by using the Tray docker	Click the <b>Open</b> button  .



You can also open a file by right-clicking it and choosing the option you want.

## To insert a file into an active document

To	Do the following
Insert a file into an active document by using the Corel CONNECT utility	Drag a file from the <b>Tray</b> or viewing pane to the active document.





**To****Do the following**

---

Insert a file into an active document by using the **Connect** docker



Do one of the following:

- Drag a file from the viewing pane of the **Connect** docker to the active document.
- In single pane view, select a file in the viewing pane, click the **File commands** button , click **Import**, and click in your document.
- In full view, select a file in the viewing pane, click the **Import** button , and click in your document.

---

Insert a file into an active document by using the **Tray** docker

Select the file and click one of the following buttons in the **Tray** docker:

- **Import**  — lets you insert a file as an embedded object
- **Import and link**  — lets you insert a file as a linked object

Note that the **Import** and **Import and link** buttons are not available in the standalone utility.



You can also insert a file into an active document by dragging the file from the viewing pane or the **Tray** docker to the active document.

**To check, purchase, and replace a comp image**

- 1 Click a comp image, and click **Bitmaps** ▶ **Open comp source**.
- 2 On the Web site of the online content provider, check the copyright and usage restrictions for the comp image, and purchase the actual image if necessary.
- 3 Click the comp image, and click **Bitmaps** ▶ **Replace comp**.
- 4 Navigate to the purchased image, and click **OK**.



Transformations such as scaling, rotating, and resizing that were applied to the comp image are preserved in the final image.

## To view a list of all comp images in a document

- In Corel DESIGNER, CorelDRAW or Corel PHOTO-PAINT, do one of the following:
  - Click **File** ► **Print**, click the **Preflight (Issues)** tab, and click **Some images may be subject to copyright and usage restrictions**.
  - Click **File** ► **Document properties**.




When you export a document to the Adobe Illustrator (AI), Scalable Vector Graphics (SVG), HTML, or PDF file format, you can view a list of all comp images in the preflight summaries.

## To add content to the tray

- Select one or more thumbnails in the viewing area, and drag them to the tray.

## To remove content from the tray

- Select one or more thumbnails in the tray, and click the **Remove** button .



## Working with precision

---

Precision is essential when you work with technical graphics. With Corel DESIGNER, you can create precise objects and position them accurately by using gravity snapping, constrain keys, dynamic guides, and object coordinates.

When you draw or modify objects, gravity snapping lets you specify the exact placement of a point. If you want to constrain an object to a particular shape as you draw, or control the angle of lines, you can use constrain keys. For example, when drawing a rectangle, you can use constrain keys so that the rectangle is drawn as a square.

You can use these features for all drawing and editing operations. For example, before rotating an object, you can snap the center point to the corner of another object and then rotate the object around that point.

Dynamic guides, which are temporary guidelines that you can display from eligible snap points in objects, help you draw and position objects with precision. In addition, you can draw and modify objects by specifying object coordinates.

This section contains the following topics:

- Using gravity snapping
- Using dynamic guides
- Using constrain keys
- Using object coordinates

### Using gravity snapping

Gravity snapping is the attraction of the pointer to a snap point. Snap points are precise mathematical drawing coordinates. When the pointer approaches a snap point, the gravity source of the snap point is highlighted. The highlighting identifies the snap point as the target that the pointer will snap to. Snap points are also known as “gravity-snapping candidates.”

The gravity field of each snap point has a radius of 10 pixels by default. When the pointer enters a gravity field, a gravity source indicator appears around the point, and the name of the gravity source appears on the screen. You can turn gravity snapping on and off.

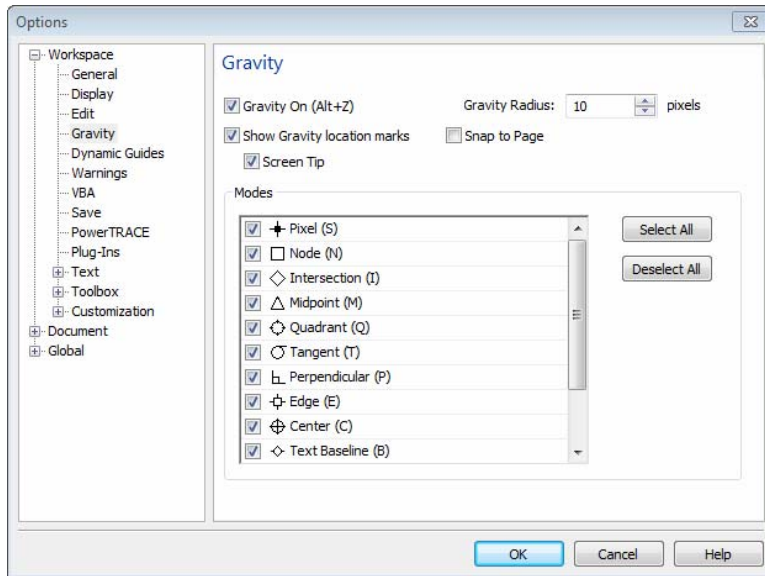
Gravity shortcut keys let you activate a single type of gravity snap. By default, gravity shortcut keys are the first letters in the names of gravity-snapping candidates. When you hold down a gravity shortcut key, all other gravity snap points become inactive. For example, if you hold down the **M** key, only the **Midpoint** gravity snap point is active.

If the pointer is within the gravity fields of two or more gravity-snapping candidates, the gravity-snapping candidate closest to the pointer has priority. If the gravity-snapping candidates are the same distance from the pointer, the pointer snaps to the gravity-snapping candidate with the higher priority, as listed in the following table.

<b>Gravity-snapping candidate</b>	<b>Description</b>	<b>Gravity source indicator</b>	<b>Gravity shortcut key</b>
Pixel	Point on the pixel grid		S
Node	Node on an object		N
Intersection	Geometric intersection of line segments, arcs, or guidelines		I
Midpoint	Midpoint of line segment		M
Quadrant	Points that are at 0°, 90°, 180°, and 270° on a circle, ellipse, or arc		Q
Tangent	Point on the outside edge of an arc, circle, or ellipse where a line will touch but not intersect the object		T
Perpendicular	Point on the outside edge of a segment where a line will be perpendicular to the object		P
Edge	Point that touches the nearest perpendicular edge (shortest perpendicular distance from the pointer to the edge)		E

Gravity-snapping candidate	Description	Gravity source indicator	Gravity shortcut key
Center	Center of the closest object (arc, regular polygon, or curve centroid)	⊕	C
Grid	Visible or invisible grid point	⦶	G
Text baseline	Point in the baseline of artistic or paragraph text	◆	B
Absolute	Pointer location; temporarily suspends all gravity snaps	+	A

You can make gravity-snapping candidates active or inactive and set other options to customize snapping.



*Corel DESIGNER lets you control how gravity snapping works.*

## To turn gravity snapping on or off

- 1 Click **Tools ▶ Gravity**.
- 2 Enable or disable the **Gravity on** check box.



You can also toggle gravity snapping on and off by pressing **Alt + Z**.

## To use gravity snapping

- 1 Move the pointer close to where you want to snap.
- 2 Click when the gravity source becomes highlighted.

If you are dragging to draw a line or select an object, release the mouse button.

### You can also

---

Snap an object to another object	Drag an object close to where you want to snap. When the gravity source becomes highlighted, release the mouse button.
Snap to guidelines	Move the pointer to the edge of a guideline or to the intersection of two guidelines. To turn off snapping to guidelines, click <b>Tools ▶ Gravity</b> , and disable the <b>Edge mode</b> on the <b>Gravity snapping</b> page of the <b>Options</b> dialog box.

---



The gravity source name and its coordinates are displayed on the status bar.

## To set gravity options

- 1 Click **Tools ▶ Gravity**.
- 2 Perform one or more tasks from the following table.

<b>To</b>	<b>Do the following</b>
Activate snapping objects to page elements (edges, edge midpoints, and page center)	Enable the <b>Snap to page</b> check box.
Activate a gravity-snapping candidate	In the <b>Modes</b> area, enable the corresponding check box.

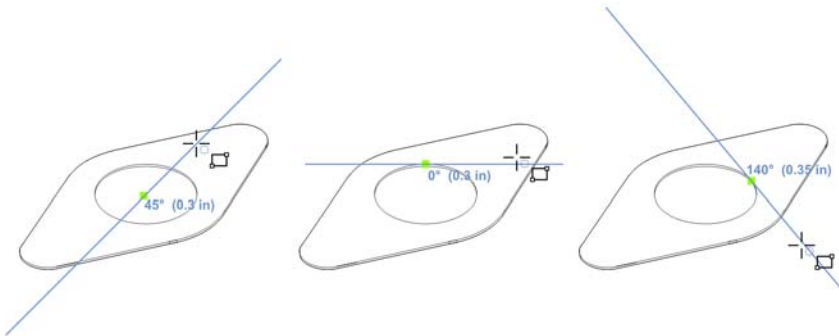
---

To	Do the following
Activate all gravity-snapping candidates	Click <b>Select all</b> .
Disable all gravity-snapping candidates without turning off gravity snapping	Click <b>Deselect all</b> .
Display gravity source indicators	Enable the <b>Show gravity location marks</b> check box.
Display the name of the gravity source	Enable the <b>Screen tip</b> check box.
Change the size of the gravity field around gravity-snapping candidates	Type a value in the <b>Gravity radius</b> box.

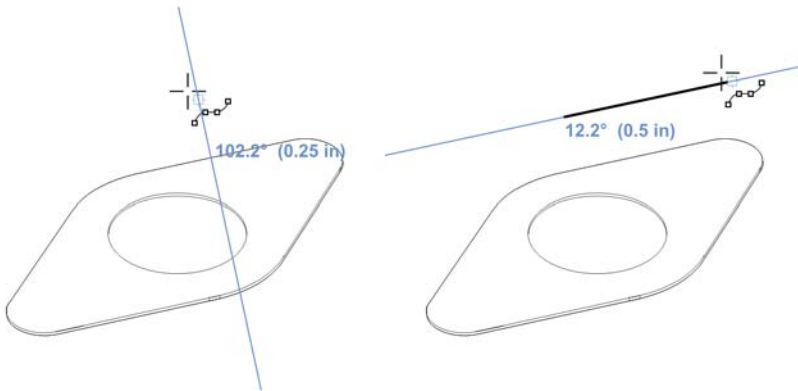
## Using dynamic guides

You can display dynamic guides to help you move, align, and draw objects in precise relation to other objects. Dynamic guides are temporary guidelines that you can display from the following snap points in objects: center, node, quadrant, and text-baseline end nodes. For more information about snap points and snapping modes, see “Using gravity snapping” on page 91.

You can also display dynamic guides that are tangent, perpendicular, or parallel to objects, as well as dynamic guides that are extensions of line segments.

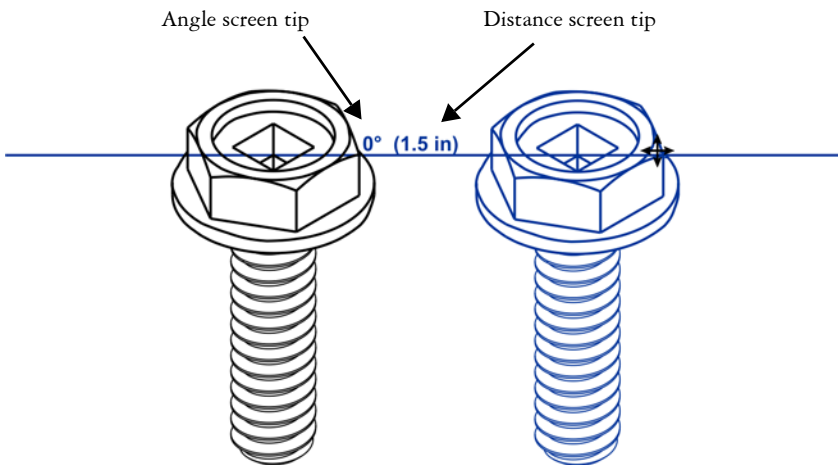


*Left to right: The 2-point rectangle tool is used to display dynamic guides from a center snap point, a quadrant snap point, and a tangent snap point.*



*Perpendicular dynamic guide (left) and parallel dynamic guide (right)*

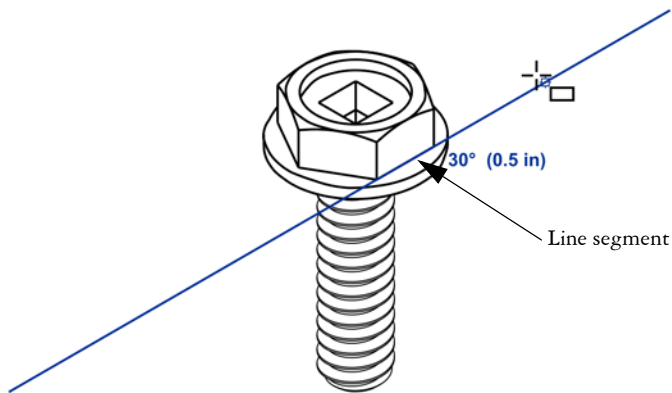
As you drag an object along a dynamic guide, you can view the distance between the object and the snap point that was used to create the dynamic guide. You can then position the object precisely. Dynamic guides can also help you draw parallel lines and draw objects in relation to other objects. In addition, you can display intersecting dynamic guides and place an object at the intersection point.



*A dynamic guide was displayed from a node in the bolt on the left. The screen tip next to the node displays the angle of the dynamic guide ( $0^\circ$ ) and the distance between the node and the pointer (1.5 inches). The bolt on the right was dragged along the dynamic guide and positioned precisely 1.5 inches away from the node that was used to generate the dynamic guide.*



Dynamic guides contain invisible divisions, called ticks, to which your pointer gravitates. Ticks let you move objects along a dynamic guide with precision. You can adjust tick spacing to suit your needs, and you can disable snapping to ticks. You can set other options for dynamic guides. For example, you can choose to display dynamic guides at one or more preset angles or at custom angles that you specify. A preview of the angle settings you choose is available. When you no longer need a dynamic guide at a certain angle, you can delete the angle settings.



*This dynamic guide is an extension of a line segment.*

You can turn off dynamic guides at any time.

### To enable or disable dynamic guides

- 1 Click **Tools** ▶ **Dynamic guides setup**.
- 2 Enable the **Dynamic guides** on check box.



You can toggle dynamic guides on and off by pressing **Shift + Alt + D**.

### To display dynamic guides

- 1 With dynamic guides enabled, click a drawing tool.
- 2 Move the pointer over and then off a node, center, quadrant, or text-baseline snap point of an object.
- 3 Repeat step 2 with other objects to display other dynamic guides.

The snap points you point to are registered in a queue and used to create dynamic guides.

## You can also

## Do the following

---

Display a dynamic guide that is a tangent to the edge of an object

Move the pointer over the edge of an object. When an edge snap point becomes highlighted, press **H**. Then, display the dynamic guide by moving the pointer off the snap point as if to draw a tangent.

---




Display a dynamic guide that is perpendicular to an object

Move the pointer over the edge of an object. When a snap point becomes highlighted, press **U**. Then, display the dynamic guide by moving the pointer off the snap point as if to draw a perpendicular line.

---

Display a dynamic guide that is parallel to a line segment

Click **Tools** ► **Dynamic guides setup**, and ensure that the **Generate parallel guides** check box is enabled. Start to draw a straight line, and then move the pointer over the edge of an existing line segment to register the angle. Then, display the dynamic guide by moving the pointer back as if to draw a line parallel to the line segment you just pointed to.

You can use the 2-point line tool , Multi-point line tool , or 3-point rectangle tool  to display parallel dynamic guides.

---

Display a dynamic guide that is an extension of a line segment

Click **Tools** ► **Dynamic guides setup**, and ensure that the **Extend along segment** check box is enabled. Move the pointer over an end node in the line segment until the snap point becomes highlighted. Then, display the dynamic guide by moving the pointer as if to extend the line segment.



The node, center, quadrant, and text-baseline snap points appear only when the corresponding gravity modes are activated. For more information about snap points and gravity modes, see “Using gravity snapping” on page 91.



You can avoid displaying too many dynamic guides by clicking in the drawing window or by pressing **Esc**. Either of these actions clears the queue of points.

You can use the snap points you registered to display intersecting dynamic guides. First, display a dynamic guide, and then move the pointer along it to where an intersecting dynamic guide would be displayed from a registered snap point.

### **To position an object in relation to another object**

- 1 With dynamic guides enabled, select an object.
- 2 Drag the object to a node, center, quadrant, or text-baseline snap point of the target object.
- 3 When the snap point of the target object becomes highlighted, drag the object along the dynamic guide to position it.





The node, center, quadrant, and text-baseline snap points are displayed only when the corresponding gravity modes are activated. For more information about snap points and gravity modes, see “Using gravity snapping” on page 91.

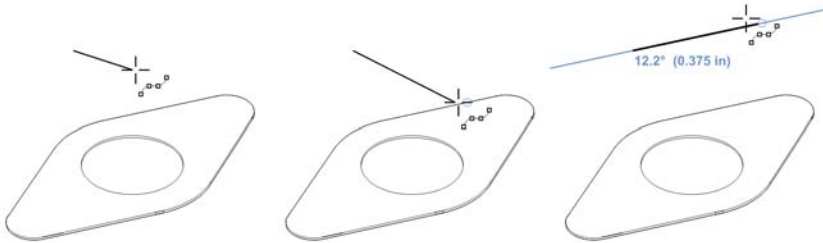
### **To draw an object in relation to another object**

- 1 With dynamic guides enabled, click a drawing tool.
- 2 Move the pointer over a node, center, quadrant, or text-baseline end-node snap point of an object.
- 3 When the snap point becomes highlighted, move the pointer to display a dynamic guide.
- 4 Move the pointer along the dynamic guide to the point where you want to draw, and drag to draw an object.

### **To draw parallel lines**


- 1 Click **Tools** ► **Dynamic guides setup**.
- 2 Ensure that the **Generate parallel guides** check box is enabled.
- 3 Draw a straight line or an object that contains straight line segments.

- 4 Using the **2-point line tool**  or **Multi-point line tool** , start to draw another straight line, and then move the pointer over the edge of an existing straight line segment.
- 5 Move the pointer back to where you want to draw the parallel line.
- 6 When a parallel dynamic guide appears, continue to drag along the guide until the line is the length you want.



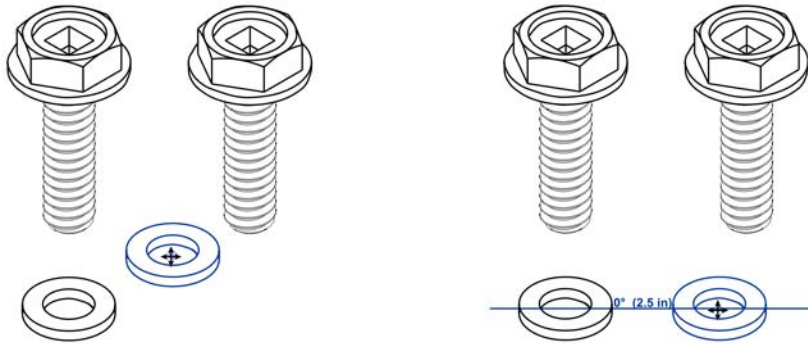
*To draw a parallel line, start drawing a straight line (left). Next, move the pointer over the edge of a straight line segment (middle). Finally, move the pointer back until a parallel dynamic guide appears, and drag along the guide until the parallel line is the length you want (right).*



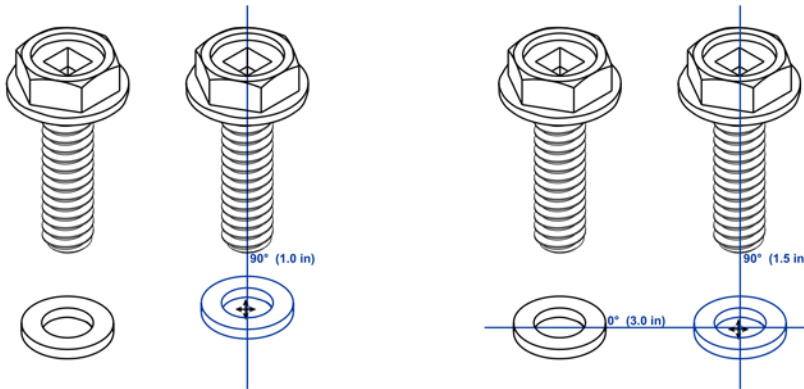
With the help of parallel dynamic guides, you can use the **3-point rectangle tool**  to draw rectangles that are parallel to straight line segments.

### To position an object at the intersection of dynamic guides

- 1 With dynamic guides enabled, select an object.  
If you want to move the object by a specific snap point, move the pointer over the snap point until the point becomes highlighted.
- 2 Drag the object to an eligible snap point on another object, and continue to drag until a dynamic guide appears.  
Don't release the mouse button.



- 3 Drag the object to another eligible snap point, and don't release the mouse button.
- 4 When the snap point becomes highlighted, continue to drag until another dynamic guide appears where the two dynamic guides would intersect.
- 5 When the intersection point appears, release the mouse button.



### To set options for dynamic guides

- 1 Click Tools ► Dynamic guides setup.
- 2 Perform one or more tasks from the following table.

To	Do the following
Display or hide the angle of dynamic guides	Enable the <b>Angle</b> screen tip check box.

<b>To</b>	<b>Do the following</b>
Display or hide the distance from the snap point used to create the dynamic guide	Enable the <b>Distance screen tip</b> check box.
Change the distance between the invisible divisions on the dynamic guides	Type a value in the <b>Tick spacing</b> box.
Choose the angles at which to display the dynamic guides	In the <b>Guides</b> area, enable or disable the angle check boxes.  When you enable an angle check box, a preview of the dynamic guide appears in the <b>Guides preview</b> window.
Display dynamic guides that are extensions of line segments	Enable the <b>Extend along segment</b> check box.
Display dynamic guides that are parallel to line segments	Enable the <b>Generate parallel guides</b> check box.
Disable snapping to ticks	Disable the <b>Snap to ticks</b> check box.
Display a custom dynamic guide by specifying its angle	In the <b>Guides</b> area, type a value in the <b>Degrees</b> box, and click <b>Add</b> .
Delete angle settings	Click an angle check box in the list box, and click <b>Delete</b> .
Display dynamic guides at all available angles	Click <b>Select all</b> .

## Using constrain keys

Constrain keys let you restrict how objects are drawn or edited. For example, when drawing a line, you can constrain it to be perfectly horizontal or vertical. You can also change which key is used as the constrain key. You can change the constrain key from **Ctrl** to **Shift**, which is the Windows standard.

### To constrain an object while drawing or editing

- Start drawing or editing, and hold down the **Ctrl** key.

If you are drawing or editing a line, the pointer movement is restricted to the specified constrain angle. If you are drawing or editing an object, the shape of the object is restricted.



A rectangle is constrained to a square, an ellipse to a circle, and a polygon to a shape that has sides of equal length.



To change the direction of a line that you're drawing, release **Ctrl**, and move the pointer in the direction you want. Then, hold down **Ctrl** again to restrict movement of the pointer to the constrain angle.

To change the constrain angle, click **Tools ▶ Options**. In the **Workspace** list of categories, click **Edit**, and type a value in the **Constrain angle** box.

## To change the constrain key

- 1 Click **Tools ▶ Options**.
- 2 In the **Workspace**, **Toolbox** list of categories, click **Pick** tool.
- 3 Enable one of the following options:
  - **Traditional Corel DESIGNER: Ctrl = Constrain, Shift = Transform from center** — sets the **Ctrl** key as the constrain key
  - **Windows standard: Ctrl = Duplicate/Leave original, Shift = Constrain** — sets the **Shift** key as the constrain key

## Using object coordinates

You can use the **Object coordinates** docker to draw and modify shapes and lines with precision. The live preview in the drawing window lets you see the effects of your adjustments.

You can type coordinate values to specify the exact position, dimensions, and angle of rotation of an object. You can also set object attributes interactively by dragging in the drawing window.

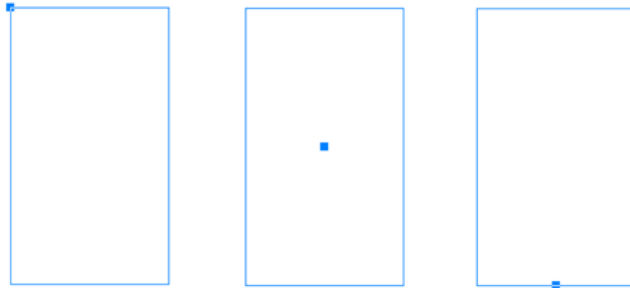
## Drawing rectangles and squares

To draw a rectangle with precision, you can specify an origin point, which is one of nine points in the rectangle (four corner points, four midpoints, and one center point). If you

rotate the rectangle, the origin point is used as the center of rotation. You can also specify the angle of rotation, and the width and height of a rectangle.

If the angle of rotation is 0, you can specify the position of the lower-left and upper-right corners of the rectangle.

To draw a square, you can specify the origin point, the length of a side, and an angle of rotation.



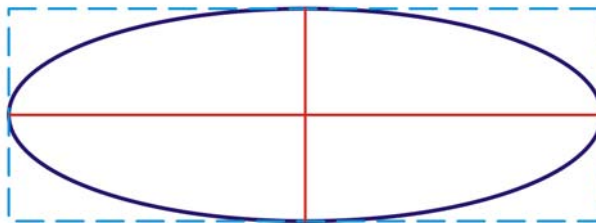
*Left: The origin point of a rectangle appears as a blue node in the live preview. You can select the center point, or any corner or midpoint, as the origin point.*

### **Drawing ellipses and circles**

To draw an ellipse with precision, you can specify an origin point, which is one of nine points in the bounding box that can be drawn around the ellipse. The origin point is used as the center of rotation.

You can also specify the ellipse diameters, which are the width and height of the bounding box around the ellipse, and the angle of rotation. If the angle of rotation is 0, you can specify the exact position of the lower-left and upper-right corners of the bounding box around the ellipse.

To draw a circle, you can specify the origin point, diameter, and angle of rotation.



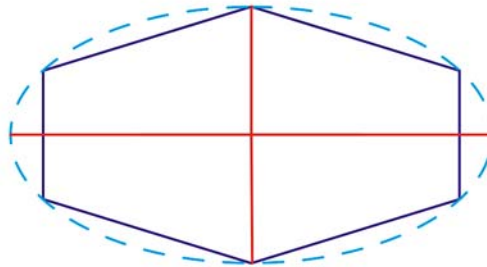
*You can specify the width and height of the bounding box that can be drawn around an ellipse.*



## Drawing polygons

To draw a polygon, you can specify the number of sides, the angle of rotation, or the center and diameters of the bounding ellipse that can be drawn around the polygon. The center of the bounding ellipse, also known as the “polygon center,” is used as the center of rotation.

You can also draw regular polygons with precision. All sides of a regular polygon are of equal length. You can specify the side length and angle of rotation, or the center and diameter of the bounding circle that can be drawn around the regular polygon.



*You can specify the diameters of the bounding ellipse that can be drawn around the polygon.*

## Drawing lines

You can draw a straight line by using one of two methods. With the first method, you specify the start point and endpoint of the line. With the second method, you specify the start point and length of the line, plus an angle of rotation.

You can create complex lines by specifying the coordinates of multiple points. You can delete points, and you can modify the coordinates of existing points. After adding all the points you want, you can close the curved line by connecting its start point to its endpoint.



*Straight and multipoint lines*


## Modifying existing objects

You can use the **Object coordinates** docker to modify existing objects with precision. Note that when you modify an existing object, it is replaced with a new object. As a result, the following transformations and effects applied to the original objects are lost: envelope effects, rotations, and skew effects. In addition, any changes that were previously applied to the nodes on a polygon are lost.

### To draw or modify a rectangle by using object coordinates

- 1 Click **Window** ► **Object coordinates**.

If you want to modify an existing rectangle, select the rectangle.

- 2 Click the **Rectangle** button .

- 3 Make any of the following adjustments:

- To set the origin point of the rectangle, click a point in the **Origin** area.
- To specify the exact position of the origin point, type values in the **x** and **y** boxes.
- To specify the width and height of the rectangle, type values in the **Object size** boxes.
- To specify only the height or width of the rectangle and have the other dimensions automatically adjusted in proportion, enable the **Proportional** check box.
- To rotate the rectangle at a specified angle, type a value in the **Angle of rotation** box. The origin point of the rectangle is used as the center of rotation.

- 4 Click one of the following:

- **Create object** — adds a new rectangle to the drawing window
- **Replace object** — replaces the selected rectangle with a new one

### You can also

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Draw a rectangle by specifying the exact position of its lower-left and upper-right corners

In the **Bounding box** area, type values in the **x** and **y** boxes.





The first pair of boxes controls the position of the lower-left corner. The second pair of boxes controls the position of the upper-right corner.

This method for drawing rectangles is available only when no rotation is applied.

---


## You can also

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Set the lower-left and upper-right corners of a rectangle directly in the drawing window	In the <b>Bounding box</b> area, click the <b>Set lower-left corner interactively</b> button or <b>Set upper-right corner interactively</b> button  , and click in the drawing window.
Set the origin point directly in the drawing window	Click the <b>Set origin point interactively</b> button  , and click in the drawing window.
Specify the dimensions of the rectangle directly in the drawing window	Click either of the <b>Set dimensions interactively</b> buttons  , and drag in the drawing window.
Set the angle of rotation directly in the drawing window	Click the <b>Set angle interactively</b> button  , and drag in the drawing window.



---

## To draw or modify a square by using object coordinates

- 1 Click **Window** ▶ **Object coordinates**.  
If you want to replace an existing square, select the square.
- 2 Click the **Rectangle** flyout, and click the **Square** button .
- 3 Make any of the following adjustments:
  - To set the origin point of the square, click a point in the **Origin** area.
  - To specify the exact position of the origin point, type values in the **x** and **y** boxes.
  - To specify the length of a side, type a value in the **Object size** box.
  - To rotate the square at a specified angle, type a value in the **Angle of rotation** box. The origin point of the rectangle is used as the center of rotation.
- 4 Click one of the following:
  - **Create object** — adds a new square to the drawing window
  - **Replace object** — replaces the selected square with a new one

## You can also

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Set the origin point directly in the drawing window	Click the <b>Set origin point interactively</b> button  , and click in the drawing window.
Specify the length of a square side directly in the drawing window	Click the <b>Set dimensions interactively</b> button  , and drag in the drawing window.

---

## You can also

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Set the angle of rotation directly in the drawing window

Click the **Set angle interactively** button  and drag in the drawing window.

---

## To draw or modify an ellipse by using object coordinates

- 1 Click **Window** ► **Object coordinates**.

If you want to modify an existing ellipse, select the ellipse.

- 2 Click the **Ellipse** button .

- 3 Make any of the following adjustments:

- To set the origin point of the ellipse, click a point in the **Origin** area.
- To specify the exact position of the origin point, type values in the **x** and **y** boxes.
- To specify the diameters (width and height) of the ellipse, type values in the **Object size** boxes.
- To specify only one of the diameters and have the other diameter automatically adjusted in proportion, enable the **Proportional** check box.
- To rotate the ellipse at a specified angle, type a value in the **Angle of rotation** box. The origin point of the ellipse is used as the center of rotation.

- 4 Click one of the following:

- **Create object** — adds an ellipse to the drawing window
- **Replace object** — replaces a selected ellipse with a new one

## You can also

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Draw an ellipse by specifying the lower-left and upper-right corners of the bounding box around an ellipse

In the **Bounding box** area, type values in the **x** and **y** boxes.





The first pair of boxes controls the position of the lower-left corner of the bounding box. The second pair of boxes controls the position of the upper-right corner of the bounding box.

This method for drawing ellipses is available only when no rotation is applied to the ellipse.

---


## You can also

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Set the lower-left and upper-right corners of an ellipse's bounding box directly in the drawing window	In the <b>Bounding box</b> area, click the <b>Set lower-left corner interactively</b> or <b>Set upper-right corner interactively</b> button  , and click in the drawing window.
Set the origin point directly in the drawing window	Click the <b>Set origin point interactively</b> button  , and click in the drawing window.
Specify the dimensions of the ellipse directly in the drawing window	Click either of the <b>Set diameter interactively</b> buttons  , and drag in the drawing window.
Set the angle of rotation directly in the drawing window	Click the <b>Set angle interactively</b> button  , and drag in the drawing window.



---

## To draw or modify a circle by using object coordinates

- 1 Click **Window** ► **Object coordinates**.  
If you want to replace an existing circle, select the circle.
- 2 Click the **Ellipse** flyout, and click the **Circle** button .
- 3 Make any of the following adjustments:
  - To set the origin point of the square, click a point in the **Origin** area.
  - To specify the exact position of the origin point, type values in the **x** and **y** boxes.
  - To specify the diameter of a circle, type a value in the **Object size** box.
  - To rotate the circle at a specified angle, type a value in the **Angle of rotation** box. The origin point of the circle is used as the center of rotation.
- 4 Click one of the following:
  - **Create object** — adds the circle to the drawing window
  - **Replace object** — replaces the selected circle with a modified one

## You can also

---


Set the origin point directly in the drawing window	Click the <b>Set origin point interactively</b> button  , and click in the drawing window.
Specify the diameter of a circle directly in the drawing window	Click the <b>Set diameter interactively</b> button  , and drag in the drawing window.

---

## You can also

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Set the angle of rotation directly in the drawing window


Click the **Set angle interactively** button , and drag in the drawing window.

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## To draw or modify a polygon by using object coordinates

1 Click **Window** ► **Object coordinates**.

If you want to modify an existing polygon, select the polygon.

2 Click the **Polygon** flyout, and click the **Polygon** button .

3 In the **Object size** area, type a value in the **Points or sides** box.

4 Make any of the following adjustments:

- To rotate the polygon at a specified angle, type a value in the **Angle of rotation** box.
- To specify the polygon center, type values in the **x** and **y** boxes in the **Bounding ellipse** area. The polygon center is the center of the bounding ellipse that can be drawn around the polygon. The polygon center is used as the center of rotation.
- To specify the diameters of the bounding ellipse around the polygon, type values in the **Object size** boxes in the **Bounding ellipse** area.
- To specify only one diameter and have the other diameter automatically adjusted in proportion, enable the **Proportional** check box.


5 Click one of the following:

- **Create object** — adds the polygon to the drawing window
- **Replace object** — replaces the selected polygon with a new one

## You can also


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Set the angle of rotation directly in the drawing window

Click the **Set angle interactively** button , and drag in the drawing window.


---

Set the polygon center directly in the drawing window

Click the **Set polygon center interactively** button , and click in the drawing window.


---

Specify the diameters of the bounding ellipse directly in the drawing window

Click either of the **Set diameter interactively** buttons , and drag in the drawing window.





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## To draw or modify a regular polygon by using object coordinates

- 1 Click **Window** ▶ **Object coordinates**.  
If you want to modify an existing polygon, select the polygon.
- 2 Click the **Polygon** flyout, and click the **Regular polygon** button .
- 3 In the **Object size** area, type a value in the **Number of sides** box.
- 4 Type a value in the **Side length** box.
- 5 Make any of the following adjustments:
  - To rotate the polygon at a specified angle, type a value in the **Angle of rotation** box.
  - To specify the polygon center, type values in the **x** and **y** boxes in the **Bounding circle** area.
  - To specify the diameter of the bounding circle around the polygon, type a value in the **Object size** box.
- 6 Click one of the following:
  - **Create object** — adds the polygon to the drawing window
  - **Replace object** — replaces the selected polygon with a new one


### You can also

---

Set the side length directly in the drawing window	Click the <b>Set dimensions interactively</b> button  , and drag in the drawing window.
Set the angle of rotation directly in the drawing window	Click the <b>Set angle interactively</b> button  , and drag in the drawing window.
Set the polygon center directly in the drawing window	Click the <b>Set polygon center interactively</b> button  , and click in the drawing window.
Specify the diameter of the bounding circle directly in the drawing window	Click the <b>Set diameter interactively</b> button  , and drag in the drawing window.

---

## To draw or modify a straight line by using object coordinates

- 1 Click **Window** ▶ **Object coordinates**.  
If you want to modify an existing line, select the line.
- 2 Click the **2-point line** button .




- 3 To specify the start point and endpoint along the x and y rulers, type values in the x and y boxes in the **Points** area.

In the live preview, the start point is highlighted.

- 4 Click one of the following:
  - **Create object** — adds the line to the drawing window
  - **Replace object** — replaces a selected line with a new one

### You can also



---

Draw a straight line by specifying its start point, length, and angle of rotation	In the <b>Points</b> area, type values in the <b>Start point x</b> and <b>y</b> boxes. In the <b>Object size</b> area, type a value in the <b>Line length</b> box. Then, type a value in the <b>Angle of rotation</b> box.
Set the start point or endpoint of a line directly in the drawing window	In the <b>Points</b> area, click one of the <b>Set point interactively</b> buttons  , and click in the drawing window.
Set the line length directly in the drawing window	In the <b>Object size</b> area, click the <b>Set line length interactively</b> button  , and drag in the drawing window.
Set the angle of rotation directly in the drawing window	In the <b>Object size</b> area, click the <b>Set angle interactively</b> button  , and drag in the drawing window.

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### To draw or modify a multi-point line by using object coordinates

- 1 Click **Window** ▶ **Object coordinates**.




If you want to replace an existing line with a new one, select the line.
- 2 Click the **Multi-point line** button .
- 3 Click the **Add point** button at the bottom of the **Object coordinates** docker.
- 4 Make either of the following adjustments:
  - To specify the exact position of the point along the x and y rulers, type values in the **X** and **Y** boxes.
  - To add another point, click the **Add point** button , and type values in the **X** and **Y** boxes.



- 5 After specifying all the points you need, click one of the following:
- **Create object** — adds the line to the drawing window
  - **Replace object** — replaces the selected line with a new one

### You can also

---

Specify the position of a point directly in the drawing window	Click a point in the <b>Object coordinates</b> docker. Click the <b>Set point interactively</b> button  , and click in the drawing window.
Delete a point	In the <b>Points</b> box, click a point, and then click the <b>Delete point</b> button  .
Connect the start point with the endpoint of a line	Click the <b>Auto-close/open curve</b> button  .

---



Use the following keyboard shortcuts to create a multi-point line quickly:

- To add a point, click in the **Points** area, and press **Insert**.
- To delete a selected point, press **Delete**.
- To activate the **X** or **Y** box of a selected point, press **F2**.
- To navigate through the **x** and **y** boxes of the available points, press **Tab** repeatedly.
- To navigate backward through the **X** or **Y** boxes of the available points, press **Shift + Tab** repeatedly.
- To activate the **Set point interactively** button, double-click a point in the docker.

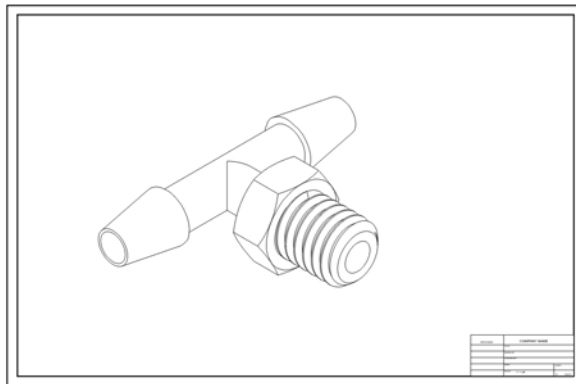




## Working with templates

---

A template is a collection of styles and page layout settings that govern the layout and appearance of a drawing. Templates are sometimes referred to as “templets.”



*Use a template for drawing elements that you want to reuse.*

You can use the default template or choose one from a wide variety of preset templates available in the application.

This section includes the following topics:

- Searching for templates
- Creating templates
- Using saved templates to create files
- Editing templates
- Loading styles from other templates

## Searching for templates

Corel DESIGNER provides an easy way of finding templates on your computer. You can search by the name, category, or reference information associated with a template.

When you type a term in the text field and initiate a search, all matching templates are displayed as thumbnail images in the thumbnail viewing area. For example, if you type “contemporary” in the text field, the application automatically filters out all files that do not match, and you see only the files that have the word “contemporary” in the template name, category, or designer notes attached to the file.

Thumbnail zooming makes recognizing a particular template easier and faster. You can narrow the search results by using different criteria, such as document type (for example, brochure, flyer, newsletter, poster, or card) and industry (for example, hospitality, retail, or services). You can choose to view only templates that you have created or all templates (the templates included with Corel DESIGNER and provided by third-party designers, as well as templates that you have created). When you select a template in the viewing area, additional information is displayed about the template’s category, style, pagination, and fold options, as well as any designer notes related to its intended use.

By default, the application searches all locations that Instant Search (on Windows 7 and Windows Vista) or Windows® Desktop Search (on Windows XP) are configured to index. You can also browse for templates in other locations, which Instant Search and Windows Desktop Search are not configured to index. For more information about configuring Instant Search on Windows 7 and Windows Vista, see the Windows Help. For more information about Windows Desktop Search, visit the Microsoft® Web site.

You can cancel a search at any time.

### To search for templates

- 1 Click **File** ► **New from template**.
- 2 In the **New from template** dialog box, do one of the following:
  - Type a word in the search text box.
  - If you are using Windows XP without Windows Desktop Search, type a word in the search text box, and press **Enter**.

Thumbnails that match the search term appear in the **Templates** pane.




- 3 From the **View by** list box in the **Filter** pane, choose one of the following categories:

- **Type** — sorts templates by document type, such as brochure, flyer, poster, or newsletter
- **Industry** — sorts templates by the industry that the template was designed for (for example, hospitality, retail, or services)

4 In the category list, click a category.

To view all templates (that is, templates included with Corel DESIGNER, created by third-party designers, or created by you or others), click **All**. To view only templates that you have created, click **My templates**.

### You can also

View template details	<p>Click a thumbnail in the <b>Templates</b> pane. The template details are displayed in the <b>Template details</b> pane.</p> <p>If the <b>Template details</b> pane is hidden, click the <b>Show/Hide template details</b> button  to display it.</p>
View designer notes	<p>Click a thumbnail in the <b>Templates</b> pane. The designer notes are displayed in the <b>Designer notes</b> pane.</p>
Print designer notes	<p>Click the <b>Print designer notes</b>  button in the lower-left corner of the <b>Designer notes</b> pane.</p> <p>If there are no designer notes associated with a template, the <b>Print designer notes</b> button is disabled.</p>
Search for templates in other locations on your computer	<p>Click <b>Browse</b>. Locate the folder where the template is stored. Double-click a template filename.</p>
Stop a search	<p>Do one of the following:</p> <ul style="list-style-type: none"> <li>• Click the <b>Cancel</b>  button next to the <b>Search</b> text field.</li> <li>• Delete the search term from the <b>Search</b> text field (and press <b>Enter</b> if you are using Windows XP and have not installed Windows Desktop Search).</li> </ul>



Templates that do not contain any category information are grouped in a category called **Not specified**.

If the Corel DESIGNER shell integration components are not installed (that is, if you have disabled the **Windows Shell Extension** option under **Utilities** in the Setup wizard during a custom installation), you can search for templates only by filename, not by name, keywords, or other reference information.

If you are using Windows XP, and if Windows Desktop Search is not installed, the application searches by filename only in the following folders and subfolders:


- X:\Program Files\Corel\Corel DESIGNER Technical Suite X5\Languages\EN\Designer\Templates, where X is the drive where Corel DESIGNER Technical Suite X5 is installed
- template folders associated with Corel DESIGNER
- My Documents folder
- Desktop

If you are using Windows XP and install Windows Desktop Search after installing Corel DESIGNER, you must add the location of the Corel DESIGNER Technical Suite X5 installation to the indexed locations of Windows Desktop Search. For more information about modifying search options in Windows Desktop Search, see “Set search locations” in the Windows Desktop Search Help.

Windows Desktop Search is available as a free download from the Microsoft Download Center. For more information, visit <http://www.microsoft.com/windows/desktopsearch/downloads/default.mspx>.



To zoom in or out when you view thumbnails, drag the Zoom slider to the right or left.

If you are using Windows XP, you can also start a search by entering a search term in the search text box and clicking the **Start search**  button.

## Creating templates

If the preset templates do not meet your requirements, you can create a template based on styles that you create, or styles taken from other templates. For example, if you

regularly put together a newsletter, you can save the page layout settings and styles to a template.

When you save a template, Corel DESIGNER allows you to add reference information, such as pagination, folds, category, industry, and other important notes. Although adding template information is optional, doing so makes it easier to organize and locate templates later on. For example, adding descriptive notes to a template lets you subsequently search for that template by entering text from the notes.

## To create a template

- 1 Click **File** ► **Save as template**.
- 2 Type a name in the **File name** list box.
- 3 Locate the folder where you want to save the template.
- 4 Click **Save**.
- 5 In the **Template properties** dialog box, specify the options you want:
  - **Name** — Assign a name to your template. This name will appear with the thumbnail in the **Templates** pane.
  - **Sided** — Choose a pagination option.
  - **Folds** — Choose a fold from the list, or choose **Other** and type the fold type in the text box next to the **Folds** list box.
  - **Type** — Choose an option from the list, or choose **Other** and type the template type in the text box next to the **Type** list box.
  - **Industry** — Choose an option from the list, or choose **Other** and type the industry for which the template is designed.
  - **Designer notes** — Type important information about the intended use of the template.



If you click **Cancel**, you close the **Template properties** dialog box without saving the template.

If you save a template to a previous version of Corel DESIGNER Technical Suite (12.5 or earlier), you cannot add reference information.

The **Designer notes** text box supports HTML markup, so you can paste such content as graphics and hyperlinks. Graphics pasted from an HTML file are referenced from their original location and are not embedded in the Corel DESIGNER document. Therefore, if you plan to share a template with

others, make sure that they have access to the location of the graphics. If you paste formatted text (also known as “rich text”) from a Rich Text Format (RTF) or HTML file, the formatting properties of the text are preserved.



If you don't want to add reference information, click **OK** without specifying any of the options.

You can also enter designer notes by copying content from another document and pasting it into the **Designer notes** text box.

To format text in the Designer notes text box, use the following shortcut keys:

- **Ctrl + B** — applies bold formatting to selected text
- **Ctrl + I** — italicizes selected text
- **Ctrl + U** — underlines selected text
- **Ctrl + K** — assigns a hyperlink to selected text

## Using saved templates to create files

When you create a new drawing based on a template, Corel DESIGNER formats the page according to the page layout settings in the template and then loads the template's styles into the new file.

### To create a new file based on a saved template

- 1 Click **File** ► **Open**.

If you are using Windows XP, choose **CDT - CorelDRAW** template from the **Files of type** list box.

- 2 Locate the folder where the template is stored.
- 3 Double-click a template filename.
- 4 Enable the **New from template** check box in the **Open** dialog box.

If you want to load page settings and objects in addition to loading the template's styles, enable the **With contents** check box.

## Editing templates

You can edit a template by making changes to the styles, page layout settings, or objects. 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. For information about setting page layout options, see "Specifying the page layout" on page 503.

## To edit a template

- 1 Click **File** ▶ **Open**.

If you are using Windows XP, choose **CDT - Corel DESIGNER template** from the **Files of type** list box.

- 2 Locate the folder where the template is stored.

If you are using Windows XP, you can preview the contents of a template by enabling the **Preview** check box.

- 3 Double-click a template filename.


- 4 In the **Open** dialog box, enable the **Open for editing** check box.

## Loading styles from other templates

After you have started a drawing with a template, you can load a different template. When you load a template, you can choose to load just the styles or to load styles, page layout settings, and objects.

## To load styles from another template

- 1 Click **Window** ▶ **Graphic and text styles**.

- 2 In the **Graphic and text styles** docker, click the flyout button , and click **Template** ▶ **Load**.

- 3 Locate the folder where the template is stored.

- 4 Click the template that contains the styles that you want to load.

- 5 Click **Open**.



When you use the **Load** command, only the styles are loaded.

Corel DESIGNER does not use the page layout settings in the template and does not add to the page any objects saved with the template. The attributes of existing objects are maintained.





## Collaborating

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You can share designs and ideas with clients and co-workers in a Web-based environment by using CorelDRAW ConceptShare™. You can create multiple workspaces, upload your designs, and invite others to post comments.

This section includes the topic “Using CorelDRAW ConceptShare” on page 123.

### Using CorelDRAW ConceptShare

You can access CorelDRAW ConceptShare from Corel DESIGNER by opening a CorelDRAW ConceptShare account. After you log into your account and create one or more workspaces, you can upload your document to one of the workspaces you have created. Each workspace can contain multiple documents or designs. You can then invite others to one or more of your workspaces. Each workspace has separate user permissions, and the people who have access to a workspace have access to all documents within that workspace.

Each person who has permission to enter your workspace can view and mark up elements of the design you have posted. Users can also write comments, or respond to previous comments posted by others. If multiple users are logged in at the same time, they can interact in real time, providing instant feedback. For more information, visit the CorelDRAW ConceptShare Web site.

#### To open a CorelDRAW ConceptShare account

- 1 Click **Window** ► **ConceptShare**.  
The **ConceptShare** docker opens.
- 2 Click the **Sign up now** button.
- 3 Follow the instructions.



The CorelDRAW ConceptShare online content may not be available in all languages. Some languages that are currently unavailable may become available in the future.

## To log in CorelDRAW ConceptShare

- 1 Click **Window** ► **ConceptShare**.  
The **ConceptShare** docker opens.
- 2 Type your e-mail and password in the text boxes.
- 3 Click the **Submit** button.



The CorelDRAW ConceptShare online content may not be available in all languages. Some languages that are currently unavailable may become available in the future.



You can also access your CorelDRAW ConceptShare account online at the CorelDRAW ConceptShare Web site.

## To publish the current page to a CorelDRAW ConceptShare workspace

- 1 Make sure you are logged into your CorelDRAW ConceptShare account.  
If you have logged in from a browser and you want to publish a document from Corel DESIGNER, you must log in again from Corel DESIGNER.
- 2 Click **Window** ► **ConceptShare**.  
The **ConceptShare** docker opens.
- 3 Choose a workspace, and click the **Publish page** link.



You can also publish the current page to a workspace by clicking **File** ► **Publish page to ConceptShare**, right-clicking the page tab at the bottom of the screen and choosing **Publish page to ConceptShare**, or right-clicking the page in the **Object manager** docker and choosing **Publish page to ConceptShare**.



## Lines, shapes, and outlines

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# Working with lines, outlines, and brushstrokes

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Corel DESIGNER lets you add lines and brushstrokes by using a variety of techniques and tools. After you draw lines or apply brushstrokes to lines, you can format them. You can also format the outlines that surround objects.

The program provides you with preset objects that you can spray along a line.

You can create connector and dimension lines and callouts in drawings.

This section contains the following topics:


- Setting the default property values
- Drawing lines
- Closing multiple line segments
- Drawing callouts
- Drawing connector lines
- Drawing dimension lines
- Formatting lines and outlines
- Adding arrowheads to lines and curves
- Drawing calligraphic, pressure-sensitive, and preset lines
- Applying linear-pattern brushstrokes
- Spraying linear patterns along a line

## Setting the default property values

All objects that you create are based on the default property values, which include outline style and fill color. You can change the properties for a selected object, but the default property values are applied automatically when you draw a new object.

There are several ways to change the default property values.

## To change the default property values

To	Do the following
Set the default property values to be the same as the selected object	Click the <b>Keep settings</b>  button on the property bar.
Set the default property values when nothing is selected	Change a property on a property bar, color palette, dialog box, or docker. For example, on the <b>Property manager</b> docker, click the <b>Fountain fill</b> button to have all future objects have the fountain fill you created. You can also click a color on the color palette to change the default fill color, or right-click a color to change the default outline color.
Set the default fill color by dragging	Drag a color from the color palette, and drop it on a blank area in the drawing window.



You can also click **Tools** ► **Save settings as default** to save the current settings, or you can access the **Options** dialog box to set specific settings. See “Saving defaults” on page 755 for more information.

## Drawing lines

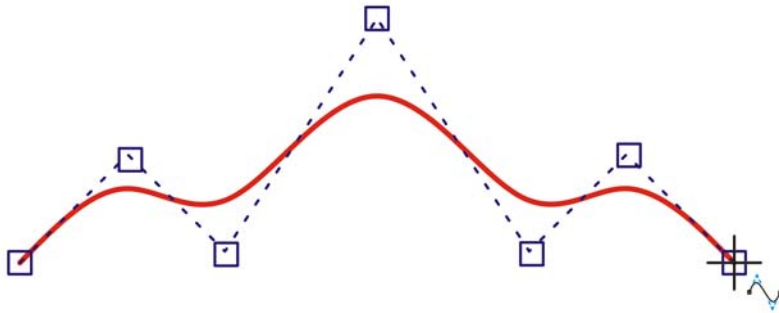
You can draw many different kinds of lines, including straight lines, curved lines, lines that contain both straight and curved segments, and straight lines that are perpendicular or tangent to objects. In addition, you can draw straight or curved segments and then add one node at a time. You can also draw curved segments by specifying the width and height.

By using control points, you can easily shape a curved line and draw B-splines, which are typically smooth, continuous curved lines. B-splines touch the first and last control points and are pulled by the points in between. However, unlike the nodes on Bézier curves, control points don't let you specify the points through which a curve passes when you want to align a curve with other drawing elements.

The control points that touch the line are referred to as “clamped”. Clamped control points function as anchors. The control points that pull the line but do not touch it are referred to as “floating”. The first and last control points are always clamped on open-ended B-splines. The points in between float by default, but you can clamp points



if you want to create cusps or straight lines within the B-spline. You can edit completed B-splines by using the control points.

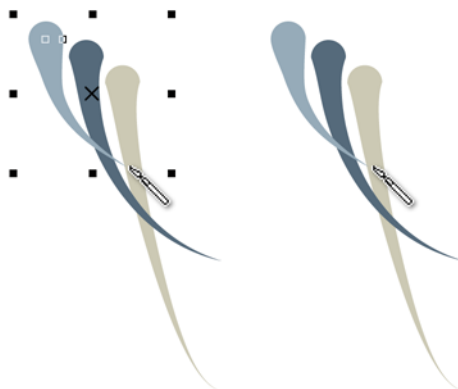


*The path of a B-spline curve is determined by the control points you set.*

Some lines have nodes and control points that you can manipulate to shape lines as you draw. For information about node types, see “Working with curve objects” on page 177.


Corel DESIGNER provides preset lines that let you create thick strokes in a variety of shapes. After you draw a preset line, you can apply a fill to it. For information about applying fills, see “Filling objects” on page 333.

When drawing lines using the curve tools, you can hide the bounding box that displays around the lines once they are drawn. The curve tools include: the Linear pattern tools, the Freehand, the 2-point line tool, the Bezier curve tool, the Pen tool, Multi-point line tool, the B-Spline tool, and the 3-point curve tool.



*You can hide the bounding box to enhance the fluidity of drawing lines in quick succession.*



## To draw a straight line

- 1 Click the **Curve tools** button, and click the **2-point line** tool .
- 2 Point to where you want to start the line, and drag to draw the line.

As you drag, the length and angle of the segment appear in the status bar. If you're adding to a line, the total length for all segments also appears.

### You can also

---

Draw a line by using the <b>Multi-point line</b> tool	Click the <b>Multi-point line</b> tool  . Click where you want to start the line, and click where you want to end the first line segment. Click to add additional segments. Double-click to end the line.
Draw a line by using the <b>Pen</b> tool	Click the <b>Pen</b> tool  . Click where you want to start the line segment, and click where you want to end it.
Add a line segment to a selected line	With the <b>2-point line</b> tool, point to the end node of a selected line, and drag to draw the line.



---



You can constrain a two-point line to a straight vertical or horizontal line by holding down **Ctrl** while you drag. You can change the angle of this line by clicking **Tools ▶ Options**, clicking **Edit** in the **Workspace** list of categories, and changing the value in the **Constrain angle** box.

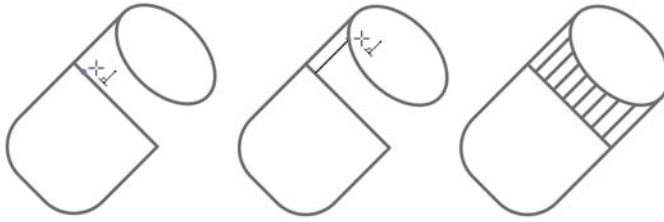
You can use snapping to specify the starting points and endpoints of lines. For information, see “Working with precision” on page 91.

## To draw a perpendicular line

- 1 Click the **Curve tools** button, and click the **2-point line** tool .
- 2 On the property bar, click the **Perpendicular 2-point line**  button.
- 3 Click the edge of an object, and drag to where you want the line to end.

If you want to draw a line that is perpendicular to two objects, drag to the edge of the second object, and release the mouse button when the perpendicular snap point appears.

To extend the line beyond the second object, hold down **Ctrl** when the perpendicular snap point appears, and drag to where you want the line to end.



*Drawing a perpendicular line*





This procedure cannot be used for drawing a line that is perpendicular to the baseline of a text object.



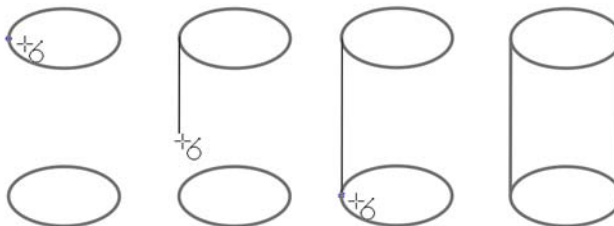
You can also drag from an existing curve to draw a perpendicular line.

### To draw a tangent line

- 1 Click the **Curve tools** button, and click the **2-point line** tool .
- 2 On the property bar, click the **Tangential 2-point line**  button.
- 3 Click the edge of a curved segment in an object, and drag to where you want the tangent line to end.

If you want to draw a line that is tangent to two objects, drag to the edge of the second object, and release the mouse button when the tangent snap point appears. When the quadrant snap point coincides with tangent snap point, the quadrant snap point appears.

To extend the line beyond the second object, hold down **Ctrl** when the tangent snap point appears, and drag to where you want the line to end.




*Drawing tangent lines*



The Tangential 2-point line mode can be used for drawing the sides of the cylinder.


## To draw a curved line

- 1 Click the **Curve tools** button, and click the **Freehand** tool .
- 2 Point to where you want to start the curve, and drag to draw the line.

## You can also


---

Draw a curved line by using the **Multi-point line** tool

Click the **Multi-point line** tool . Point to where you want to start the curve, and drag across the drawing page. Double-click to finish the curve.


---

Draw a curved line by using the **Bézier curve** tool

Click the **Bézier curve** tool . Click where you want to place the first node, and drag the control point in the direction you want the curve to bend. Release the mouse button. Point to where you want to place the next node, and drag the control point to create the curve you want. Double-click to finish the curve. The length of the line appears in the status bar as you drag.

---

Draw a curved line by using the **Pen** tool

Click the **Pen** tool . Click where you want to place the first node, and drag the control handle to where you want to place the next node. Release the mouse button, and drag the control handle to create the curve you want.


---



You can erase a portion of a curved freehand curve by holding down **Shift** and dragging backward over the line before releasing the mouse button.

You can close an open curve object by clicking **Arrange** ► **Join curves**.


## To draw a curved line by specifying width and height

- 1 Click the **Curve tools** button, and click the **3-point curve tool** .
- 2 Click where you want to start the curve, and drag to where you want the curve to end.

The starting and end positions appear in the status bar.

- 3 Release the mouse button, and click where you want the apex of the curve to be. As you position the apex, the length of the segment appears in the status bar. If you're adding to a line, the total length for all segments also appears.

## To draw a B-spline

- 1 Click the **Curve tools** button, and click the **B-Spline tool** .
- 2 Click where you want to start the line.
- 3 Click to set as many control points as you need to shape your line.







Control points float by default, but you can clamp control points to the line by pressing **V** while clicking.

- 4 Double-click to finish the line.

Pressing **Esc** cancels the line instead of finishing it.

## You can also

---


Reshape the line by using control points	Select the line by using the <b>Shape tool</b>  , and reposition the control points to reshape the line.
Float a control point	Select the line by using the <b>Shape tool</b>  , click a clamped control point, and click the <b>Float control point</b> button  on the property bar.
Clamp a control point	Select the line by using the <b>Shape tool</b>  , click a floating control point, and click the <b>Clamp control point</b> button  on the property bar.
Add a control point	Select the line by using the <b>Shape tool</b>  , and double-click along a control line.

---

## You can also


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Delete a control point

Select the line by using the **Shape** tool , and double-click the control point that you want to delete.

---

Select multiple control points

Select the line by using the **Shape** tool , and hold down **Shift** while you click on the control points that you want to select.

---



If you add to a B-spline by selecting the first or last control point, the clamped control point automatically changes to a floating control point as you draw the new portion of the line.




You can change whether a control point is floating or clamped by holding down **V** and clicking a control point.

You can also add control points while you draw a B-spline by pressing **Spacebar** instead of clicking.

By choosing **Arrange ► Convert to curves**, you can convert a B-spline line to curves and then reshape it by using nodes. After a line has been converted, you can no longer edit it by using B-spline control points.

## To draw a preset line


- 1 Click the **Linear pattern tools** button, and click the **Linear pattern preset** tool .
- 2 Choose a preset line shape from the **Preset stroke** list box.
- 3 Drag until the line is the shape you want.

If you want to set the line width, type a value in the **Stroke width** box on the property bar.

## To hide the bounding box when using curve tools

- 1 In the toolbox, click one of the following curve tools:
  - **Linear pattern tools**
  - **Freehand**
  - **2-point line**

- Bézier curve
- Pen
- B-Spline
- Multi-point line
- 3-point curve

2 Click the **Bounding box** button  on the property bar.



When you hide the bounding box while working with one curve tool, the bounding box remains hidden for all curve tools. For example, if you hide the bounding box when using the Freehand tool, it remains hidden when you switch to the Bézier tool.



You can also hide the bounding box when drawing with the curve tools by clicking **Tools** ▶ **Options**. In the **Workspace** list of categories, clicking **Display**, and then enabling the **Hide bounding box for curve tools** check box.









## Closing multiple line segments

The **Arrange** ▶ **Join curves** command lets you create a closed object from line segments by selecting which lines you want to connect and the shape of the connecting line.

You can connect lines by using the closest nodes between lines. The connecting line can be either straight or curved. You can also connect lines by using their starting nodes and end nodes. The end node of the first selected line connects directly with the starting node of the closest selected line. The connected lines will have the properties of the first line selected. For more information about closing multiple line segments, see “To join curves” on page 179.

## Drawing callouts

You can draw callouts, which are lines that point to and identify objects in a drawing. You can choose from a variety of line ends, including arrowheads and other styles, to point to objects. Callouts can have one, two, or three line segments, or “legs,” that precede the text. You can use more than one style for callout text within a drawing.

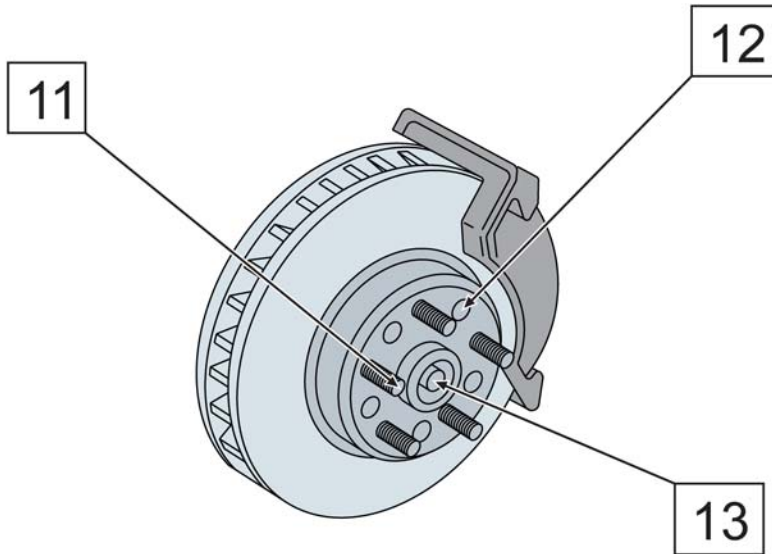
Callout style	Example
Line	
Box	
Side-bar	
Box-bar	
Circle	
Box-balloon	
Boxed circle	
Triangle	

You can enhance callouts in several ways. For instance, you can change the line width and color, and you can adjust the gap between the line and the text.

In addition to typing text, you can insert text from the Clipboard or from object properties, or you can add a value and increment it as you add more callouts.

You can also add a halo behind the leader lines. A halo is a mask behind the leader line that makes it easier to see when the line is on top of another object. Usually, the halo is the same color as the page.





*White halos are applied to the callouts to help them stand out against the underlying objects.*

Callouts are added as linked groups. You can break the callout apart if necessary.

### To draw a callout

- 1 Click the **Callout tools** button, and click one of the following callout tools:
  - 1-leg callout
  - 2-leg callout
  - 3-leg callout
- 2 Click where you want to place the arrowhead.
- 3 Click to end each line segment.
- 4 Add the callout text.

### You can also

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Change the callout style

Choose a style from the **Callout style** box.






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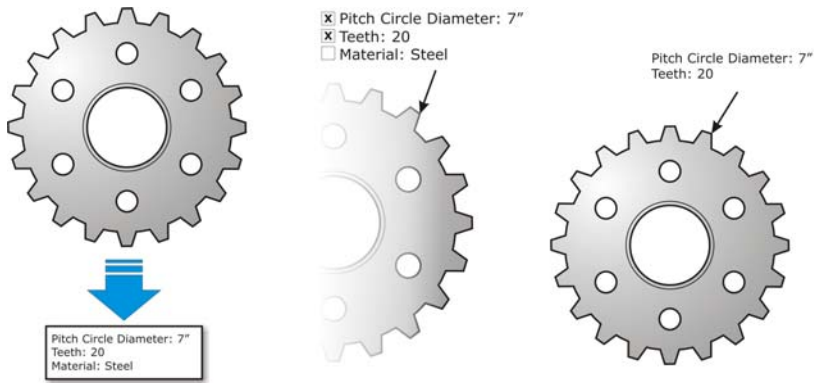
Change the distance between the leader line and the callout text

Type a value in the **Callout gap** box.

---


## To add text to a callout

- 1 Click the **Callout tools** button, and click the **Text source tool** .
- 2 Enable one of the following options:
  -  **Interactive** — lets you type the text at the end of the callout line
  -  **Clipboard** — pastes text from the Clipboard to the callout
  -  **Object property** — adds an object property that you choose, such as the object name, to the callout
  -  **Increment** — adds a numeric value to the callout. The value is incremented as you continue to add callouts, and you can specify the start value and amount to increment by for each addition. The increment values you set apply only to the active drawing.



*If properties are associated with an object, you can show them in callouts.*

## To add a halo to a callout

- 1 Click the **Halo** button  on the property bar.
- 2 Enable the **Halo options** check box.
- 3 Adjust any of the following controls:
  - **Width** — lets you specify the width of the halo on each side of the line
  - **Color** — lets you access a color palette to change the color of the page or other element
  - **Opacity** — lets you control the visibility of objects under the halo by specifying a percentage value (with values less than 100 allowing visibility)
  - **Justification** — lets you specify the side or sides to which the halo is applied



You can apply halos only to solid lines.

The default width for a halo is double the line width, and the default color for the halo is the page color. This default halo is applied to each side of the line.



To remove a halo from an object, select it, click the **Halo** button, and disable the **Halo options** check box.

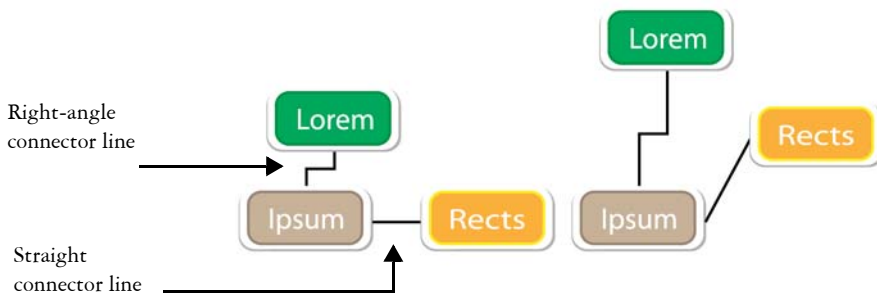
## To break a callout apart

- Right-click the callout, and click **Break callout apart**.

## Drawing connector lines

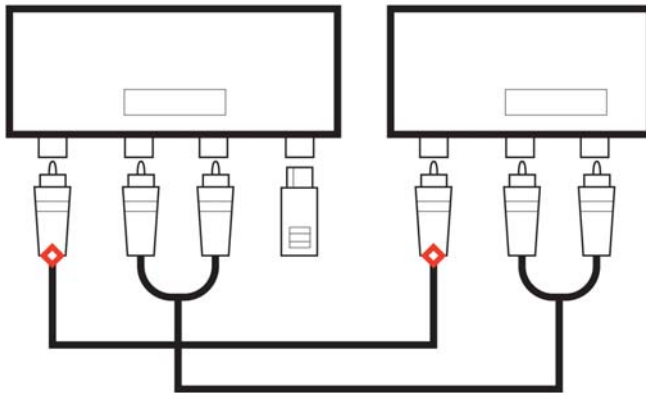
You can draw connector lines, also known as “flow lines,” in flowcharts and wiring diagrams to link shapes and demonstrate how different elements in the drawing are connected. After you attach a connector line to an object, it remains attached to the object even when you move it. You can also leave an end of a connector line unattached to any object, and you can add arrowheads to connector lines to demonstrate the flow direction. For information about drawing flowchart shapes, see “Drawing predefined shapes” on page 173.

There are several types of connector lines that you can draw. In addition to drawing straight lines, you can draw right-angle connector lines and automatically create right angles as you draw. You can choose between the **Right-angle connector line** tool, which draws a right angle with a sharp corner, and the **Round right-angle connector line** tool, which draws a rounded corner. You can also draw curved connector lines by using either the **B-spline connector line** tool or the **Bézier curve connector** tool.



*Examples of connector lines*

Connector lines attach to objects by anchor points. By default, each object has four anchor points, located on the top, bottom, left, and right sides of the object. Each anchor point appears as a small red diamond on the object. You can move an anchor point along the edge of an object, or you can move an anchor point to any area inside or outside the object. You can also add an anchor point to an object.



*Anchor points appear as small red diamonds.*


When you move an object in a drawing, the connector line will snap to the nearest available anchor point. When you add an anchor point to an object, it is not available as a snapping point for connector lines. However, you can set a property on the anchor point to make it available as a snapping point.

You can set an object to repel right-angle, right-angle round, and B-spline connector lines. If the object is in a connector line route, then the connector line flows around it. If there is no route for the connector line to follow without intersecting the object, then it will flow through the object. Straight-line and Bézier-curve connector lines cannot flow around objects.

You can add halos to connector lines. A halo is a mask behind the connector line that makes the line easier to see when it is on top of another object. Usually, the halo is the same color as the page, although you can choose any color that you like. Halos also let you modify a connector line without requiring extra node editing.

You can also convert connector lines to curves. When you convert a connector line to a curve, any attached text label changes to an artistic text object.



## To draw a straight connector line

- 1 Click the **Connector tool** button, and click the **Straight line connector tool** .
- 2 Click where you want to start the line and drag to where you want to end the line.

### You can also



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Draw a right-angle connector line

Click the **Connector tool** button, and click the **Right-angle connector tool**  or the **Right-angle round connector tool** . Click where you want to start the line and drag to where you want to end the line.

---

Draw a curved connector line



Click the **Connector tool** button, and click the **B-spline connector tool**  or the **Bézier curve connector tool** . Click where you want to start the line and drag to where you want to end the line. To change the shape of the line, reposition the control points as needed.

---



After you snap a connector line to an anchor point on an object, the connector line always snaps to that anchor point, even if you move the object around in the drawing. To ensure that the line connects to the closest available anchor when you move the object, release the mouse button to end the connector line inside the object.


## To change the direction of a connection line

- 1 Click the **Connector tool** button, and click the **Edit anchor tool** .
- 2 Click the anchor point from which you want to change the connector line direction.
- 3 On the property bar, click the **Adjust anchor direction** button .
- 4 In the **Anchor direction** box, type one of the following values:
  - 0 — directs the connector line to the right
  - 90 — directs the connector line straight up
  - 180 — directs the connector line to the left
  - 270 — directs the connector line straight down






You can change the direction of only right-angle and Bézier-curve connector lines.

## To add an anchor point to an object


- 1 Click the **Connector tool** button, and click the **Edit anchor tool** .
- 2 Double-click anywhere on an object to add the anchor point.




By default, anchor points that you add to an object are not available as snap points for a connector line when the object is moved around in the drawing. To make an anchor point available as a snap point, select it with the **Edit anchor tool**, and click the **Auto anchor** button  on the property bar.

By default, the position of the anchor point is calculated relative to its position on the page. You can set the anchor point position relative to the object that it is attached to, which is useful if you want to set anchor points in the same relative position in multiple objects. To set the anchor point position relative to the object, select the anchor point with the **Edit anchor tool** . On the property bar, click the **Relative to object** button , and type the coordinates in the **Anchor position** box.

## To move or delete an anchor point

To	Do the following
Move the anchor anywhere along the perimeter of an object	Drag the anchor point to another point on the perimeter.
Move the anchor to the middle of an object	Drag the anchor point to any point inside the object.
Delete an anchor	On the property bar, click the <b>Delete anchor</b> button  .

## To set a connector line to flow around objects

- 1 Using the **Pick tool** , select the object to which the connector line is attached.
- 2 Click **Window** ► **Property manager**.
- 3 In the **Property Manager** dock, click the **General** tab.
- 4 Enable the **Wrap connector line** check box.



To flow around an object, a connector line must be attached to the object by at least one end.

## To convert a connector line to a curve

- Right-click the connector line, and click **Convert to curves**.



If the connector line is attached to an object, you must first right-click the connector line, and click **Break apart**.



You can also convert a curve or a shape, such as a rectangle or an ellipse, to a connector line by clicking **Arrange ▸ Convert to connector**.



## To add a text label to a connector line

- 1 Select the **Connector tool** button.
- 2 Double-click the connector line.  
A text cursor appears.
- 3 Type the text.



As you move the connector line, the text label remains attached to it.


## To add a halo to a connector line

- 1 Using the **Pick tool** , select the connector line.
- 2 On the property bar, open the **Halo properties** flyout .
- 3 Enable the **Halo options** check box.
- 4 Modify any of the following settings:
  - **Width** — lets you specify the width of the halo on each side of the line
  - **Color** — lets you access a color palette to change the color of the page or other element
  - **Opacity** — lets you control the visibility of objects under the halo by specifying a percentage value (with values less than 100 allowing visibility)



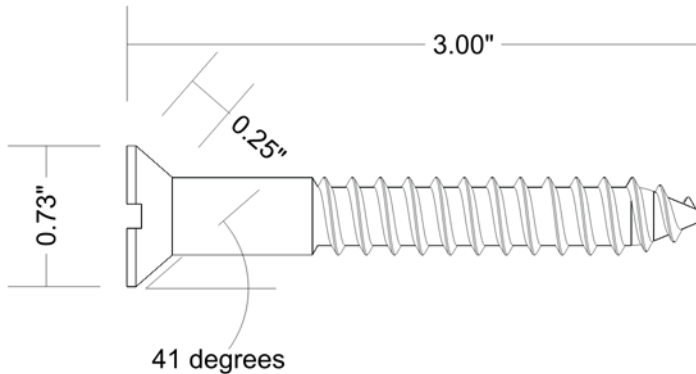
The default width for a halo is double the line width. This is applied to each side of the line. The default color for a halo is the page color.



To remove a halo from a line, select it, open the **Halo properties** flyout , and disable the **Halo options** check box.

## Drawing dimension lines

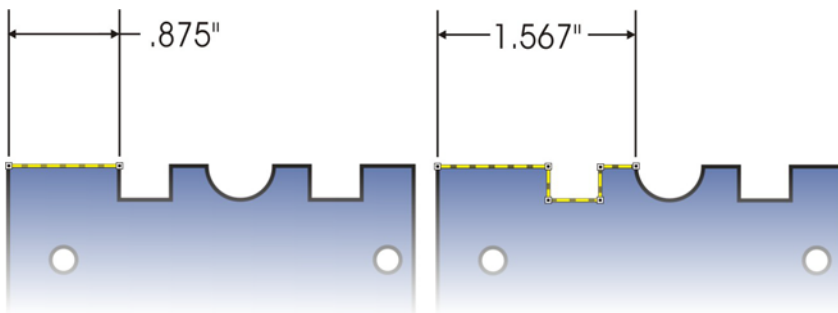
You can draw dimension lines to indicate the measurements of objects in a drawing, such as length, width, height, depth, and distance.



*Dimension lines can indicate the measurements of objects in a drawing.*

You can add several types of dimension lines:

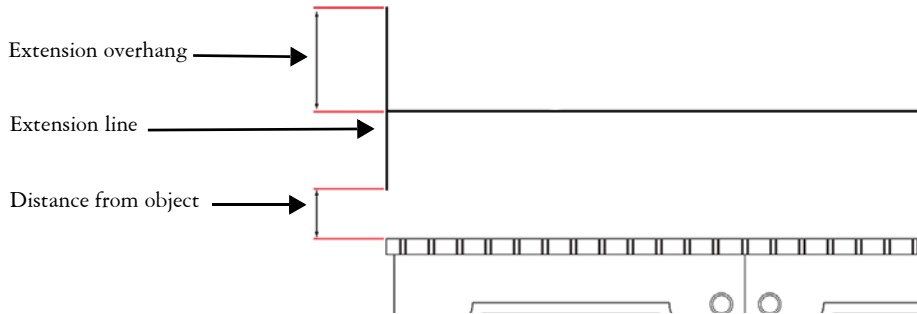
- *Vertical or horizontal dimension lines* measure the vertical (y-axis) or horizontal (x-axis) distance between any two nodes.
- *Parallel dimension lines* measure the actual distance between two nodes.
- *Angular dimension lines* measure angles.
- *Segment dimension lines* measure the linear distance between the end nodes of a segment, or the linear distance between the two most distant nodes in multiple segments. Segment dimension lines can also measure selected successive segments.
- *Radial or diametric dimension lines* measure the radius or diameter of a circle or a partial circle.



*You can measure the distance between the end nodes of a segment (left) or between the two most distant nodes in multiple segments (right).*

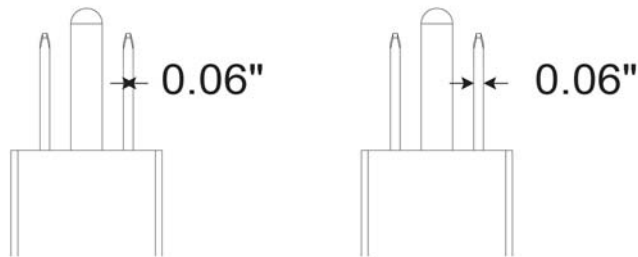


You can set how dimension text and lines are displayed. For example, you can choose the unit of measurement, specify the position and font of the dimension units, and add a prefix or suffix to dimension text. You can also customize the extension lines on which dimension lines rest. You can specify the distance between the extension lines and the object that is measured, and the length of the extension overhang. Extension overhang is the portion of the extension line that falls beyond the dimension arrows.



By default, dimension text is dynamic. If you resize the object to which a dimension line is attached, the dimension text is updated automatically to display the new size. You can make the dimension text static, however, if necessary.



When a dimension line is so small that its arrowheads overlap, the application automatically places them outside the leader lines.




*Arrowheads are reversed when a dimension line is too small.*

For more information about formatting lines, see “Formatting lines and outlines” on page 149.


## To draw a vertical, horizontal, or parallel dimension line

- 1 Click the **Dimension tools** button, and click the **Horizontal or vertical dimension tool**  or the **Parallel dimension tool** .
- 2 Click to place the starting point, and drag to where you want to place the endpoint of the dimension line.
- 3 Move the pointer to position the dimension line, and click to place the dimension text.  
By default, dimension text is centered on the dimension line.

## To draw an angular dimension line

- 1 Click the **Dimension tools** button, and click the **Angular dimension tool** .
- 2 Click where you want the two lines that measure the angle to intersect, and drag to where you want the first line to end.
- 3 Click where you want the second line to end.
- 4 Click where you want the angle label to appear.


## To draw a segment dimension line

- 1 Click the **Dimension tools** button, and click the **Segment dimension tool** .
- 2 Click the segment that you want to measure.
- 3 Move the pointer to where you want to position the dimension line, and click where you want to place the dimension text.

### You can also


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Measure the distance between the two most distant nodes in multiple segments

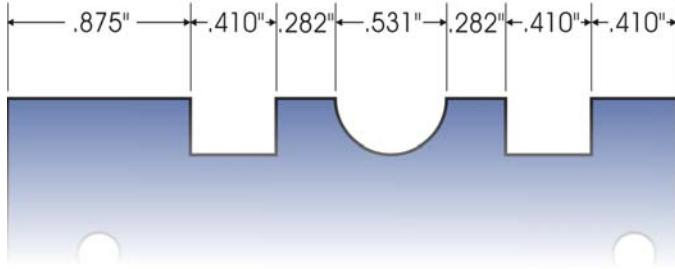
Using the **Segment dimension tool** , marquee select the segments, drag to position the dimension line, and click where you want to place the dimension text.

---

Measure successive segments automatically



Click the **Automatic successive dimensioning** button  on the property bar, and marquee select the segments that you want to measure. Drag to position the dimension line, and click where you want to place the dimension text.

---



*Segment dimension lines can be applied automatically to selected successive segments.*

### **To draw a radial or diametric dimension line**

- 1 Click the **Dimension tools** button, and click the **Radial**  or **Diametric dimension**  tool.
- 2 Click a circle or a circular arc, and drag to where you want the line to change direction.

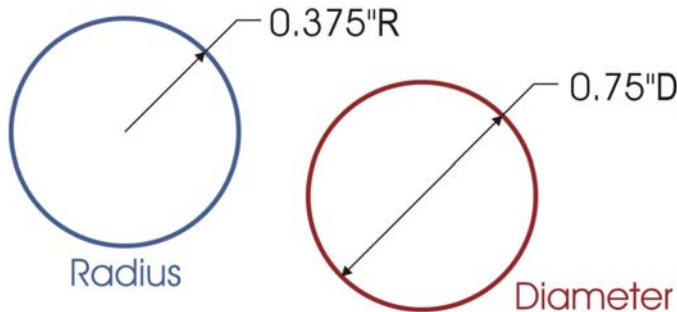
You can hold down the constrain key while dragging to constrain the leader line angle to the current constrain angle.

- 3 Move the pointer, and then click to place the dimension text.

If you want to add a symbol to the dimension text, choose a symbol from the **Dimension symbol** list box on the property bar.



If you transform a circle to an ellipse after applying a radial or diametric dimension line, the dimension measurement does not appear. When you transform the ellipse back to a circle, the correct measurement is displayed.








*Examples of radial and diametric dimension lines*

## To set the display of dimension units

- 1 Select a dimension line.
- 2 On the property bar, choose options from the following list boxes:
  - **Dimension style** — lets you choose fractional, decimal or standard dimension units
  - **Dimension precision** — lets you choose a level of precision for the measurements
  - **Dimension units** — lets you choose the unit of measurement


### You can also

---

Hide dimension units	Click the <b>Display units</b> button  .
Specify the position of dimension units	Click the <b>Text position</b> button  on the property bar, and click a text position.
Change the point size and font of dimension units	Select the dimension text by using the <b>Pick</b> tool  . On the property bar, choose a font style from the <b>Font list</b> box, and type a value in the <b>Font size</b> box.
Specify a prefix or suffix for dimension text	Type a prefix or suffix in the <b>Prefix</b> or <b>Suffix</b> box on the property bar.
Hide or show a leading zero with a dimension value	Click the <b>Show leading zero</b> button  on the property bar. (The leading zero appears in dimension lines by default.)
Make dimension text static	Click the <b>Dynamic dimensioning</b> button  .  Most dimension line controls on the property bar become unavailable. If you change the size of the object to which the b  line is attached, the dimension line text is not updated.

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## To customize extension lines

- 1 Select a dimension line.
- 2 On the property bar, click the **Extension line options** button .

- 3 To specify the distance between the extension lines and the object, enable the **Distance from object** check box, and type a value in the **Distance** box.
- 4 To specify the length of the extension overhang, enable the **Extension overhang** check box, and type a value in the **Distance** box.

## Formatting lines and outlines

You can change the appearance of both lines and outlines. For example, you can specify their color, width, style, corner shape, and cap style. You can also remove a line or outline, and you can create your own line or outline style.

The program also lets you copy the color of an outline to other objects and convert outlines to objects so that you can fill them. For more information about filling objects, see “Filling objects” on page 333.

Setting the miter limit for outlines lets you specify at what angle a sharp corner is either mitered (pointed) or beveled (squared off).

### Line styles

You can choose from a variety of line styles. Line styles are organized into two categories: standard and enhanced.

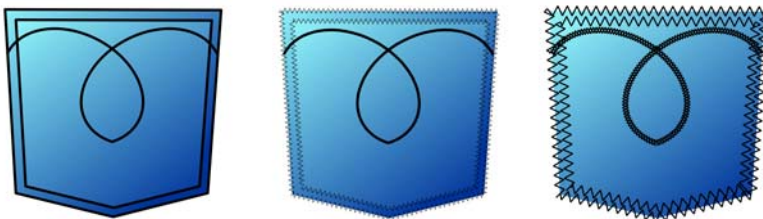
Standard line styles consist exclusively of dashes and spaces. The dashes and spaces vary to create different patterns. You can use a preset pattern or create a custom pattern. Each line style pattern is defined by units. There are fifty units — each of which can be “on” (filled in) or “off” (blank) to define a pattern that contains a maximum of ten dashes or spaces. You can also set the pattern length. When you increase or decrease the pattern length, the dashes and spaces appear longer or shorter because you are changing the size of the units to fit the specified pattern length. The line width is not affected if you change the pattern length.



*In the **Edit line style** dialog box, each box represents a unit that can be filled in to create a dash, or left blank to create a space. You can move the white slider to the right to increase the number of units in your pattern.*

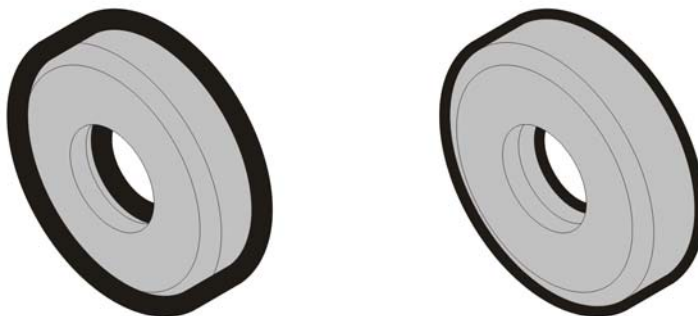
Enhanced line styles consist of shapes, zigzags, or multiple lines to create diverse patterns. You can edit an enhanced line style by changing the width of the lines or the width of the overall pattern.

When you apply an enhanced line style to a filled object, the fill is contained within the path of the object, not the outline. For example, if you have a circular object with a zigzag line style, the fill does not extend into the points of the zigzag.




*These pocket drawings use a standard line style (left), an enhanced line style with low pattern-width settings (center), and an enhanced line style with bigger pattern-width settings (right). The fill is always contained within the object's path, not the object's outline.*

The outline created by a standard or enhanced line style can appear in front of or behind a fill. For example, you may want an outline to appear behind a fill to line up the outline with the outer edge of the fill.



*In the drawing on the left, the outline is in front of the fill. Because the outline width is centered on the object's path, the outline covers part of the object's fill. In the drawing on the right, the outline width is the same, but the outline has been moved behind the fill and therefore lines up with the outer edge of the object.*

## To specify line and outline settings

- 1 Select an object.
- 2 On the property bar, click the **Outline pen** button .
- 3 In the **Style** area of the **Outline pen** dialog box, enable the **Standard** or **Enhanced** option.
- 4 Choose a line style from the **Pattern** picker.
- 5 Specify the settings you want.

To	Do the following
Change the line or outline color	In the <b>Outline</b> area, choose a color from the color picker.
Change the line or outline width	In the <b>Outline</b> area, type a value in the <b>Width</b> box.
Change the pattern length of a standard pattern	In the <b>Pattern style</b> area, type a value in the <b>Length</b> box.
Change the width of an enhanced pattern	In the <b>Pattern style</b> area, type a value in the <b>Width</b> box. The pattern width value must be higher than the outline width value.
Automatically scale the line or outline if an object is resized	Enable the <b>Scale with image</b> check box.
Position the outline beneath the fill	Enable the <b>Behind fill</b> check box.
Set the miter limit	Type a value in the <b>Miter limit</b> box




If the pattern **Width** value is too low, the pattern might not appear as expected. To view the pattern on your object, try increasing the pattern **Width** value and decreasing the outline **Width** value.




You can also specify line settings from the property bar or the **Outline** page of the **Property manager** docker.

You can also change the color of a line or outline by right-clicking a color swatch on the color palette.


## To edit a standard line style

- 1 Select an object.
- 2 On the property bar, click the **Outline pen** button .
- 3 In the **Pattern style** area, enable the **Standard** option.
- 4 Choose a line style from the **Pattern** list box.
- 5 Click **Edit style**.
- 6 Follow the instructions in the **Edit line style** dialog box to edit the pattern.
- 7 Click **Replace**.

## To create a standard line style

- 1 Select an object.
- 2 On the property bar, click the **Outline pen** button .
- 3 In the **Pattern style** area, enable the **Standard** option.
- 4 Click **Edit style**.
- 5 Follow the instructions in the **Edit line style** dialog box to create a new pattern.
- 6 Click **Add** to save your new pattern in the **Pattern** picker.

## To copy an outline to another object

- 1 Using the **Pick** tool , select the object that has the outline to be copied.
- 2 Right-click the object, and drag to the second object.  
A blue outline of the first object follows the pointer to the second object.
- 3 Release the mouse button over the second object, and choose **Copy outline here**.



For more information about copying object properties, see “Copying object properties, transformations, and effects” on page 226.

## To convert an outline to an object

- 1 Select an object.
- 2 Click **Arrange** ► **Convert outline to object**.





*The gear drawing on the left has a gray fill and a blue outline. By converting the outline to an object, you can separate the new object (center) from the old filled shape (right).*

### To remove an outline from an object

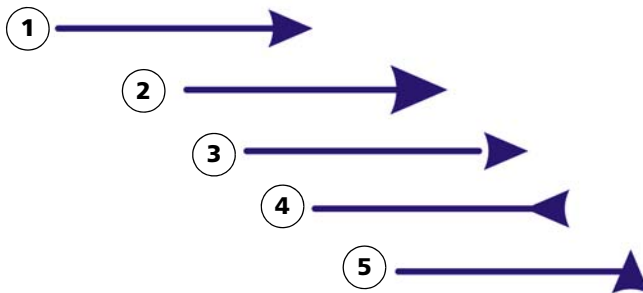
- 1 Select an object.
- 2 On the property bar, choose **None** from the **Outline width** list box.



You can also remove an object's outline by selecting the object and right-clicking **No Color** on the color palette.

### Adding arrowheads to lines and curves


Arrowheads let you enhance the starting points and endpoints of lines and curves. You can specify the attributes of an arrowhead with precision. For example, you can define the exact size of an arrowhead as well as offset or rotate the arrowhead by a precise amount. You can also flip arrowheads vertically and horizontally. You can save your specified attributes as arrowhead presets for later use.



*Arrowhead in its original form (1), resized (2), with offset of 60% along the x-axis (3), flipped horizontally (4), and rotated at 90 degrees (5).*

You can edit existing arrowhead presets, and you can create an arrowhead preset based on an existing one. You can also create an arrowhead preset based on an object such as a curve or a closed shape. When you no longer need an arrowhead preset, you can delete it.

## To add an arrowhead

- 1 Select a line or curve.
- 2 On the property bar, click the **Outline pen** button .
- 3 In the **Arrowheads** area of the dialog box, open the **Start arrowhead** or **End arrowhead** picker, and click a line-ending shape.

## You can also

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Switch arrowheads from one end of a line or curve to another      Click **Options** ▶ **Swap**.

---



Remove an arrowhead from a line or curve      Click **Options** ▶ **None**.

---



You can also add an arrowhead by using the **Start arrowhead** or **End arrowhead** selector on the property bar.

## To specify the arrowhead attributes of a line or curve



- 1 Using the **Pick** tool , select a line or curve that has an arrowhead.
- 2 On the property bar, click the **Outline pen** button .  
If you want starting and ending arrowheads to have the same size, offset, rotation angle, and orientation, enable the **Share attributes** check box in the **Arrowheads** area of the **Outline pen** dialog box.
- 3 In the **Arrowheads** area of the **Outline pen** dialog box, click **Options** ▶ **Attributes** below the **Start arrowhead** or **End arrowhead** picker.
- 4 In the **Arrowhead attributes** dialog box, perform any of the tasks in the following table.

<b>To</b>	<b>Do the following</b>
Specify the size of an arrowhead	<p>In the <b>Size</b> area, type a value in the <b>Length</b> or <b>Width</b> box.</p> <p>If you want to create a nonproportional arrowhead, disable the <b>Proportional</b> check box.</p>
Offset an arrowhead	<p>In the <b>Offset</b> area, type values in the <b>X</b> and <b>Y</b> boxes.</p>
Mirror an arrowhead	<p>In the <b>Mirror</b> area, enable the <b>Horizontally</b> or <b>Vertically</b> check box.</p>
Rotate an arrowhead	<p>Specify an angle in the <b>Rotation</b> box.</p>
Save custom arrowhead attributes as an arrowhead preset	<p>Enable the <b>Save as arrowhead preset</b> check box.</p> <p>You can access the new arrowhead preset from the <b>Start arrowhead</b> and <b>End arrowhead</b> selectors on the property bar.</p>



Specifying the attributes of an arrowhead changes the outline properties of an object but does not change the arrowhead preset that was applied.

## To edit an arrowhead preset

- 1 Using the **Pick** tool , select an object that has an arrowhead.
- 2 On the property bar, click the **Outline pen** button .
- 3 In the **Arrowheads** area of the **Outline pen** dialog box, click **Options** ▶ **Edit**.
- 4 In the **Arrowhead attributes** dialog box, specify the attributes you want.

For information about the attributes you can specify, see “To specify the arrowhead attributes of a line or curve” on page 154.



You can create an arrowhead preset that is based on an existing preset. In the **Arrowheads** area of the **Outline pen** dialog box, click **Options** ▶ **New**. Then, specify the attributes you want in the **Arrowhead attributes** dialog box, and type a preset name in the **Save arrowhead** area.

To delete an arrowhead preset, select the preset from the **Start** or **End arrowhead** picker in the **Outline pen** dialog box, and click **Options** ▶ **Delete**.

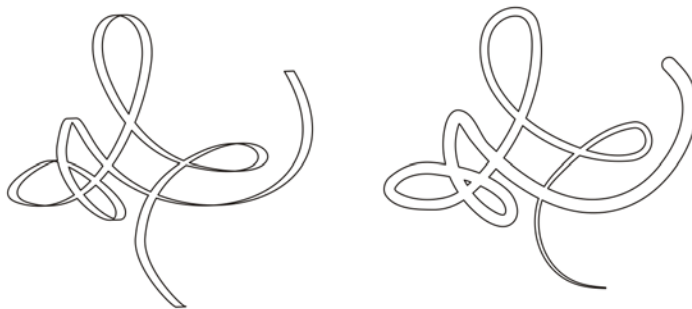
### To create an arrowhead preset from an object

- 1 Select an object to use as an arrowhead.
- 2 Click **Tools** ▶ **Create** ▶ **Arrowhead**.
- 3 In the **Create arrowhead** dialog box, type a value in the **Length** box or **Width** box.  
If you want to create a nonproportional arrowhead, disable the **Proportional** check box, and type values in both the **Length** and **Width** boxes.

### Drawing calligraphic, pressure-sensitive, and preset lines

Corel DESIGNER lets you simulate the effect of a calligraphic pen when you draw lines. Calligraphic lines vary in thickness according to the direction of the line and the angle of the pen nib. By default, calligraphic lines appear as closed shapes drawn with a pencil. You can control the thickness of a calligraphic line by changing the angle of the line that you draw in relation to a specified calligraphic angle. For example, when the line that you draw is perpendicular to the calligraphic angle, the line is at the maximum thickness specified by the pen width. Lines drawn at the calligraphic angle, however, have little or no thickness.


By using either a mouse or a pressure-sensitive pen and graphics tablet, you can create pressure-sensitive lines that vary in thickness. Both methods result in lines with curved edges and varying widths along a path. For information about using a pressure-sensitive pen on a graphics tablet, see the manufacturer's instructions.



*An image drawn by using two different linear pattern lines: calligraphic lines (left), and flat preset lines (right).*



You can use preset lines to create thick strokes of various shapes. After you draw a calligraphic or preset line, you can apply a fill to it. For information about applying fills, see “Filling objects” on page 333.

## To draw a calligraphic line

- 1 In the toolbox, click the **Linear pattern tools** button, and then click the **Calligraphic tool** .
- 2 Type a value in the **Calligraphic angle** box on the property bar.
- 3 Drag until the line is the shape you want.

### You can also

---

Set the width of the line	Type a value in the <b>Stroke width</b> box on the property bar.
Smooth the edges of the line	Type a value in the <b>Freehand smoothing</b> box on the property bar.
Apply transformations to line thickness when scaling	Click the <b>Scale stroke with object</b>  button on the property bar.
Hide the bounding box for drawing	Click the <b>Bounding box</b> button  on the property bar.

---




The width you set is the maximum line width. The angle of the line you draw in relation to the calligraphic angle determines the line’s actual width.





You can also access calligraphic lines by clicking **Effects ▶ Linear patterns** and specifying the settings that you want in the **Linear patterns** docker.

## To draw a pressure-sensitive line

- 1 In the toolbox, click the **Linear pattern tools** button, and then click the **Pressure tool** .  
If you are using the mouse, press the **Up arrow** or **Down arrow** to simulate changes in pen pressure, which change the width of the line.
- 2 Drag until the line is the shape you want.

## You can also

---


Set the width of the line	Type a value in the <b>Stroke width</b> box on the property bar.
Smooth the edges of the line	Type a value in the <b>Freehand smoothing</b> box on the property bar.
Apply transformations to line thickness when scaling	Click the <b>Scale stroke with object</b>  button on the property bar.
Hide the bounding box for drawing	Click the <b>Bounding box</b> button  on the property bar.

---





The width you set represents the line's maximum width. The amount of pressure that you apply determines the line's actual width.

## To draw a preset line

- 1 In the toolbox, click the **Linear pattern tools** button, and then click the **Linear pattern preset** tool .
- 2 Choose a preset line shape from the **Linear pattern preset** list box on the property bar.
- 3 Drag until the line is the shape you want.

## You can also

---

Set the width of the line	Type a value in the <b>Stroke width</b> box on the property bar.
Smooth the edges of the line	Type a value in the <b>Freehand smoothing</b> box on the property bar.
Apply transformations to line thickness when scaling	Click the <b>Scale stroke with object</b>  button on the property bar.
Hide the bounding box for drawing	Click the <b>Bounding box</b> button  on the property bar.


---

## Applying linear-pattern brushstrokes

Corel DESIGNER lets you apply a variety of preset brushstrokes, ranging from brushstrokes with arrowheads to brushstrokes that are filled with patterns. When you draw a preset brushstroke, you can specify some of its attributes. For example, you can change the width of a brushstroke and specify its smoothness.



You can also create custom brushstrokes by using an object or a group of vector objects. When you create a custom brushstroke, you can save it as a preset.

### To apply a preset brushstroke

- 1 Click the **Linear pattern tools** button, and click the **Linear pattern brush** tool .
- 2 Choose a brush category from the **Category** list box.
- 3 Choose a brushstroke from the **Brushstroke** list box.
- 4 Drag until the stroke is the shape you want.

### You can also

---


Set the width of the stroke	Type a value in the <b>Stroke width</b> box on the property bar.
Smooth the edges of the stroke	Type a value in the <b>Freehand smoothing</b> box on the property bar.
Apply transformations to stroke thickness when scaling	Click the <b>Scale stroke with object</b>  button on the property bar.
Hide the bounding box for drawing	Click the <b>Bounding box</b> button  on the property bar.


---

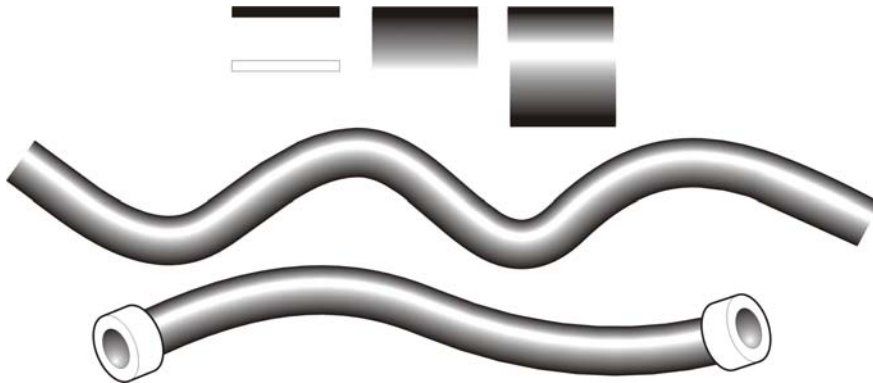


If you have access to a brushstroke that is not listed in the **Brushstroke** list box, you can apply it by clicking the **Browse** button on the property bar, and locating the brushstroke file.

### To create a custom brushstroke

- 1 Select an object or a set of grouped objects.
- 2 Click the **Linear pattern tools** button, and click the **Linear pattern brush** tool .

- 3 Click the object or grouped objects.
- 4 Click the **Save linear pattern stroke** button  on the property bar.
- 5 Type a filename for the brushstroke.
- 6 Click **Save**.



*Example of a custom linear pattern brushstroke*



You can create custom brushstrokes by clicking **Window ▶ Linear patterns** and specifying the settings that you want in the **Linear patterns** docker.

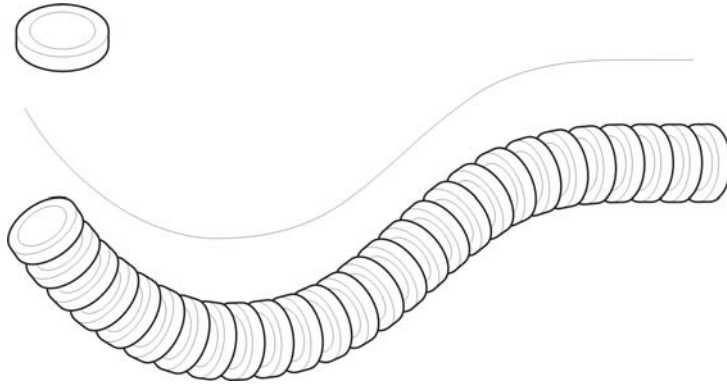
## **Spraying linear patterns along a line**

Corel DESIGNER lets you spray a series of objects along a line. You can spray graphics, text, or imported bitmaps or symbols.

You can control how a sprayed line appears by adjusting the spacing between objects, so that they are closer or farther apart from each other. You can also vary the order of objects in the line. For example, if you are spraying a series of objects that includes a star, a triangle, and a square, you can change the spray order so that the square appears first, followed by the triangle second, and the star third. The program also lets you shift the position of objects in a sprayed line by rotating them along the path, or by offsetting them in one of four different directions: alternating, left, random, or right. For instance, you can choose a left offset direction to align the sprayed objects to the left of the path.



You can also create a new spraylist with objects of your own.





*The **Linear pattern sprayer** tool lets you repeat objects along a line.*

## To spray a line




- 1 Click the **Linear pattern tools** button, and click the **Linear pattern sprayer** tool .
- 2 Choose a spray pattern category from the **Category** list box on the property bar.
- 3 Choose a spray pattern from the **Spray pattern** list box on the property bar.  
If the spraylist that you want is not listed, click the **Browse** button  on the property bar to select the folder where the file is located.
- 4 Drag to draw the line.

## You can also

Adjust the number of objects sprayed at each spacing point	Type a number in the top box of the <b>Images per dab and image spacing</b> box on the property bar.
Adjust the spacing between dabs	Type a number in the bottom box of the <b>Images per dab and image spacing</b> box on the property bar.
Set the spray order	Choose a spray order from the <b>Spray order</b> list box on the property bar.
Adjust the size of spray objects	Type a number in the top box of the <b>Size of sprayed objects</b> box on the property bar.

## You can also

---

Increase or decrease the size of the objects to be sprayed as they progress along the line	Type a number in the bottom box of the <b>Size of sprayed objects</b> box on the property bar.
Reset a spraylist to its saved settings	Click the <b>Reset values</b> button  on the property bar.
Apply transformations to stroke thickness when scaling	Click the <b>Scale stroke with object</b>  button on the property bar.
Hide the bounding box for drawing	Click the <b>Bounding box</b> button  on the property bar.


---



Increasing the value for the size of the objects to be sprayed along the line causes objects to become larger as they are distributed along the path.

Spraylists that have more complex objects use more system resources. Lines that contain complex objects take longer to produce, and these objects increase the file size. Using symbols for each group in the list can help reduce file size and the demands on your system. For more information about creating symbols, see “Working with symbols” on page 249.

## To rotate the objects to be sprayed

- 1 Select the spraylist that you want to adjust.
- 2 Click the **Rotation** button  on the property bar.
- 3 Type a value between zero and 360 in the **Angle of rotation** box.  
If you want each object in the spray to rotate incrementally, enable the **Use increment** check box, and type a value in the **Increment** box.
- 4 Enable one of the following options:
  - **Relative to path** — rotates objects in relation to the line
  - **Relative to page** — rotates objects in relation to the page
- 5 Press **Enter**.

## To offset the objects to be sprayed

- 1 Select a spraylist.
- 2 Click the **Offset** button  on the property bar.

- 3 Enable the **Use offset** check box to offset objects from the path of the line sprayed.  
If you want to adjust the offset distance, type a new value in the **Offset** box.
- 4 Choose an offset direction from the **Direction** list box.  
If you want to alternate between the left and right of the line, choose **Alternating**.

### **To create a new spraylist**

- 1 Click **Effects** ▶ **Linear patterns**.
- 2 Select an object, a set of grouped objects, or a symbol.
- 3 Click the **Save** button on the **Linear patterns** docker.
- 4 In the **Create a new stroke** dialog box, enable **Object sprayer**.
- 5 Click **OK**.
- 6 Type a filename in the **File name** box.
- 7 Click **Save**.





## Drawing shapes

---

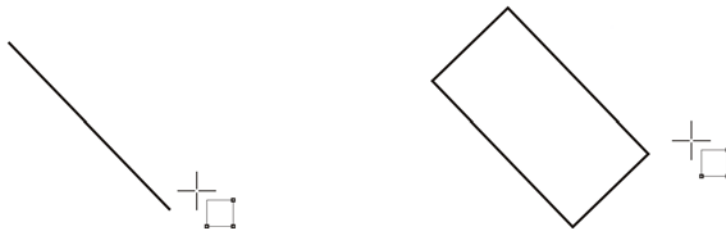
Corel DESIGNER lets you draw basic shapes, which you can modify using special effects and reshaping tools.

This section contains the following topics:

- Drawing rectangles and squares
- Drawing ellipses, circles, arcs, and wedges
- Drawing polygons and stars
- Drawing grids
- Drawing predefined shapes
- Drawing by using shape recognition

### Drawing rectangles and squares

Corel DESIGNER lets you draw rectangles and squares. You can draw a rectangle or square by dragging diagonally with the Rectangle tool or by specifying the width and height with the 3-point rectangle tool. The 3-point rectangle tool lets you quickly draw rectangles at an angle.



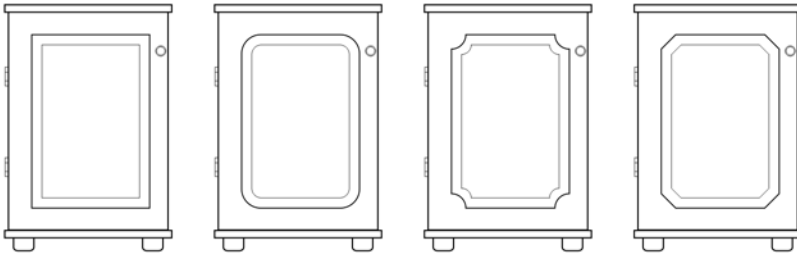
*You can create a 3-point rectangle by first drawing its baseline and then drawing its height. The resulting rectangle is angled.*

You can also draw a rectangle or square with rounded, scalloped or chamfered corners. You can modify each corner individually or apply the changes to all corners. In addition,

you can specify that all corners scale relative to the object. You can also specify the default corner size for drawing rectangles and squares.

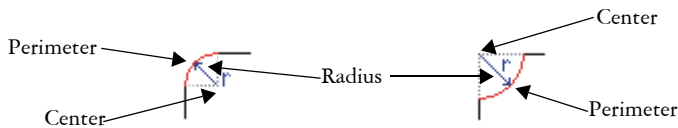
### Understanding rounded, scalloped, and chamfered corners

Rounding produces a curved corner, scalloping replaces the corner with an edge that has a curved notch, and chamfering replaces the corner with a straight edge, also known as a bevel.



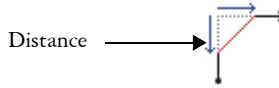
*The cabinet doors have different styles applied to the corners. From left to right you can see standard corners with no changes, filleted corners, scalloped corners, and chamfered corners.*

To draw rectangles or squares with rounded, scalloped, or chamfered corners, you need to specify the corner size. For rounding or scalloping a corner, the corner size determines the corner radius. The radius is measured from the curve's center to its perimeter. Higher corner size values produce more rounded corners or deep scalloped corners.





*From left to right, you can see the radius of a rounded corner and the radius of a scalloped corner.*

The size value for chamfering a corner represents the distance to set where the chamfer will begin in relation to the original corner. Higher corner size values produce a longer chamfered edge.




For more information about modifying the corners of curve objects, such as lines, text, or bitmaps, see “Filleting, scalloping, and chamfering corners of curve objects” on page 192.

## To draw a rectangle or square by dragging diagonally


To	Do the following
Draw a rectangle	In the toolbox, click the <b>2-point rectangle</b> tool  . Drag in the drawing window until the rectangle is the size you want.
Draw a square	In the toolbox, click the <b>2-point rectangle</b> tool  . Hold down <b>Ctrl</b> , and drag in the drawing window until the square is the size you want.



You can draw a rectangle from its center outward by holding down **Shift** as you drag. You can also draw a square from its center outward by holding down **Shift + Ctrl** as you drag.

You can draw a rectangle that covers the drawing page by double-clicking the **2-point rectangle** tool .

## To draw a 3-point rectangle




- 1 In the toolbox, click the **3-point rectangle** tool .
- 2 In the drawing window, point to where you want to start the rectangle, drag to draw the width, and release the mouse button.
- 3 Move the pointer to draw the height, and click.

To adjust the size of the rectangle, type values in the **Object size** boxes on the property bar.



To constrain the angle of the baseline to a preset increment, known as constrain angle, hold down **Ctrl** as you drag. For information about changing the constrain angle, see “To constrain an object while drawing or editing” on page 102.


## To draw a rectangle or square with rounded, scalloped, or chamfered corners

- 1 Click a rectangle or square.
- 2 Click one of the following buttons on the property bar:
  - **Round corner**  — produces a curved corner
  - **Scalloped corner**  — replaces a corner with an edge that has a curved notch
  - **Chamfered corner**  — replaces a corner with a flat edge
- 3 Type values in the **Corner radius** areas on the property bar.
- 4 Press **Enter**.

### You can also


---

Apply the same changes to all corners

Click the **Edit corners together**  button on the property bar.

---

Disable the scaling of corners relative to the object


Click the **Relative corner scaling**  button on the property bar.

---



If you modify the corners of a rectangle or square and save it to a previous version of Corel DESIGNER the shape may be converted to curves.



You can also modify the corners of a selected rectangle or square by clicking the **Shape** tool , clicking a corner option button on the property bar, then dragging a corner node toward the shape’s center. If you prefer to modify only one corner, hold down **Ctrl**, then drag a corner node toward the shape’s center.



## To specify the default corner size for drawing rectangles and squares

- 1 Click **Tools** ► **Options**.
- 2 Double-click **Toolbox** from the **Workspace** list of categories.



- 3 Click **Rectangle** tool.
- 4 In the **Rectangle corners** area, type values in the boxes.

### You can also

Apply the same changes to all corners	Click the <b>Edit corners together</b>  button.
Disable the scaling of corners relative to the object	Click the <b>Relative corner scaling</b>  button.

## Drawing ellipses, circles, arcs, and wedges

You can draw an ellipse by dragging diagonally or by specifying three points. You can also draw a circle by specifying three points, or you can specify the center and a point on the radius.

Another way to create an ellipse is to convert a curve object. The object to be converted must have a recognizable elliptical shape to be eligible. For instructions, see “To convert a curve to an ellipse” on page 180.


Drawing an arc or wedge (pie shape) is similar to drawing a circle or an ellipse, except that you move the line end points around to create the shape.


### To draw an ellipse or a circle


- Click the **Circle tools** or **Ellipse tools** button, and click the tool you want to use.

#### To draw a

#### Do the following

3-point circle	Click the <b>3-point circle</b> tool  . Drag to specify the centerline of the circle, move the pointer, and click to specify the third point.
----------------	--

Center-point circle	Click the <b>Center-point circle</b> tool  . Click where you want to place the center, drag until the circle is the size you want, and release the mouse button.
---------------------	---


Center-radius circle	Click the <b>Center-radius circle</b> tool  . In the <b>Circle</b> dialog box, type a value for the radius, and click where you want to place the center point.
----------------------	--

## To draw a

## Do the following


---

2-point ellipse

Click the **2-point ellipse** tool . Drag diagonally until the ellipse is the size you want, and release the mouse button.

---

3-point ellipse

Click the **3-point ellipse** tool . Drag to specify the centerline of the ellipse, and release the mouse button. Move the pointer until the ellipse is the size and shape you want, and click.

---



When drawing a circle, holding down the constrain key when dragging constrains you to the current constrain angle. See “Using constrain keys” on page 102 for more information. Holding down the constrain key when drawing an ellipse constrains the shape to a circle.

You can draw a two-point or three-point ellipse from its center outward by holding down the **Shift** key as you drag (if the constrain key is **Ctrl**).

## To draw an arc or a wedge


- Click the **Circle tools** or **Ellipse tools** button, and click the tool you want to use.

## To draw

## Do the following


---

An arc

Click the **Arc** button  on the property bar. Drag in the drawing window until the arc is the shape you want.

---

A wedge


Click the **Pie** button  on the property bar. Drag in the drawing window until the wedge is the shape you want.

---



To draw an arc, the ellipse or circle must have an outline.



You can change the direction of a selected arc or a wedge by clicking the **Geometric properties** button  on the property bar and clicking **Complement**.

You can constrain the movement of the node to the current constrain angle by holding down **Ctrl** as you drag.


## Drawing polygons and stars

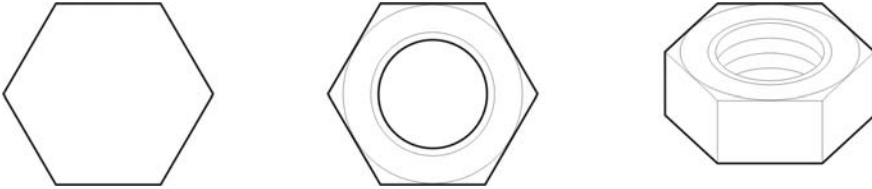
Corel DESIGNER lets you draw polygons and two types of stars: perfect and complex. You can draw polygons and stars and then reshape them. For example, you can convert a polygon to a star by dragging its nodes, and you can change the number of sides on a polygon.

Perfect stars are traditional-looking stars and can have a fill applied to the entire star shape. Complex stars have intersecting sides and produce original results with a fill applied.

You can also draw a predefined star shape. For more information, see “To draw a predefined shape” on page 173.

### To draw a polygon

- 1 Click the Center-point polygon tool .
- 2 Point to where you want the center, and drag in the drawing window until the polygon is the size you want.



*Example of using a polygon to create a nut*




You can change a polygon to a star by selecting the polygon, clicking a node on one of the sides, and dragging toward the center of the polygon.

### To draw a star

#### To

Draw a perfect star


#### Do the following

In the toolbox, click the Star tool , and drag in the drawing window until the star is the size you want.

**To****Do the following**

---

Draw a complex star


In the toolbox, click the **Complex star** tool , and drag in the drawing window until the star is the size you want.

---

**To reshape a polygon****To****Do the following**

---

Reshape a polygon

Click the **Shape** tool  and click a node on the object. Drag the node to change the object's shape.

---

Change the number of sides of a polygon

Select a polygon. Type a value in the **Points or sides** box on the property bar.

---

**To modify a star****To****Do the following**


---

Change the number of points on a star

Select a star, type a value in the **Points or sides** box on the property bar, and press **Enter**.

---

Reshape a star

Select a star, click the **Shape** tool , and drag a node on the star.

---


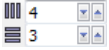


When you use the **Shape** tool to reshape a perfect star, the node movement is constrained. Also, on perfect stars, you cannot add or delete nodes, nor can you convert line segments to curves.

**Drawing grids**

You can draw a grid and set the number of rows and columns. A grid is a grouped set of rectangles that you can break apart.


## To draw a grid

- 1 In the toolbox, click the **Rectangle tools** button, and click the **Graph paper tool** .
- 2 Type values in the top and bottom portions of the **Columns and rows** box  on the property bar.
- 3 Drag diagonally to draw the grid.



If you want to draw the grid from its center point outward, hold down **Shift** as you drag; if you want to draw a grid with square cells, hold down **Ctrl** as you drag.

## To ungroup a grid






- 1 Select a grid by using the **Pick tool** .
- 2 Click **Arrange ► Ungroup**.

## Drawing predefined shapes

You can draw predefined shapes, such as basic shapes, arrows, and stars using the Perfect Shapes collection. Basic shapes, arrow shapes, and star shapes have glyphs which let you modify their appearance.

You can add text to the inside or outside of the shape. For example, you might want to put a label inside a flowchart symbol.

## To draw a predefined shape

- 1 Click the **Perfect Shapes tools** button, and click one of the following tools:
  - **Basic shapes** 
  - **Arrow shapes** 
  - **Flowchart shapes** 
  - **Miscellaneous shapes** 
  - **Callout shapes** 
- 2 Open the **Perfect shapes** picker on the property bar, and click a shape.
- 3 Drag in the drawing window until the shape is the size you want.



Perfect Shapes can be modified like any other shapes.



## To modify a predefined shape

- 1 Select a shape with a glyph.
- 2 Drag a glyph until the shape is the form you want.



The right-angle, explosion, and flowchart shapes do not have glyphs.

## To add text to a predefined shape

- 1 Click the **Text** tool .
- 2 Position the cursor inside the shape's outline until it changes to a **Text cursor** box , and then click.
- 3 Type and format the font inside the shape.

## Drawing by using shape recognition

You can use the **Smart drawing** tool to draw freehand strokes that can be recognized and converted to basic shapes. Rectangles and ellipses are translated to native Corel DESIGNER objects; trapezoids and parallelograms are translated to Perfect Shapes objects; lines, triangles, squares, diamonds, circles, and arrows are translated to curve objects. If an object is not converted to a shape, it is smoothed. Objects and curves drawn with shape recognition are editable. You can set the level at which Corel DESIGNER recognizes shapes and converts them to objects. You can also specify the amount of smoothing applied to curves.


You can set the amount of time to elapse between making a pen stroke and the implementation of shape recognition. For example, if the timer is set to one second and you draw a circle, shape recognition takes effect one second after you draw the circle.

You can make corrections as you draw. You can also change the thickness and line style of a shape that was drawn by using shape recognition.



*Shapes created with the **Smart drawing** tool are recognized and smoothed.*

## To draw a shape or line by using shape recognition

- 1 Click the **Curve tools** button, and click the **Smart drawing tool** .
- 2 Choose a recognition level from the **Shape recognition level** list box on the property bar.
- 3 Choose a smoothing level from the **Smart smoothing level** list box on the property bar.
- 4 Draw a shape or line in the drawing window.



The **Smart drawing tool** property bar is displayed only when the **Smart drawing tool** is selected.

## To set shape recognition delay

- 1 Click **Tools** ▶ **Options**.
- 2 In the **Workspace** list of categories, click **Toolbox**.
- 3 Click **Smart drawing tool**.
- 4 Move the **Drawing assistance delay** slider.



The minimum delay is 10 milliseconds; the maximum is 2 seconds.

## To make a correction while using shape recognition


- Before the delay recognition period has elapsed, hold down **Shift**, and drag over the area you want to correct.

You must start erasing the shape or line from the last point drawn.



If you are drawing a freehand shape consisting of several curves, you can delete the last curve drawn by pressing **Esc**.

## To change the outline thickness of an object drawn with shape recognition

- 1 Click the **Curve tools** button, and click the **Smart drawing tool** .
- 2 Click the shape.
- 3 From the **Outline width** list box on the property bar, choose an outline thickness.



The **Smart drawing** tool property bar is displayed only when the **Smart drawing** tool is selected.

When you overlap lines drawn with the **Smart drawing** tool, the outline thickness is determined by the average.



You can change the line style of a shape drawn with shape recognition. For more information, see “To specify line and outline settings” on page 151.





## Shaping objects

---

You can shape objects in various ways.

This section contains the following topics:

- Working with curve objects
- Shaping curve objects by using Reflect Nodes mode
- Cropping, splitting, and erasing objects
- Trimming objects
- Filleting, scalloping, and chamfering corners of curve objects
- Welding and intersecting objects
- Creating new objects from boundaries
- Creating PowerClip objects
- Smudging objects
- Roughening objects
- Applying distortion effects
- Shaping objects by using envelopes

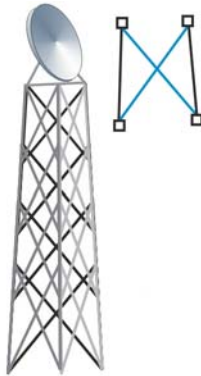
For more information about working with paths and subpaths, see “Reference: Shaping objects” on page 208.

### Working with curve objects

Objects can be shaped by manipulating their nodes and segments. An object’s nodes are the tiny squares that appear along the object’s outline. The line between two nodes is called a segment. Moving an object’s segments lets you make coarse adjustments to the object’s shape, while changing the position of its nodes lets you fine-tune the shape of the object.

Most objects that are added to a drawing are not curve objects, with the exception of freehand and Bézier curves. Therefore, if you want to customize the shape of an object, it is recommended that you convert that object to a curve object. By converting objects

to curves, you can shape them by adding, removing, positioning, aligning, or transforming their nodes. You can join two or more open curves or arcs to make a single curve object, and you can convert curve objects to ellipses, if they have a basic ellipse shape to begin with.



*Joining multiple line segments can be the starting point for a more complex drawing.*

Before you can manipulate an object's nodes, you must select them. When working with curve objects, you can select individual, multiple, or all of the object's nodes. Selecting multiple nodes lets you shape different parts of an object simultaneously.

When you add nodes, you increase the number of segments, and therefore the amount of control you have over the shape of the object. You can also remove nodes to simplify an object's shape.

When you create an object, it is made up of one or multiple paths. If you are working on an open object, such as a freehand curve, you can join its start and end nodes. When you join the start and end nodes, the two nodes are pulled together to create a closed object. You can add color to the inside of closed paths that you create. For information on applying fills, see "Filling objects" on page 333. If the paths consist of multiple subpaths, you can break paths apart to extract a subpath. For information on breaking paths apart, see "Cropping, splitting, and erasing objects" on page 184.

After you create a curve object, you can align its nodes horizontally or vertically.

You can change the nodes on a curve object to one of four types: cusp, smooth, symmetrical, or line. Cusp nodes make the node's intersecting line take on the shape of a corner or point when you adjust the position of the node's control points. Smooth nodes make the node's intersecting line take on the shape of a curve. Each control point

can be shortened or lengthened independently, giving you smaller or larger angles to work with. Symmetrical nodes make the node's intersecting line take on the shape of a curve as well as intersect the node at exactly the same angle. Line nodes let you shape objects by changing the shape of their segments. You can make a curve segment straight or a straight segment curved.

You can also change the direction of a segment by reversing the position of its start and end nodes. The effect is visible only when the ends of a segment are different.

You can also shape objects by stretching, scaling, rotating, and skewing their nodes. For example, you can scale the corner nodes of a curve object to enlarge the curve object proportionally. Stretching, on the other hand, elongates a curve object so that its shape is distorted. All or parts of a curve object can be rotated in a counterclockwise or clockwise direction. You can also skew nodes to shape a curve object.


## To convert objects to curve objects

- 1 Select the object.
- 2 Click **Arrange** ► **Convert to curves**.



You can convert artistic text to curves so that you can shape individual characters.

## To join curves

- 1 Using the **Pick** tool , hold down **Shift**, and select each object.
- 2 Click **Arrange** ► **Join curves**.
- 3 In the **Join curves** docker, choose one of the following options:
  - **Extend**
  - **Chamfer**
  - **Fillet**
  - **Bézier curve**
- 4 Click **Apply**.

### You can also

---

Specify the maximum distance between endpoints

Type a value in the **Gap tolerance** box.

---

Specify the radius

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

---



You cannot join interior points, only endpoints.

Endpoints must be within the specified tolerance to be joined.

If endpoints to be joined do not share coordinates, the endpoints are extended to their intersection.




You can also connect the subpaths in a group of objects.

You can also select curves by marquee selecting. If the curves are marquee selected, the properties from the top object on a layer are used. You can verify which object is the top one by clicking **Window** ▶ **Object manager**, which opens the **Object manager** docker.

### To convert a curve to an ellipse

- 1 Select the curve object to convert.
- 2 Click **Arrange** ▶ **Convert to ellipse**.

### To select a node

- 1 Click the **Shape** tool .
- 2 Select a curve object.
- 3 Click a node.

### You can also

---

Marquee select multiple nodes	On the property bar, choose <b>Rectangular</b> from the <b>Shape tool selection mode</b> list box, and drag around the nodes that you want to select.
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Freehand marquee select multiple nodes	On the property bar, choose <b>Freehand</b> from the <b>Selection mode</b> list box, and drag around the nodes you want to select.
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Select multiple nodes	Press <b>Shift</b> , and click each node.
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Select all nodes on a selected curve	Click <b>Edit</b> ▶ <b>Select all</b> ▶ <b>Nodes</b> .
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Deselect a node	Press <b>Shift</b> , and click a selected node.
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## You can also

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Deselect multiple nodes	Press <b>Shift</b> , and click each selected node.
Deselect all nodes	Click a blank space in the drawing window.

---





When a curve is selected by using the **Shape** tool, you can select the first node in a curve object by pressing **Home**, or the last node by pressing **End**.

## To add or remove a node



To	Do the following
Add a node	Click the <b>Shape</b> tool  , select a curve object, and double-click where you want to add a node.
Delete a node	Click the <b>Shape</b> tool, select a curve object, and double-click a node.

---

## To reduce the number of nodes in a curve object

- 1 In the toolbox, click the **Shape** tool .
- 2 Click a curve object, and do one of the following:
  - To reduce the number of nodes in the entire object, click the **Select all nodes** button  on the property bar.
  - To reduce the number of nodes in a part of a curve object, marquee select the part you want to change.
- 3 Do one of the following:
  - Click **Reduce nodes** on the property bar to have overlapping and redundant nodes automatically removed.
  - Move the **Curve smoothness** slider to control the number of nodes that are removed. Removing many nodes can reshape the curve object.



## To join the end nodes of a single subpath

- 1 Click the **Shape** tool .
- 2 Click a subpath.
- 3 Click the **Close curve** button  on the property bar.



You can close multiple subpaths by clicking **Arrange** ► **Join curves**.



## To join the nodes of multiple subpaths

- 1 Click the **Shape** tool .
- 2 Press **Shift**, and click a node from each subpath.
- 3 Click the **Extend curve to close** button  on the property bar.







If you want to join nodes from separate curve objects, you must first combine them into a single curve object, and then join the end nodes of the new subpaths. For information about combining objects, see “Combining objects” on page 244.

## To align nodes

- 1 Click the **Shape** tool .
- 2 Select a curve object.
- 3 Press **Shift**, and select the nodes that you want to align.
- 4 Click the **Align nodes** button  on the property bar.
- 5 In the **Node align** dialog box, enable the alignment options you want.


## To make a node cusp, smooth, or symmetrical

- 1 Click the **Shape** tool .
- 2 Click a node.
- 3 On the property bar, click one of the following buttons:
  - **Cusp node** 
  - **Smooth node** 
  - **Symmetrical node** 






You can also change an existing node from one type to another using shortcut keys. To change a smooth node to a cusp node or a cusp node to a smooth node, click the node using the **Shape** tool, and press **C**. To change a symmetrical node to a smooth node or a smooth node to a symmetrical node, click the node using the **Shape** tool, and press **S**.

## To manipulate a curve object's segments

- 1 Click the **Shape** tool .
- 2 Select a curve object.
- 3 Drag a segment until it's the shape you want.




### You can also

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Straighten a curve segment	Click a curve segment, and click the <b>Convert to line</b> button  on the property bar.
Curve a straight segment	Click a straight segment, and click the <b>Convert to curve</b> button  on the property bar.
Change the direction of the curve	Click a segment, and click the <b>Reverse direction</b> button  on the property bar.

---

## To stretch, scale, rotate, or skew nodes

- 1 Click the **Shape** tool .
- 2 Select a curve object.
- 3 Select the nodes along the curve that you want to transform.
- 4 On the property bar, click one of the following buttons:
  - **Stretch or scale nodes** 
  - **Rotate or skew nodes** 
- 5 Drag a set of handles to transform the nodes.




## Shaping curve objects by using Reflect Nodes mode

Reflect Nodes mode lets you edit nodes and have the same edits take place in reverse on corresponding nodes. For example, you can move a node to the right and have its corresponding node move the same distance to the left.

This is useful when you want to shape curve objects and have the changes mirrored across their left and right or top and bottom.

Usually, you will start with one curve object that is more or less symmetrical, or two curve objects, where the second was created by mirroring the first.

### To shape a curve object by using Reflect Nodes mode

- 1 Click the **Shape** tool .
- 2 Select corresponding nodes on the left and right or top and bottom.  
To select multiple nodes, drag to select the nodes, or click a node, hold down **Shift**, and click each additional node.
- 3 On the property bar, click one of the following:
  - **Reflect nodes vertically** button 
  - **Reflect nodes horizontally** button 
- 4 Edit the nodes on one side.  
The changes occur in reverse on corresponding nodes on the other side.



To shape multiple objects by using Reflect Nodes mode, click the first object, and drag to select nodes; or hold down **Shift**, and click each node on the first object. Then hold down **Shift**, click the second object, and drag to select nodes, or hold down **Shift** and click each node on the second object.

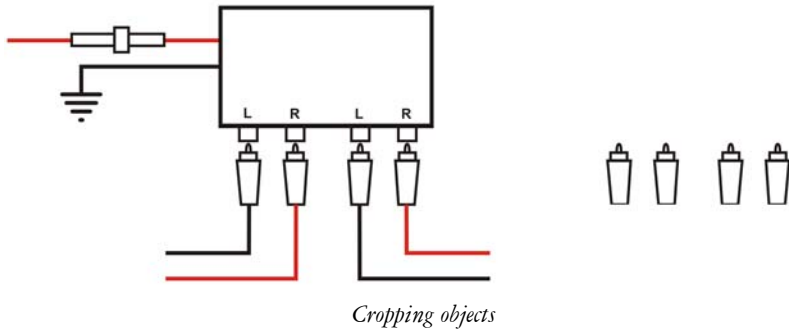
## Cropping, splitting, and erasing objects

You can crop, split, and erase portions of objects.

### Cropping objects

Cropping lets you quickly remove unwanted areas in objects and imported graphics, eliminating the need to ungroup objects, break linked groups apart, or convert objects to curves. You can crop vector objects and bitmaps.



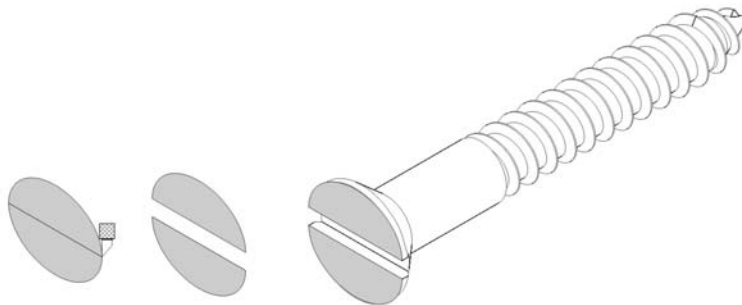


When cropping objects, you define a rectangular area (cropping area) that you want to keep. Object portions outside the cropping area are removed. You can specify the exact position and size of the cropping area, and you can rotate and resize it. You can also remove the cropping area.

You can crop only selected objects without affecting other objects in a drawing, or you can crop all objects on the drawing page. In either case, the affected text and shape objects are automatically converted to curves.

### Splitting objects

You can split a bitmap or vector object in two and reshape it by redrawing its path. You can split a closed object along a straight or jagged line. Corel DESIGNER lets you choose between splitting an object into two objects, or leaving it as one object composed of two or more subpaths. You can specify whether you want to close paths automatically or keep them open.




*The **Knife** tool creates two separate objects by cutting the ellipse in half. The two objects are separated and used to form the top of the screw.*

## Erasing portions of objects

You can erase unwanted portions of bitmaps and vector objects. Erasing automatically closes any affected paths and converts the object to curves. If you erase connecting lines, you create subpaths rather than individual objects. You can also delete portions of objects, called virtual line segments, that are between intersections. For example, you can delete loops from a curved line, or you can delete interior lines from overlapping shapes.

## To crop objects

- 1 Select the objects that you want to crop.  
If no objects on the drawing page are selected, all objects will be cropped.
- 2 In the toolbox, click the **Deletion tools** button, and click the **Crop** tool .
- 3 Drag to define a cropping area.
- 4 Double-click inside the cropping area.

## You can also

---

Specify the exact position of the cropping area	Type values in the <b>Crop position</b> boxes on the property bar, and press <b>Enter</b> .
Specify the exact size of the cropping area	Type values in the <b>Crop size</b> boxes on the property bar, and press <b>Enter</b> .
Rotate the cropping area	Type values in the <b>Angle of rotation</b> box.
Remove the cropping area	Click the <b>Clear crop marquee</b> button.



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Objects on locked, hidden, Grid, or Guides layers cannot be cropped. Also, you cannot crop OLE and Internet objects, rollovers, or the content of PowerClip™ objects.


During cropping, affected linked groups, such as contours, blends, and extrusions, are automatically broken apart.



You can move, rotate, and size the cropping area interactively as you would any object. To move the cropping area, drag it to a new position. To size the cropping area, drag any of its handles . To rotate the cropping area, click inside, and drag a rotation handle .


You can remove the cropping area by pressing **Esc**.

## To split an object

- 1 Click the **Deletion tools** button, and click the **Knife** tool .
- 2 Position the **Knife** tool over the object's outline where you want to start cutting.  
The **Knife** tool snaps upright when positioned properly.
- 3 Click the outline to start cutting.
- 4 Position the **Knife** tool where you want to stop cutting, and click again.

## You can also

---

Split an object along a freehand curve	Point to where you want to start the cut, and drag to where you want it to end.
Split an object along a Bézier curve	<p>Hold down <b>Shift</b>, click where you want to start cutting an object, drag the control handle to where you want to position the next node, and click. Continue clicking to add more straight segments to the line.</p> <p>If you want to add a curved segment, point to where you want to place the node and drag to shape the curve.</p> <p>If you want to constrain the line by 15-degree increments, hold down <b>Shift + Ctrl</b>.</p>
Split an object into two subpaths	Click the <b>Keep as one object</b> button  on the property bar.
Split an object while keeping only one of its parts	Click the object's outline where you want to start the cut, and point to where you want the cut to end. Press <b>Tab</b> once or twice until only the part of the object that you want to keep is selected, and then click.

---



By default, objects are split into two objects and paths are automatically closed. When you use the **Knife** tool on a selected object, the object becomes a curve object.

## To divide an object into equal segments

- 1 Select the object you want to divide.
- 2 Click **Arrange** ► **Shaping** ► **Equal divide**.
- 3 In the **Shaping** docker, specify the following:
  - **Divisions** — number of segments to divide the object into
  - **Gap** — amount of space between segments

If you want to group the segments after the divide, enable the **Group divisions** check box.

If you want the segments to be combined as one object, enable the **Combine divisions** check box. Disable the check box if you want the segments to be individual objects.

If you do not want to delete the original object, disable the **Delete selected objects** check box.

- 4 Click **Apply**.



This feature creates a copy of the object and applies the divisions to the new object. If you do not delete the original object, you will have two objects, and it will look as though there are no changes.

The resulting object inherits the original object's edge and fill properties.

You can divide curves, arcs, rectangles, and polygons. To divide other objects, you must first convert them to curves. You cannot divide images.





You can select multiple objects to divide at one time. If you also enable the **Group divisions** check box, all the objects that you divide are grouped into a single group.

## To break a path

### To



Break a path

### Do the following


Click the **Shape** tool . Select a node, and click the **Break curve** button  on the property bar.

**To****Do the following**

Extract a broken path from an object

Click the **Shape** tool . Right-click a path, and click **Break apart**. Select a segment, node, or group of nodes that represents the portion of the path you want to extract, and click the **Extract subpath** button  on the property bar.

**To erase portions of an object**


- 1 Select an object.
- 2 Click the **Deletion tools** button, and click the **Eraser** tool .
- 3 Drag over the object.

**You can also**


Change the size of the eraser nib

Type a value in the **Eraser thickness** box on the property bar, and press **Enter**.

Change the shape of the eraser nib

Click the **Eraser shape** button  on the property bar.

Maintain all the nodes of the area that is being erased

Disable the **Reduce nodes** button  on the property bar.




When you erase portions of objects, any affected paths are automatically closed.



You can erase in straight lines by clicking where you want to start erasing, and then clicking where you want to finish erasing. Press **Ctrl** if you want to constrain the line's angle.

You can also erase an area of a selected object by double-clicking the area with the **Eraser** tool.

## To delete a virtual line segment

- 1 Click the **Deletion tools** button, and click the **Virtual segment delete** tool .
- 2 Move the pointer to the line segment you want to delete.  
The **Virtual segment delete** tool snaps upright when positioned properly.
- 3 Click the line segment.

### You can also

---

Delete multiple line segments at one time	Drag the pointer to enclose or intersect all target segments.
Delete a virtual line segment that intersects with a curve	Hold down <b>Alt</b> and drag to draw a curve.
Weld line segments	Hold down <b>Shift</b> , click the two overlapping end points. You can also hold down <b>Alt + Shift</b> , and drag to marquee select the overlapping nodes.

---



The **Virtual segment delete** tool does not work on linked groups (like drop shadows), text, or images.

## Trimming objects

Trimming creates irregularly shaped objects by removing object areas that overlap. You can trim almost any object, including clones, objects on different layers, and single objects with intersecting lines. However, you cannot trim paragraph text, dimension lines, or masters of clones.

Before you trim objects, you must decide which object you want to trim (the target object) and which object you want to use to perform the trimming (the source object). For example, if you want to create a star-shaped cut out of a square object, the star is the source object because you are using it to trim the square. The square is the target object because it's the object you want to trim. The source object trims the part of the target object it overlaps. For example, if you trim a rectangle by using a circle, the area of the rectangle that was covered by the circle is removed, creating an irregular shape. The target object retains its fill and outline attributes.

Corel DESIGNER lets you trim objects in different ways. You can use a front object as the source object to trim an object behind it, or use the back object to trim a front object. You can also remove hidden areas of overlapping objects, so that only the visible areas remain in the drawing. Removing the hidden areas can reduce file size when you convert vector graphics to bitmaps.

## To trim an object

- 1 Select the source and target objects.
- 2 Click **Arrange** ► **Shaping** ► **Trim**.
- 3 Click **Indicate target**.
- 4 Click the object to trim.



If you marquee select the objects, Corel DESIGNER trims the bottom-most selected object. If you select multiple objects individually, the last object selected is trimmed.



If you want to delete objects during the trim, enable the **Selected object[s]** or **Target object[s]** check box.

## To trim front and back objects

- 1 Marquee select the source and target objects.
- 2 Click **Arrange** ► **Shaping**, and click one of the following:
  - **Back minus front** — removes the front object from the back one
  - **Front minus back** — removes the back object from the front one
- 3 Click **Apply**.



You can trim the control object of a PowerClip object so that the object inside the PowerClip object will assume the new shape of the PowerClip container. For information about PowerClip objects, see “Creating PowerClip objects” on page 197.

Text on a path is converted to a curve object before it is trimmed.

## To trim overlapping areas among objects

- 1 Marquee select the objects that you want to trim.
- 2 Click **Arrange** ▶ **Shaping** ▶ **Simplify**.
- 3 Click **Apply**.

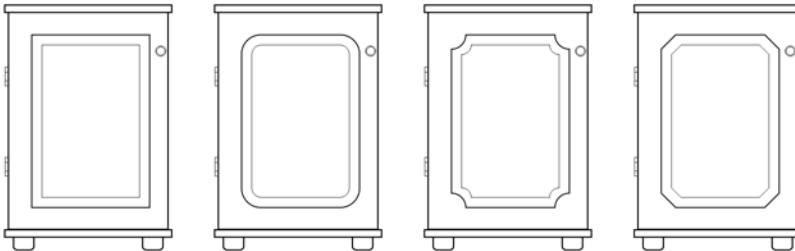


You can trim the control object of a PowerClip object, so that the object inside the PowerClip object assumes the new shape.

Text on a path is converted to a curve object before it is trimmed.

## Filleting, scalloping, and chamfering corners of curve objects

You can fillet, scallop, or chamfer the corners of any curve object, whether it originates from a shape, lines, text, or a bitmap. Filleting produces a rounded corner, scalloping rounds and inverts the corner to create a notch, and chamfering bevels a corner so that it appears flat. Corel DESIGNER also lets you preview the corners before you apply the changes to them. For information about modifying the corners of squares and rectangles, see “Drawing rectangles and squares” on page 165.

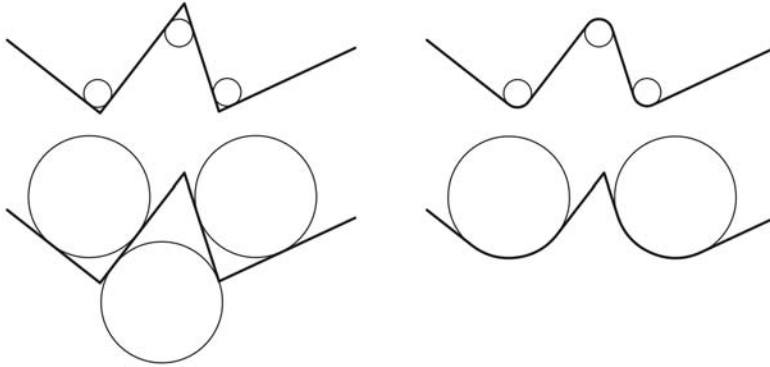


*The cabinet doors have different styles applied to the corners. From left to right you can see standard corners with no changes, filleted corners, scalloped corners, and chamfered corners.*

You can fillet, scallop, or chamfer the corners of any curve object — whether it originates from a shape, lines, text, or bitmap. When you fillet, scallop, or chamfer non-curve shapes, they are automatically converted to curves. Text objects must be converted to curves manually by using the **Convert to curves** command. Changes apply to all corners unless you select individual nodes. You cannot fillet, scallop, or chamfer a smooth or symmetrical curve; the corner must be created by two lines that intersect at an angle of less than 180 degrees.





If a fillet, scallop, or chamfer value is too high, the operation is not applied to some or all of the corners. This occurs when line segments aren't long enough to apply the radius or chamfer distance. Even if the line segments appear long enough at the beginning of the operation, you must consider that the line segments shorten as the radius or chamfer values are applied across the object.



*In the example above, the circles represent fillet radius settings. The upper lines show the proposed fillets on the left and the successful results on the right. The lower lines also show the proposed fillets on the left, but the results on the right show that not all corners are filleted. After the first fillet is applied, the next corner can't be filleted because the line segment isn't long enough. This corner is skipped, and the final corner is filleted.*

## To round object corners by filleting

- 1 Do one of the following:
  - Select a curve object using the **Pick tool** .
  - Select individual nodes on a curve object using the **Shape tool** .
- 2 Click **Window** ► **Fillet/Scallop/Chamfer**.
- 3 In the **Fillet/Scallop/Chamfer** docker, enable the **Fillet** option.
- 4 Type a value in the **Radius** box.

The radius is used to create a circular arc whose center is equidistant from either side of a corner. Higher values produce more rounded corners.



- 5 Click **Apply**.





The **Apply** button is disabled if no valid objects or nodes are selected.



If you have a square or rectangle, you can also round all the corners at once by dragging a corner node toward the center of the object while the **2-point rectangle** tool or **3-point rectangle** tool is active. The shape is not converted to curves if you use this method.

### To scallop object corners

- 1 Do one of the following:
  - Select a curve object by using the **Pick** tool .
  - Select individual nodes on a curve object by using the **Shape** tool .
- 2 Click **Window** ► **Fillet/Scallop/Chamfer**.
- 3 In the **Fillet/Scallop/Chamfer** docker, enable the **Scallop** option.
- 4 Type a value in the **Radius** box.

The radius value is measured from the original corner point to create a scalloping arc.






- 5 Click **Apply**.



The **Apply** button is disabled if no valid objects or nodes are selected.

### To bevel object corners by chamfering

- 1 Do one of the following:
  - Select a curve object by using the **Pick** tool .
  - Select individual nodes on a curve object by using the **Shape** tool .
- 2 Click **Window** ► **Fillet/Scallop/Chamfer**.
- 3 In the **Fillet/Scallop/Chamfer** docker, enable the **Chamfer** option.
- 4 In the **Chamfer distance** area, type a value in the **A** box to set where the chamfer will begin in relation to the original corner.

If you do not want the chamfer to be equidistant from the original corner, click the **Lock** button , and enter a different value in the **B** box. **A** and **B** values are applied according to the direction in which the line is drawn.



5 Click **Apply**.

## Welding and intersecting objects

You can create irregular shapes by welding and intersecting objects. You can weld or intersect almost any object, including clones, objects on different layers, and single objects with intersecting lines. However, you cannot weld or intersect paragraph text, dimension lines, or masters of clones.

You can weld objects to create one object with a single outline. The new object uses the welded objects' perimeter as its outline and adopts the fill and outline properties of the target object. All intersecting lines disappear.

You can weld objects regardless of whether they overlap each other. If you weld objects that do not overlap, they form a weld group that acts as a single object. In both cases, the welded object takes on the fill and outline attributes of the target object.

You can weld single objects with intersecting lines so that the object breaks into several subpaths, but its appearance remains the same.

Intersecting creates an object from the area where two or more objects overlap. The shape of this new object can be simple or complex, depending on the shapes you intersect. The new object's fill and outline attributes depend on the object you define as the target object.

### To weld an object

- 1 Select the source object or objects and the target object.
- 2 Click **Arrange** ► **Shaping** ► **Weld**.
- 3 Click **Indicate target**.
- 4 Click the object to weld.



If you want to delete objects during the weld, enable the **Selected object[s]** or **Target object[s]** check box.

### To intersect an object

- 1 Select the source object or objects and the object to intersect with.
- 2 Click **Arrange ▶ Shaping ▶ Intersect**.
- 3 Click **Indicate target**.
- 4 Click the object to intersect with.



If you want to delete objects, enable the **Selected object[s]** or **Target object[s]** check box.

To intersect multiple objects, marquee select the source objects.

### Creating new objects from boundaries

You can draw a boundary around the outer or inner edges of complex shapes to create a new closed curve object with the current properties (line weight, fill color, and so on).

During this process, if you specify a point outside the selected objects, an outline is wrapped around the outside edge. If you specify a point on the inside of selected objects, an outline is drawn around the inner edges. If the objects do not overlap, each object is outlined separately. Error messages appear if you click directly on a line or if there is not sufficient space to create the boundary.

Boundaries cannot be drawn around text, bitmaps, or open line endings.

### To create a new object from a boundary

- 1 Select the objects for the boundary.
- 2 Click **Arrange ▶ Shaping ▶ Boundary**.  
If you want the boundary object to be placed behind the current objects, enable **Place behind selected**.
- 3 Click **Indicate boundary**.
- 4 Click a point outside or inside the selected objects.



If you want to delete the original objects, enable **Delete selected objects**.

## Creating PowerClip objects

Corel DESIGNER lets you place vector objects and bitmaps, such as photos, inside other objects, or containers. A container can be any object, for example artistic text or a rectangle. When you place an object into a container that is larger than the container, the object, called the content, is cropped to fit the form of the container. This creates a PowerClip object.

You can create more complex PowerClip objects by placing one PowerClip object inside another PowerClip object to produce a nested PowerClip object. You can also copy the contents of one PowerClip object to another PowerClip object.

After you create a PowerClip object, you can modify the content and the container. For example, you can lock the content, so that when you move the container, the content moves with it. Corel DESIGNER also lets you extract the content from a PowerClip object, so that you can delete the content or modify it without affecting the container.

### To create a PowerClip object

- 1 Select an object.
- 2 Click **Effects** ▶ **PowerClip** ▶ **Place inside container**.
- 3 Click the object you want to use as the container.

If you want to create a nested PowerClip object, hold down the right mouse button, drag the PowerClip object inside a container, and click **PowerClip inside**.

### To copy the content of a PowerClip object

- 1 Select an object.
- 2 Click **Effects** ▶ **Copy effect** ▶ **PowerClip from**.
- 3 Click a PowerClip object.

### To edit the content of a PowerClip object

- 1 Select a PowerClip object.
- 2 Click **Effects** ▶ **PowerClip** ▶ **Edit contents**.

- 3 Edit the contents of the PowerClip object.
- 4 Click **Effects** ▶ **PowerClip** ▶ **Finish editing this level**.



While you edit, the container is displayed in Wireframe mode and cannot be selected.

### To lock or unlock the content of a PowerClip object

- Right-click a PowerClip object, and click **Lock contents to PowerClip**.



If you move the container while the content is unlocked, the content remains stationary and is not visible until you move the container over it.

### To extract the content of a PowerClip object

- 1 Select a PowerClip object.
- 2 Click **Effects** ▶ **PowerClip** ▶ **Extract contents**.



You must extract the contents of each level in a nested PowerClip separately.

## Smudging objects

Smudging lets you distort an object by dragging its outline. When applying smudging to an object, you can control the extent and shape of the distortion, whether you use a pen tablet or a mouse.

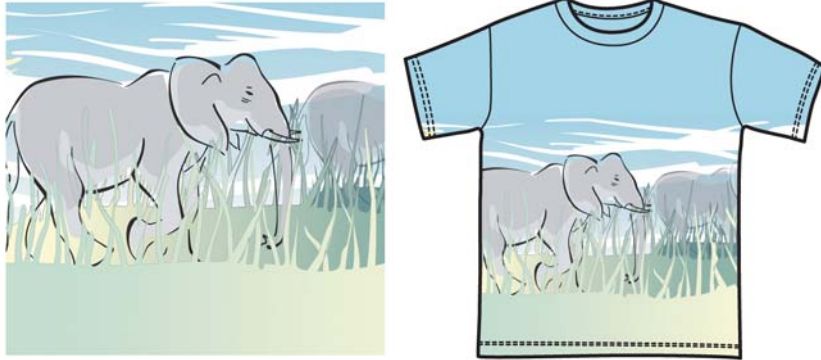
The smudging effect responds to both the angle of rotation — or bearing — and the tilt angle of the stylus (also known as a pressure-sensitive pen). Rotating the stylus changes the angle of the smudging effect and tilting the stylus flattens the brush tip and changes the shape of the smudging. If you are using a mouse, you can simulate the bearing and tilt of the stylus by specifying values. Increasing the bearing angle from 0 to 359° changes the angle of the brushstroke. As you decrease the tilt angle from 90° to 15°, you change the smudging shape by flattening the brush tip.

Smudging can respond to the pressure of a stylus on a pen tablet where the smudging widens with more pressure and narrows with less. If you are using a mouse or want to override stylus pressure, you can enter real values to simulate the pressure of a stylus on

a pen tablet. Negative values to -10 create a narrowing distortion, 0 maintains an even stroke width, and positive values to 10 create an expanding distortion.




Whether you are using a pen tablet or a mouse, you must specify the nib size. The nib size determines the width of the smudging applied to an object.

You can apply the smudging effect to the inside and outside of an object.



*Objects placed in the foreground and background have been shaped by outside smudging (sun's rays and blades of grass) and inside smudging (clouds).*

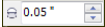
## To smudge an object

- 1 Select a curve object using the **Pick tool** .
- 2 Click the **Shape tool** , and click the **Smudge brush tool** .
- 3 Drag around the outline to distort it.

## You can also


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Change the size of the brush nib

Type a value in the **Nib size** box  on the property bar.


---

Change the size of the brush nib when using a pen tablet

Click the **Pen pressure** button  on the property bar, and apply pressure to the pen.

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
Widen or narrow the smudging

Type a value between -10 and 10 in the **Dryout** box  on the property bar.

---

## You can also

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Specify the shape of the smudging	Type a value between 15 and 90 in the <b>Tilt</b> box  90.0°  on the property bar.
Change the shape of the smudging when using a pen tablet	Click the <b>Pen tilt</b> button  on the property bar.
Specify the angle of the nib shape for smudging	Type a value between 0 and 359 in the <b>Bearing</b> box  0.0°  on the property bar.
Change the angle of the nib shape for smudging when using a pen tablet	Click the <b>Pen bearing</b> button  on the property bar.
Smudge the inside of an object	Click the outside of an object and drag inwards.
Smudge the outside of an object	Click the inside of an object and drag outwards.

---



You cannot apply smudging to Internet or embedded objects, linked images, grids, masks, mesh-filled objects, or objects with blend and contour effects.



To get the minimum and maximum values for the smudging controls, right-click the control on the property bar and click **Settings**.

## Roughening objects

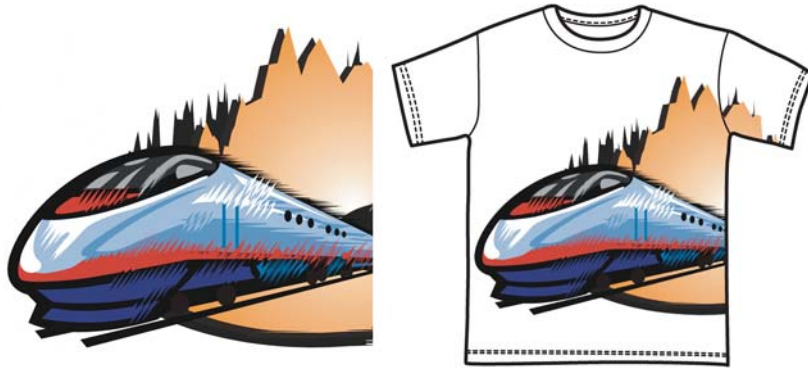
The roughening effect lets you apply a jagged or spiked edge to objects, including lines, curves, and text. You can control the size, angle, direction, and number of the indentations, whether you use a pen tablet or a mouse.

The roughening effect is determined by the movements of the stylus (or pressure-sensitive pen), by fixed settings, or by automatically applying perpendicular spikes to the line. Tilting the stylus toward and away from the tablet's surface increases and decreases the size of the spikes. If you are using a mouse, you can specify a tilt angle between 0 and 90°. You can determine the direction of the spikes by changing the angle of rotation (or bearing) of the stylus as you apply the roughening effect to an object. When you are using a mouse, you can set the bearing angle from 0 to 359°. You can also increase or decrease the number of spikes that are applied as you drag.





The roughening effect also responds to the pressure of the stylus on the tablet. The more pressure you apply, the more spikes are created in the roughened area. If you are using a mouse, you can specify values to simulate the stylus pressure.

You can also change the brush nib size.



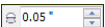



*Roughening allows you to apply jags or spikes to part of an outline or path.*

## To roughen an object

- 1 Select a curve object by using the **Pick** tool .
- 2 Click the **Shape tools** button, and click the **Roughen brush** tool .
- 3 Point to the area on the outline you want to roughen, and drag the outline to distort it.




### You can also

---

Specify the size of the roughening spikes	Type a value between 0.01 and 2.0 in the <b>Nib size</b> box  on the property bar.
Change the number of spikes in a roughened area	Type a value between 1 and 10 in the <b>Frequency of spikes</b> box  on the property bar.
Change the number of spikes in a roughened area when using a pen tablet	Click the <b>Pen pressure</b> button  on the property bar.
Specify the height of the roughening spikes	Type a value between 0 and 90 in the <b>Tilt</b> box  on the property bar.

---

## You can also

Increase the number of roughening spikes as you drag	Type a value between -10 and 10 in the <b>Dryout</b> box  on the property bar.
Change the height of the roughening spikes when using a pen tablet	Click the <b>Pen tilt</b> button  on the property bar.
Specify the direction of the roughening spikes	Choose <b>Fixed direction</b> from the <b>Spike direction</b> list box. Type a value between 0 and 359 in the <b>Pen bearing</b> box  on the property bar.
Change the direction of the roughening spikes when using a pen tablet	Choose <b>Stylus setting</b> from the <b>Spike direction</b> list box on the property bar.
Create roughening spikes perpendicular to the path or outline	Choose <b>Auto</b> from the <b>Spike direction</b> list box on the property bar.



Objects with distortions, envelopes, and perspective applied to them are converted to curve objects before the roughening effect is applied.



To make the tilt angle and bearing responsive to the stylus, right-click the roughened object, and select a command from the submenu.

To get the minimum and maximum values for the roughening controls, right-click the control on the property bar, and click **Settings**.

## Applying distortion effects

You can apply three types of distortion effects to shape objects.

<b>Distortion effect</b>	<b>Description</b>
Push and pull	Lets you push the edges of an object in or pull the edges of an object out
Zipper	Lets you apply a sawtooth effect to the edges of the object. You can adjust the amplitude and frequency of the effect.

## Distortion effect

## Description

---

Twister


Lets you rotate an object to create a swirl effect. You can choose the direction of the swirl, as well as the origin, degree, and amount of rotation.

---

After you distort an object, you can change the effect by altering the center of distortion. This point is identified by a diamond-shaped handle, around which a distortion appears. It is similar to a mathematical compass, where the pencil moves around a stationary point. You can place the center of distortion anywhere in the drawing window, or choose to center it in the middle of an object so that the distortion is distributed evenly and the shape of the object changes in relation to its center.

You can create an even more dramatic effect by applying a new distortion to an already distorted object. You don't lose the effect of the original distortion if, for example, you apply a zipper distortion on top of a twister distortion. Corel DESIGNER also lets you remove and copy distortion effects.

### To distort an object

- 1 Click the **Interactive tools** button, and click the **Distort** tool .
- 2 On the property bar, click one of the following buttons, and specify the settings you want:
  - **Push and pull distortion**
  - **Zipper distortion**
  - **Twister distortion**
- 3 Point to where you want to place the center of distortion, and drag until the object is the shape you want.

### You can also

---

Change the center of distortion

Drag the diamond-shaped position handle to a new location.

---

Adjust the number of points on a zipper distortion

Move the slider on the center of the distortion handle.

---

Apply a preset distortion

Choose a distortion preset from the **Preset** list box on the property bar.

---

## You can also

---


Apply more than one distortion to an object    Click another distortion type on the property bar, click an object, and drag.

---



You can reapply the effects to distorted objects.



You can center a distortion by clicking the **Center distortion** button  on the property bar.


## To remove a distortion

- 1 Select a distorted object.
- 2 Click **Effects** ▶ **Clear distortion**.



Removing a distortion this way clears the most recent distortion you've applied.




You can also remove a distortion from a selected object by clicking the **Clear distortion** button  on the property bar.

## To copy a distortion

- 1 Select the object to which you want to copy a distortion.
- 2 Click **Effects** ▶ **Copy effect** ▶ **Distortion from**.
- 3 Click a distorted object.



You can also use the **Attributes eyedropper** tool  to copy the effect. For more information, see “To copy object properties from one object to another” on page 226.

## Shaping objects by using envelopes






Corel DESIGNER lets you shape objects, including lines, artistic text, and paragraph text frames by applying envelopes to them. Envelopes are made of multiple nodes that

you can move to shape the envelope and, as a result, change the shape of the object. You can apply a basic envelope that conforms to the shape of an object, or you can apply a preset envelope. After you apply an envelope, you can edit it, or add a new envelope to continue changing the object's shape. Corel DESIGNER also lets you copy and remove envelopes.

You can edit an envelope by adding and positioning its nodes. Adding nodes gives you more control over the shape of the object contained in the envelope. Corel DESIGNER also lets you delete nodes, move multiple nodes simultaneously, change nodes from one type to another, and change a segment of an envelope to a line or curve. For more information about the different types of nodes, see “Working with curve objects” on page 177.

You can also change the mapping mode of an envelope to specify how the object fits to the envelope. For example, you can stretch an object to fit the basic dimensions of the envelope, and then apply the horizontal mapping mode to compress it horizontally so that it fits the shape of the envelope.

## To apply an envelope


- 1 Select an object.
- 2 Click the **Interactive tools** button, and click the **Envelope** tool .
- 3 On the property bar, click one of the following buttons:
  - **Straight line mode**  — creates envelopes based on straight lines, adding perspective to objects
  - **Single-arc mode**  — creates envelopes with an arc shape on one side, giving objects a concave or convex appearance
  - **Double-arc mode**  — creates envelopes with an S shape on one or more sides
  - **Unconstrained mode**  — creates freeform envelopes that let you change the properties of the nodes, and add or delete nodes
- 4 Click the object.
- 5 Drag the nodes to shape the envelope.

If you want to reset the envelope, press **Esc** before releasing the mouse.

## You can also

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Apply a preset envelope


Click the **Add preset** button  on the property bar, and click an envelope shape in the list.

---

## You can also

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Apply an envelope to an object with an envelope

Click the **Add new envelope** button  on the property bar, and drag the nodes to change the shape of the envelope.


---

Remove an envelope

Click **Effects** ▶ **Clear envelope**.

---



You can prevent the object's straight lines from being converted to curves by enabling the **Keep lines** button  on the property bar.


## To copy an envelope

- 1 Select an object to which you want to copy an envelope.
- 2 Click **Effects** ▶ **Copy effect** ▶ **Envelope from**.
- 3 Select the object from which you want to copy the envelope.



You can also copy an envelope by selecting an object with the envelope you want to copy, clicking the **Copy envelope properties** button on the property bar, and selecting an object.


## To edit an envelope's nodes and segments

- 1 Click the **Interactive tools** button, and click the **Envelope tool** .
- 2 Select an object with an envelope.
- 3 Double-click the envelope to add a node, or double-click a node to delete it.

## You can also

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Move several envelope nodes at once

Click the **Unconstrained mode** button  on the property bar, marquee select the nodes you want to move, and drag any node to a new position.

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





Marquee select multiple nodes

On the property bar, choose **Rectangular** from the **Selection mode** list box, and drag around the nodes that you want to select.

---


## You can also

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Freehand marquee select multiple nodes	On the property bar, choose <b>Freehand</b> from the <b>Selection mode</b> list box, and drag around the nodes you want to select.
Move opposing nodes an equal distance in the same direction	Press <b>Shift</b> , select two opposing nodes, and drag them to a new position.
Move opposing nodes an equal distance in the opposite direction	Click the <b>Single-arc mode</b>  or <b>Double-arc mode</b>  button on the property bar so that it appears raised, press <b>Shift</b> , and drag one of the nodes to a new position.
Change an envelope node type	Click the <b>Unconstrained mode</b> button on the property bar so that it appears pressed, and click the <b>Cusp node</b>  , the <b>Smooth node</b>  , or the <b>Symmetrical node</b>  button.
Change an envelope segment to a straight line or curve	Click the <b>Unconstrained mode</b> button on the property bar so that it appears pressed, click a line segment, and click the <b>Convert to line</b> button  or the <b>Convert to curve</b> button  .

---

## To change the mapping mode

- 1 Click the **Interactive tools** button, and click the **Envelope tool** .
- 2 Click an object with an envelope.
- 3 On the property bar, choose one of the following from the **Mapping mode** list box:
  - **Horizontal** — stretches the object to fit the basic dimensions of the envelope and then compresses the object horizontally to fit the shape of the envelope
  - **Original** — maps the corner handles of 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.
  - **Putty** — maps the corner handles of the object's selection box to the envelope's corner nodes
  - **Vertical** — stretches the object to fit the basic dimensions of the envelope and then compresses the object vertically to fit the shape of the envelope

4 Drag the nodes or the nodes' control points.



You can't change the mapping mode of paragraph text frames to which you've applied an envelope.

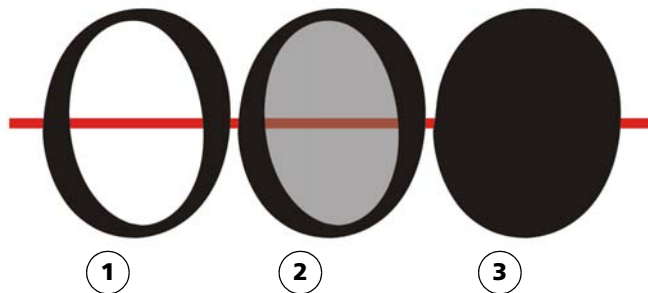
## Reference: Shaping objects

Objects created in Corel DESIGNER follow a path that gives them their defining shape. When this path is broken or cut, subpaths remain.

### Paths and subpaths

Paths outline an object's shape and are often visible as one or more line or curve segments. You can disconnect line segments from one another to create subpaths. Even though they are not connected, subpaths are still part of the defining path of the original object; however, you can extract a subpath to create two separate objects: the extracted subpath and the object it was extracted from.

Subpaths are the basic curves and shapes from which a single curve object is constructed. For example, a single curve object with subpaths is often created when text is converted to curves. The letter "O," for instance, is composed of two ellipses: the outside ellipse that defines the letter's shape and the inside ellipse that defines the "hole." The ellipses are subpaths that compose the single curve object, "O". One of the basic reasons for creating an object with subpaths is that you can produce objects with holes in them.



1) The letter "O" is converted to curves. 2) The resulting subpaths are the outside ellipse that defines the shape of the letter and the inside ellipse (tinted gray) that defines the hole. 3) In comparison, the black ellipse consists of a single path and cannot contain a "hole."





## Projecting objects

---

The Corel DESIGNER application lets you work in projected drawing modes. You can use drawing profiles to project objects onto drawing planes and create the illusion of a three-dimensional image.

This section contains the following topics:

- Understanding projected drawing modes
- Using projected drawing modes
- Customizing drawing profiles

### Understanding projected drawing modes

Corel DESIGNER provides preset drawing profiles for working in projected drawing modes. After choosing a drawing profile, you then draw or project objects onto its three drawing planes (top, front, and right) to create the illusion of a three-dimensional image. When you close your drawing, the last drawing profile you used is saved along with it; this drawing profile is automatically activated the next time you open the file.

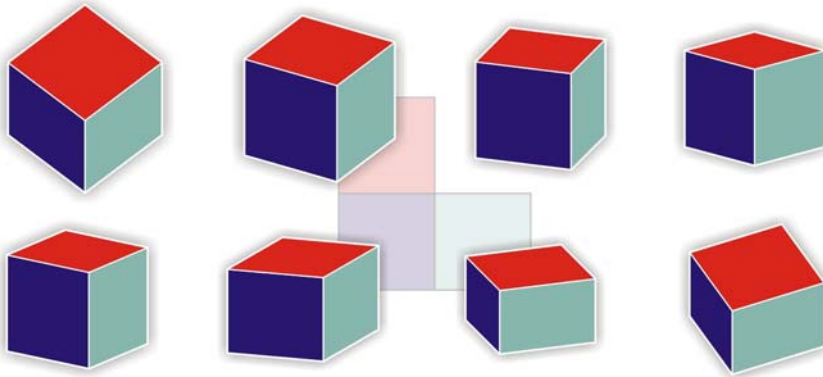
Corel DESIGNER provides 11 preset drawing profiles:

- one isometric (default)
- four dimetric
- four trimetric
- one cavalier oblique
- one cabinet oblique

You can choose a different drawing profile at any time; however, if you change drawing profiles after you have begun a project, the geometry of your existing objects will not change.

If the preset drawing profiles do not meet your needs, you can create new ones or edit existing ones. For more information, see “Customizing drawing profiles” on page 214.

Each default drawing profile is associated with a set of three numbers, which correspond to the x, y, and z axes, respectively. The x-axis is measured in degrees, clockwise from a line perpendicular to the y-axis. The y-axis is measured in degrees, counterclockwise from the true horizontal, which is 0° east. The z-axis is measured in degrees, counterclockwise from a line perpendicular to the y-axis. The isometric drawing profile, for example, has measurements of (30,90,30) while the cavalier oblique drawing profile has measurements of (0,90,45).

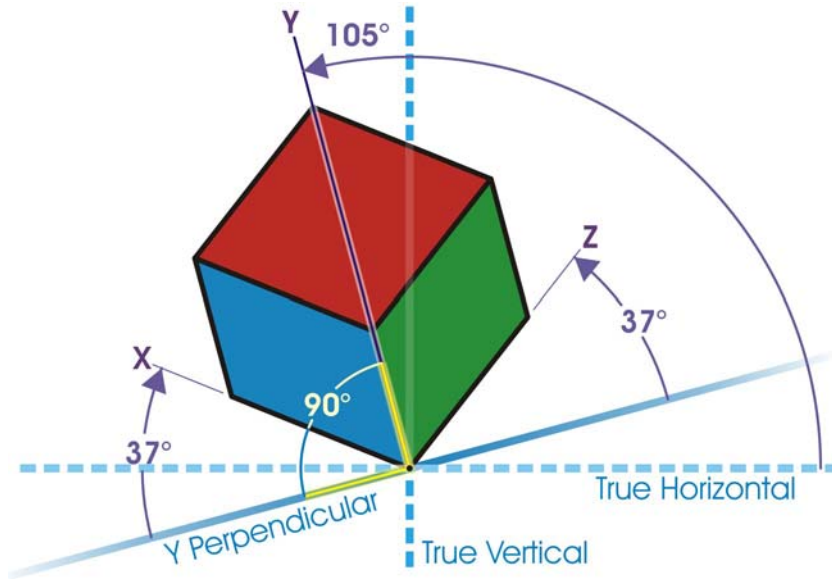


*This image depicts a cube displayed by using eight different drawing profiles.  
 Top row, left to right: **Dimetric** (37,90,37); **Dimetric** (16,90,37);  
**Dimetric** (7,90,42); **Dimetric** (15,90,15).  
 Bottom row, left to right: **Trimetric** (12,90,23); **Trimetric** (5,90,30);  
**Trimetric** (45,90,7); **Trimetric** (54,90,17)*

You can choose to work from one of four drawing planes:

- orthographic — draws on a flat plane, such as the top, front, or right drawing plane
- top — draws onto a projected plane bounded by the x and z axes defined in the drawing profile
- front — draws onto a projected plane bounded by the x and y axes defined in the drawing profile
- right — draws onto a projected plane bounded by the y and z axes defined in the drawing profile

The default drawing plane is orthographic. Although you can change drawing planes at any time, only one drawing plane can be active at a time.



*In this example, a drawing profile is depicted. The x-axis is  $37^\circ$  clockwise from a line perpendicular to the y-axis. The y-axis is  $105^\circ$  counterclockwise from the true horizontal. The z-axis is  $37^\circ$  counterclockwise from a line perpendicular to the y-axis. Therefore, the drawing profile has a value of (37,105, 37).*

## Using projected drawing modes

You can specify a projected drawing mode by choosing drawing profiles and drawing planes from the **Drawing plane** toolbar. However, you can have only one drawing profile and one drawing plane active at a time.

You can draw an object in a projected drawing mode, or you can project an object onto a drawing plane. You can also unproject an object from a drawing plane; this reconstructs the object as it would appear in an orthographic view.

### To display or hide the Drawing Plane toolbar




- Click **View** ▶ **Toolbars** ▶ **Drawing plane** to display it.

A check mark beside the **Drawing plane** command indicates that the **Drawing plane** toolbar is displayed.

## To choose a preset drawing profile

- From the **Drawing profiles** list box on the **Drawing plane** toolbar, choose one of the following preset drawing profiles:
  - Cabinet oblique (0, 90, 60)
  - Cavalier oblique (0,90,45)
  - Dimetric (37,90,37)
  - Dimetric (16,90,37)
  - Dimetric (7,90,42)
  - Dimetric (15,90,15)
  - Isometric (30,90,30)
  - Trimetric (12,90,23)
  - Trimetric (5,90,30)
  - Trimetric (45,90,7)
  - Trimetric (54,90,17)

## To choose a drawing plane


- On the **Drawing plane** toolbar, choose one of the following drawing planes:
  - Orthographic
  - Top 
  - Front 
  - Right 

## To draw an object in a projected drawing mode

- 1 From the **Drawing profiles** list box on the **Drawing plane** toolbar, choose a drawing profile.
- 2 On the **Drawing plane** toolbar, choose the **Top**, **Front**, or **Right** drawing plane.
- 3 Draw an object.

## To project an object onto a drawing plane


- 1 Select an object.
- 2 Click **Arrange** ▶ **Transformations** ▶ **Project**.
- 3 In the **Transformations** docker, choose **Project** from the list box.
- 4 Enable one of the following options:
  - **Top** — projects the object onto the top plane
  - **Front** — projects the object onto the front plane

- **Right** — projects the object onto the right plane
- 5 To specify an origin point on the drawing around which to project the selected object, do one of the following:
    - Enable the first option under the **Origin** area, and type coordinates in the **X** and **Y** boxes.
    - Enable the first option under the **Origin** area, click the **Set origin point interactively** button  next to the **X** and **Y** boxes, and click a point on the drawing.
    - Enable the second option under the **Origin** area, and enable the point relative to the selected object's bounding box.
  - 6 If you want to leave the original object unchanged and apply the transformation to a copy, type 1 in the **Copies** box.
  - 7 Click **Apply**.



Applying a contour to a projected object may not produce the desired results. It is recommended that you apply a contour to the object in its unprojected state and then project the object. Contour groups can be unlinked by clicking **Arrange ▶ Break contour group apart**.

## To unproject an object from a drawing plane

- 1 Select an object.
- 2 Click **Arrange ▶ Transformations ▶ Project**.
- 3 In the **Transformations** docker, choose **Unproject** from the list box.
- 4 Enable one of the following options:
  - **Top** — unprojects the object from the top plane
  - **Front** — unprojects the object from the front plane
  - **Right** — unprojects the object from the right plane
- 5 To specify an origin point in the drawing around which to project the selected object, do one of the following:
  - Enable the first option under the **Origin** area, and type coordinates in the **X** and **Y** boxes.
  - Enable the first option under the **Origin** area, click the **Set origin point interactively** button  next to the **X** and **Y** boxes, and click a point on the drawing.

- Enable the second option under the **Origin** area, and enable the point relative to the selected object's bounding box.
- 6 If you want to leave the original object unchanged and apply the transformation to a copy, type 1 in the **Copies** box.
  - 7 Click **Apply**.

## Customizing drawing profiles

You can use the **Projected axes** docker to create and edit drawing profiles. The **Projected axes** docker features a real-time preview of a cube, which represents the projected axes and scales for the chosen drawing profile. When you change drawing profiles, or when you modify the projected axes or scales, the preview is automatically updated.


The **Projected axes** docker allows you to set the degree offsets for the x, y, and z axes. For information on how these offsets are calculated, see “Understanding projected drawing modes” on page 209. The **Projected axes** docker also allows you to set a scale factor for each axis. For example, if you use a drawing profile with a scale of 50% on the x-axis, projected objects will display at half their original size along their x-axis.


You can create a customized drawing profile from an existing one. You can also edit preset and custom drawing profiles, or you can delete them altogether.

### To display or hide the Projected Axes docker

- Click **Window** ▶ **Projected axes**.  
A check mark beside the **Projected axes** command indicates that the **Projected axes** docker is displayed.

### To create or edit a drawing profile


- 1 If the **Projected axes** docker is hidden, click **Window** ▶ **Projected axes** to display it.  
If you want to edit a drawing profile, choose a profile from the list.
- 2 In the **Projected axes** docker, do one of the following:
  - Enter a value between -360 and 360 in the **X axis angle** box. Repeat for the y and z axes.
  - Click the **User specified angle** button  next to the **Angle** box, and drag the pointer in the drawing window.

- 3 Enter a value between 10 and 500 in the **X axis scale** box. Repeat for the y and z axes.
- 4 Click the **Save** button .
- 5 Choose where you want to save the file, and type a filename in the **Filename** box.
- 6 Click **Save**.



You can create a custom axonometric drawing profile by having the application calculate the scale values automatically. To do this, type values in the **X axis angle**, **Y axis angle**, and **Z axis angle** boxes, and enable the **Auto axonometric** check box. Note that the **Auto axonometric** check box may be disabled for some angle values. In such cases, you first need to adjust the angle values so that the option becomes available.

### To delete a drawing profile

- 1 In the **Projected axes** docker, choose a drawing profile from the list box.
- 2 Click the **Delete** button .







## **Objects, symbols, and layers**

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## Working with objects

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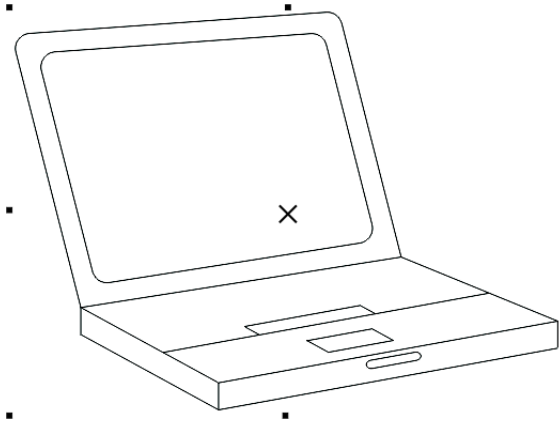
Working with objects is an essential part of creating drawings.

This section contains the following topics:

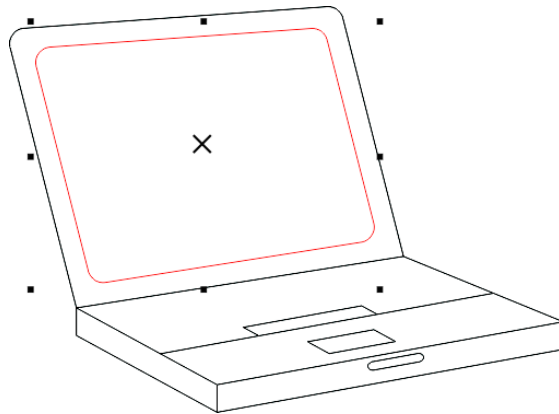
- Selecting objects
- Changing object properties
- Copying, duplicating, and deleting objects
- Copying object properties, transformations, and effects
- Cloning objects
- Moving objects
- Sizing and scaling objects
- Rotating objects
- Flipping objects
- Skewing objects
- Aligning and distributing objects
- Changing the order of objects
- Grouping objects
- Combining objects
- Locking objects
- Finding and replacing objects
- Accessing and displaying geometric information about objects
- Inserting bar codes

### Selecting objects

Before you can change an object, you must select it. You can select visible objects, hidden objects, and a single object in a group or a nested group, and each object in the order in which it is created. You can also select all objects simultaneously and deselect objects.



*A selection box appears around a selected object, and an “X” appears at its center.*



*You can select a single object in a group.*

You can select all objects using the Pick tool. However, some tools allow you to only select objects that are appropriate to the active tool. For example, if a curve tool is active, you can select any curve object, but you cannot select other object types.


When you select an object, either a selection box, rotation and skew handles, or the object's nodes appear. Clicking a selected object changes its selection mode. The selection modes are

- **Drag and scale** — a selection box appears around the object.

- **Rotate and skew** — rotation and skew handles appear around the object.
- **Shape/Edit** — the object’s nodes appear.

You can drag, rotate, or shape the object by its snap points, depending on which selection mode is active. See “Using gravity snapping” on page 91 for a list of snap points.

## To select objects

To select	Do the following
An object	Click an object using the <b>Pick</b> tool  .
Multiple objects	Hold down <b>Shift</b> , and click each object you want to select.
An object, starting with the first object created and moving toward the last object created	Press <b>Shift + Tab</b> until a selection box appears around the object you want to select.
An object, starting with the last object created and moving toward the first object created	Press <b>Tab</b> until a selection box appears around the object you want to select.
All objects	Press <b>Ctrl + A</b> . Or click <b>Edit ▶ Select all ▶ Objects</b> .
An object in a group	Hold down <b>Ctrl</b> , and click an object in a group.
An object in a nested group	Hold down <b>Ctrl</b> , and click an object you want to select until a selection box appears around it.
A hidden object	Hold down <b>Alt</b> , and click the topmost object until a selection box appears around the hidden object you want to select.
Multiple hidden objects	Hold down <b>Shift + Alt</b> , and click the topmost object until a selection box appears around the hidden objects you want to select.

## To select

## Do the following

---

A hidden object in a group

Hold down **Ctrl + Alt**, and click the topmost object until a selection box appears around the hidden object you want to select.

---



The status bar displays a description of each hidden object as you select it.



You can also select one or more objects by dragging around the object or objects using the **Pick** tool. This method is called “marquee select.”

If you hold the **Alt** key while dragging, any objects you intersect are also selected.


## To deselect objects

### To deselect

### Do the following

---

All objects

Press **Esc**.  
Or click the **Pick** tool , and click a blank space in the drawing window.

---

A single object in multiple selected objects

Hold down **Shift**, and click the object using the **Pick** tool.

---

## Changing object properties

Once you’ve created an object, you can change its properties. There are several ways to do this, including using the property bar, color palette, and dialog boxes. For more information about changing the default property values for new objects, see “Setting the default property values” on page 127.

In addition, you can copy object properties such as outline, fill, and text properties from one object to another. For more information, see “Copying object properties, transformations, and effects” on page 226.

## Copying, duplicating, and deleting objects

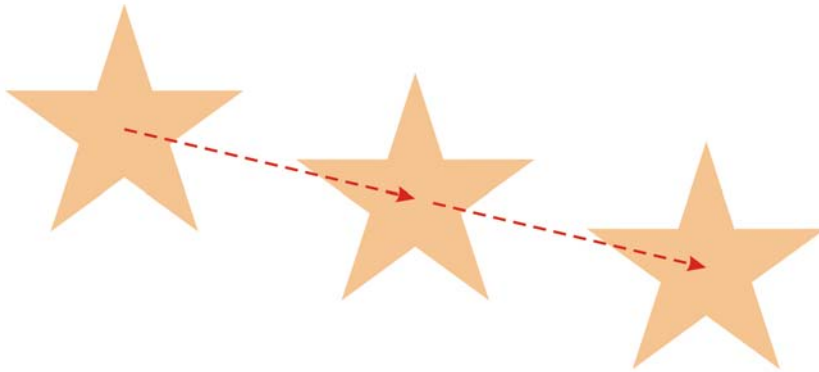
Corel DESIGNER provides you with several ways to copy objects. When you no longer need an object, you can delete it.

### Cutting, copying, and pasting

You can cut or copy an object to place it on the Clipboard and paste it into a drawing or another application. Cutting an object places it on the Clipboard and removes it from the drawing. Copying an object places it on the Clipboard but keeps the original in the drawing.

### Duplicating

Duplicating an object places a copy directly in the drawing window and does not use the Clipboard. Duplicating is faster than copying and pasting. Also, when duplicating an object, you can specify the distance between the duplicate and the original object along the x and y axes. This distance is known as the offset.



*Duplicate offset*

### Copying objects at a specified position

You can create multiple copies of objects simultaneously, while specifying their position, without using the Clipboard. For example, you can distribute object copies horizontally, to the left or right of the original object; or you can distribute copies of objects vertically, below or above the original object. You can specify the spacing between copies of objects, or you can specify the offset at which copies of objects are created in relation to each other.

## To cut or copy an object

- 1 Select an object.
- 2 Click **Edit**, and click one of the following:
  - **Cut**
  - **Copy**



You can also cut or copy an object by right-clicking the object, and clicking **Cut** or **Copy**.

## To paste an object into a drawing

- Click **Edit** ▶ **Paste**.

## To duplicate an object


- 1 Select an object.
- 2 Click **Edit** ▶ **Duplicate**.

The duplicate is placed at an offset from the original object.

When you duplicate objects for the first time, the **Duplicate offset** dialog box appears. To specify the distance between the duplicate and the original object along the x and y axes, type values in the **Horizontal offset** and **Vertical offset** boxes.

- Offset values of 0 place the duplicate on top of the original.
- Positive offset values place the duplicate up and to the right of the original.
- Negative offset values place the duplicate down and to the left of the original.



If you've set the **Ctrl** and **Shift** keys to the Windows standard (**Ctrl**=**Duplicate/Leave original**, **Shift**=**Constrain**), you can duplicate an object as you place the duplicate where you want in the drawing window. To do this, first select the object using the **Pick** tool . Holding down **Ctrl**, drag the object to where you want to create a duplicate, and release the mouse button. For information about setting the **Ctrl** and **Shift** keys to the Windows standard, see “To change the constrain key” on page 103.

You can also duplicate a selected object by pressing **Ctrl+D**.

You can change the offset at which duplicates are created. Click **Tools** ▶ **Options** and in the **Document** list of categories, click **General**, and type values in the **Horizontal offset** and **Vertical offset** boxes.



## To delete an object

- 1 Select an object.
- 2 Click **Edit ▶ Delete**.

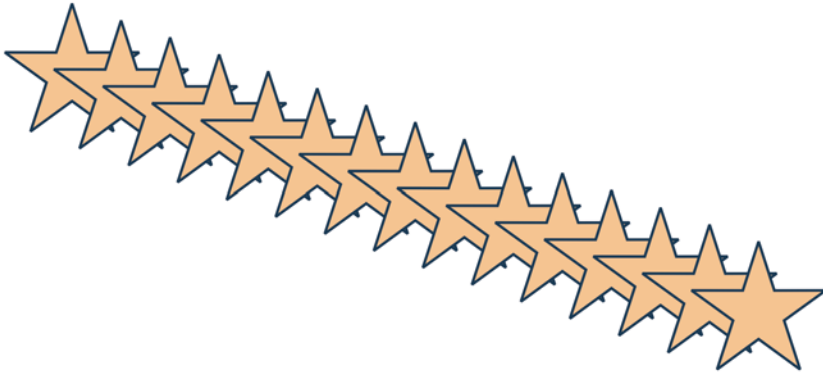


You can also delete an object by clicking the object and pressing **Delete**.

## To create copies of an object at a specified position

- 1 Select an object.
- 2 Click **Edit ▶ Step and repeat**.
- 3 In the **Step and repeat** docker, type a value in the **Number of copies** box.

To	Do the following
Distribute copies of objects horizontally	In the <b>Vertical settings</b> area, choose <b>No offset</b> from the <b>Mode</b> list box. In the <b>Horizontal offset</b> area, choose <b>Spacing between objects</b> from the <b>Mode</b> list box. To specify the spacing between object copies, type a value in the <b>Distance</b> box. To place the object copies to the right or left of the original, choose <b>Right</b> or <b>Left</b> from the <b>Direction</b> list box.
Distribute copies of objects vertically	In the <b>Horizontal settings</b> area, choose <b>No offset</b> from the <b>Mode</b> list box. In the <b>Vertical offset</b> area, choose <b>Spacing between objects</b> from the <b>Mode</b> list box. To specify the spacing between copies of objects, type a value in the <b>Distance</b> box. To place the copies above or below the original, choose <b>Up</b> or <b>Down</b> from the <b>Direction</b> list box.
Offset all copies of objects by a specified distance	In the <b>Horizontal offset</b> and <b>Vertical offset</b> areas, choose <b>Offset</b> from the <b>Mode</b> list box, and type values in the <b>Distance</b> boxes.




*Multiple copies of an object are offset by a specified distance.*

## Copying object properties, transformations, and effects

You can copy object properties such as outline, fill, and text properties from one object to another. You can copy object transformations such as sizing, rotating, and positioning as well as effects applied to an object.


### To copy object properties from one object to another

- 1 Click the **Eyedropper tools** button, and click the **Attributes eyedropper tool** .
- 2 Click the **Properties** flyout on the property bar, and enable any of the following check boxes:
  - **Outline**
  - **Fill**
  - **Text**
- 3 Click the edge of the object whose properties you want to copy.  
The **Attributes eyedropper** tool automatically switches to the **Apply object attributes** mode.
- 4 Click the edge of the object to which you want to apply the copied properties.




Options that are enabled in the **Transformations** and **Effects** flyouts on the property bar are also applied when you copy properties.



You can also copy fill or outline properties, or both, by right-clicking an object with the **Pick** tool , dragging over another object, and choosing **Copy fill here**, **Copy outline here**, or **Copy all properties**.

You can also copy object properties to a selected object by clicking **Edit** ▶ **Copy properties from** and clicking the object whose properties you want to copy.


## To copy size, position, or rotation from one object to another

- 1 Click the **Eyedropper tools** button, and click the **Attributes eyedropper tool** .
- 2 Click the **Transformations** flyout on the property bar, and enable any of the following check boxes:
  - **Size**
  - **Rotation**
  - **Position**
- 3 Click the edge of the object whose transformations you want to copy.  
The **Attributes eyedropper tool** automatically switches to the **Apply object attributes** mode.
- 4 Click the edge of the object to which you want to apply the copied transformations.



Options that are enabled in the **Properties** and **Effects** flyouts on the property bar are also applied when you copy properties.

## To copy effects from one object to another

- 1 Click the **Eyedropper tools** button, and click the **Attributes eyedropper tool** .
- 2 Click the **Effects** flyout on the property bar, and enable any of the following check boxes:
  - **Perspective**
  - **Envelope**
  - **Blend**
  - **Extrude**
  - **Contour**
  - **Lens**
  - **PowerClip**
  - **Drop shadow**

- **Distortion**

3 Click the edge of the object whose effects you want to copy.

The **Attributes eyedropper** tool automatically switches to the **Apply object attributes** mode.

4 Click the edge of the object to which you want to apply the copied effects.



Options that are enabled in the **Properties** and **Transformations** flyouts on the property bar are also applied when you copy properties.

## Cloning objects

When you clone an object, you create a copy of an object that is linked to the original. Any changes you make to the original object are reflected automatically in the clone. Changes you make to the clone are not automatically reflected in the original, however. You can remove changes made to the clone by reverting to the original.

Cloning lets you modify multiple copies of an object simultaneously by changing the master object. This type of modification is especially useful if you want the clone and master objects to differ by certain properties, such as fill and outline color, but the master object to control other properties, such as shape.

If you simply want to use the same object in a drawing multiple times, consider using symbols, instead of clones, to keep the file size manageable. For more information about symbols, see “Working with symbols” on page 249.

### To clone an object

1 Select an object.

2 Click **Edit ▶ Clone**.

### You can also

---

Select the master object of a clone

Right-click the clone, and click **Select master**.

---

Select the clone objects of a master

Right-click the master, and click **Select clones**.

---



You can clone a master object multiple times, but you cannot clone a clone.

## To revert to the master object of a clone

- 1 Right-click a modified clone, and click **Revert to master**.
- 2 Enable any of the following check boxes:
  - **Clone fill** — restores the master fill attributes
  - **Clone outline** — restores the master outline attributes
  - **Clone path shape** — restores the master shape attributes
  - **Clone transformations** — restores the master shape and size attributes
  - **Clone bitmap color mask** — restores the master color settings




Only the clone properties that are different from the master object are available in the **Revert to master** dialog box.

## Moving objects

You can move objects by dragging, by specifying distance and direction, or by nudging. You can also move an object while you are drawing it.

Super nudging and micro nudging let you move objects into place by increments. By default, you can nudge objects in 0.01-inch increments, but you can change the nudge values to suit your needs.


## To move an object

- 1 Select an object.
- 2 Click **Arrange ▶ Transformations ▶ Move**.  
The **Transformation** docker appears.
- 3 Use one of the following methods:
  - **Horizontal and vertical** — type the horizontal and vertical values to move the object
  - **Length and angle** — type the distance and angle to move the object
  - **Set distance interactively** — click the **Set distance interactively** button , and drag the pointer in the drawing window to specify the distance and angle to move the object
  - **Gap and direction** — enable the second option in the docker, type a value for the gap, and choose the direction to move the object. This option moves the object in the selected direction at a distance equal to the height or width of its bounding box plus the specified gap.

If you want to leave the original object unchanged and apply the transformation to copies that are created, type a number in the **Copies** box.



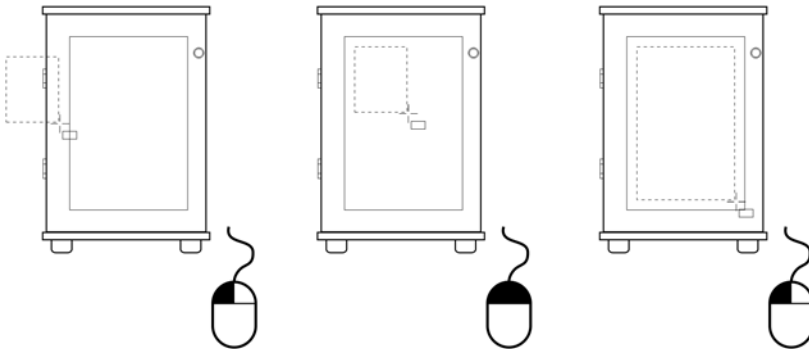
You can also move a selected object by dragging it to another position in the drawing.

You can set a precise location for the object by clicking the **Geometric properties** button  in the property bar and typing values in the **Property manager** docker.

You can use snapping to precisely specify an object's position. For more information, see "Working with precision" on page 91.

### To move an object while drawing

- 1 Start drawing an object.
- 2 Hold down the right mouse button without releasing the left mouse button, and drag the unfinished object to its new position.
- 3 Release the right mouse button, and continue drawing.



*Moving an object while drawing*

### To nudge an object

**To**

Nudge a selected object by the nudge distance

**Do the following**

Press an **Arrow** key.

To	Do the following
Nudge a selected object by a fraction of the nudge distance (Micro nudge)	Hold down <b>Ctrl</b> , and press an <b>Arrow</b> key.
Nudge a selected object by a multiple of the nudge distance (Super nudge)	Hold down <b>Shift</b> , and press an <b>Arrow</b> key.

## To set nudge distances

- 1 Click **Tools** ▶ **Options**.
- 2 In the **Document** list of categories, click **Rulers**.
- 3 Type a value in the **Nudge** box.
- 4 Type a value in one of the following boxes:
  - **Super nudge**
  - **Micro nudge**



You can also set the nudge distance by deselecting all objects and typing a value in the **Nudge offset** box on the property bar.

To save the new nudge distances to use in new drawings, click **Tools** ▶ **Save settings as default**.

## Sizing and scaling objects

Corel DESIGNER lets you size and scale objects. In both cases, you can change the dimensions of an object proportionally by preserving its aspect ratio. You can size an object's dimensions by specifying values or changing the object directly. Scaling changes an object's dimensions by a specified percentage.


You can change an object's origin for sizing or scaling purposes from its center to any of its eight selection handles.

You can also specify a rectangular area for selected objects to scale into.



## To size an object


To	Do the following
Size a selected object	Drag any of the corner selection handles.
Size a selected object from its center	Hold down <b>Shift</b> , and drag one of the selection handles.
Size a selected object to a multiple of its original size	Hold down <b>Ctrl</b> , and drag one of the selection handles.
Stretch a selected object as you size it	Hold down <b>Alt</b> , and drag one of the selection handles.




You can set a precise size for the object by clicking the **Geometric properties** button  on the property bar and typing values in the **Property manager** docker.


## To scale an object

- 1 Select an object.
- 2 Do one of the following:
  - Click the **Shape tools** button in the toolbox, and click the **Free transform** tool .
  - Click **View** ▶ **Toolbars** ▶ **Transform**.
- 3 Click the **Free scale** button  on the property bar.

If you want to change the object's reference point to use when scaling the object, locate the **Object origin** icon  on the property bar and click the box that corresponds to the reference point you want to set.
- 4 On the property bar, type values in the horizontal or vertical **Scale factor** boxes to specify a percentage by which you want to scale the object horizontally or vertically.

If you want to maintain the aspect ratio, click the **Lock ratio** button  on the property bar.

### You can also

Apply the scaling according to the object's position rather than the x and y coordinates	Click the <b>Relative to object</b> button  on the property bar.
--	--



## You can also

---

Scale an object using the Transformation docker

Click **Window** ▶ **Transformation** ▶ **Scale**.

---

Leave the original object unchanged and apply the transformation to copies that are created

In the **Transformation** docker, type a number in the **Copies** box.

---

Specify a rectangular area into which to scale the object

In the **Transformation** docker, enable the **Fit to box** option.

With this option, the number in the **Copies** box cannot be more than one.

---





You can also scale an object by dragging a selection handle.


## Rotating objects

You can rotate an object in a drawing by specifying an angle of rotation. You can also specify a point on the drawing around which to rotate, or rotate around a point on the selected object.

### To rotate an object

- 1 Select an object.
- 2 Do one of the following:
  - Click the **Shape tools** button in the toolbox, and click the **Free transform** tool .
  - Click **View** ▶ **Toolbars** ▶ **Transform**.

- 3 Click the **Free rotation** button  on the property bar.







If you want to change the object's reference point to use when rotating the object, locate the **Object origin** icon  on the property bar and click the box that corresponds to the reference point you want to set.

- 4 Type a value in the **Angle of rotation** box on the property bar.

To specify a point on the drawing to rotate around, type coordinates in the **Center of rotation X** and **Y** boxes on the property bar.


## You can also

---

Apply the rotation according to the object's position rather than the x and y coordinates	Click the <b>Relative to object</b> button  on the property bar.
Rotate an object using the Transformation docker	Click <b>Window</b> ▶ <b>Transformation</b> ▶ <b>Rotate</b> .
Specify two points for the angle by dragging	In the <b>Transformations</b> docker, click the <b>Set angle interactively</b> button  next to the <b>Angle</b> box, and drag in the drawing window.
Specify a point on the drawing to rotate around by clicking	In the <b>Transformations</b> docker, click the <b>Set center of rotation interactively</b> button  next to the <b>X</b> and <b>Y</b> origin boxes, and click a point on the drawing.
Rotate around a point on the selected object	In the <b>Origin</b> area of the <b>Transformation</b> docker, enable the option next to origin locator  . Click the box that corresponds to the reference point you want to set.
Adjust the object orientation when rotating	In the <b>Transformations</b> docker, enable the <b>Rotate orientation</b> option  .
Keep the object orientation when rotating	In the <b>Transformations</b> docker, enable the <b>Retain orientation</b> option  .
Leave the original object unchanged and apply the transformation to a copy	In the <b>Transformations</b> docker, type a number in the <b>Copies</b> box.

---





You can also rotate a selected object by dragging a rotation handle  clockwise or counterclockwise.

## Flipping objects

With Corel DESIGNER, you can create mirror images of objects. Flipping an object mirrors it from left to right or top to bottom. By default, the anchor point is in the center of the object.

## To flip an object

- 1 Select an object.
- 2 Click **Arrange** ▶ **Transformations** ▶ **Flip**.
- 3 In the **Transformations** docker, enable the **Horizontal flip** option  or **Vertical flip** option .
- 4 Enable the **Origin** point about which to flip the object.  
If you want to leave the original object unchanged and apply the transformation to a copy, type 1 in the **Copies** box. (One is the maximum number of copies.)






You can also mirror a selected object by holding down **Ctrl** and dragging a selection handle to the opposite side of the object.

## Skewing objects


When you skew an object, you slant it horizontally, vertically, or both. You can specify the degree by which you want to slant the object. You can also change the skew and sizing anchor point of an object from its default center position.

### To skew an object

- 1 Select an object.
- 2 Do one of the following:
  - Click the **Shape tools** button in the toolbox, and click the **Free transform** tool .
  - Click **View** ▶ **Toolbars** ▶ **Transform**.
- 3 Click the **Free skew** button  on the property bar.  
If you want to change the object's reference point to use when skewing the object, locate the **Object origin** icon  on the property bar and click the box that corresponds to the reference point you want to set.
- 4 Type values in the **Skew angle** boxes on the property bar.

### You can also

---

Apply the skewing according to the object's position rather than the x and y coordinates	Click the <b>Relative to object</b> button  on the property bar.
--	---

---

## You can also


---

Skew an object using the Transformation docker

Click **Window** ▶ **Transformation** ▶ **Skew**.

---

Change the origin point about which to skew the object

In the **Origin** area of the **Transformation** docker , click the box that corresponds to the reference point you want to set.

---

Leave the original object unchanged and apply the transformation to a copy

In the **Transformation** docker, type a number in the **Copies** box.

---



If you move the skew anchor point, you can reset it to the center again by clicking **Arrange** ▶ **Clear transformations**.



You can also skew an object interactively by dragging one of its skew handles.

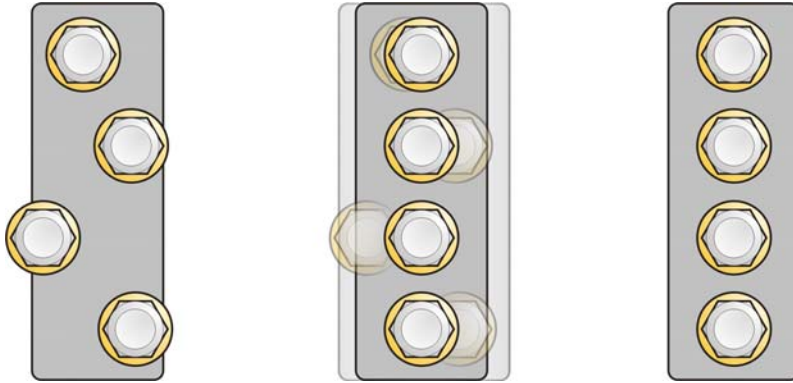
## Aligning and distributing objects

Corel DESIGNER lets you precisely align and distribute objects in a drawing.

You can align objects to each other or to parts of the drawing page such as the center, edges, and grid. When you align objects to objects, you can line them up by their centers or by their edges.

Corel DESIGNER lets you align multiple objects to the center of the drawing page horizontally or vertically. Single or multiple objects can also be arranged along the edge of the page or to the nearest point on a grid. You can also align a single object, or multiple objects, to a precise point you specify.

You can distribute objects at equal intervals in a specified area.



*Example of aligning objects to each one's center*

## To align an object with another object

- 1 Select the objects.
- 2 Click **Arrange** ▶ **Align and distribute** ▶ **Align and distribute**.
- 3 Click the **Align** tab.
- 4 Specify vertical alignment, horizontal alignment, or both:
  - To align objects along the vertical axis, enable the **Left**, **Center**, or **Right** check box.
  - To align objects along the horizontal axis, enable the **Top**, **Center**, or **Bottom** check box.
- 5 From the **Align objects to** list box, choose **Active objects**.

If you are aligning text objects, choose one of the following from the **For text source objects use** list box:

- **First line baseline** — uses the baseline of the first line of text as a reference point
- **Last line baseline** — uses the baseline of the last line of text as a reference point
- **Bounding box** — uses the bounding box of a text object as a reference point



The object used to align the left, right, top, or bottom edges is determined by the order of creation or order of selection. If you marquee select the objects before you align them, the last object created will be used. If you select the objects one at a time, the last object selected will be the reference point for aligning the others.



You can also align objects with another object quickly, without using the **Align and distribute** dialog box, by clicking **Arrange ▸ Align and distribute** and clicking any of the first six alignment commands. The letter next to a command name indicates the keyboard shortcut that you can use to align objects. For example, the letter **L** next to the **Align left** command shows that you can press **L** to align objects with the leftmost point of the object that is used as a reference point.

### To align an object with the page center

- 1 Select an object.

If you want to align multiple objects, marquee select the objects.

- 2 Click **Arrange ▸ Align and distribute**, and then click one of the following:
  - **Center to page** — aligns all objects with the page center, both vertically and horizontally
  - **Center to page vertically** — aligns objects with the page center along a vertical axis
  - **Center to page horizontally** — aligns objects with the page center along a horizontal axis

### To align an object with the page edge

- 1 Select an object.

If you want to align an object group, select the group.

- 2 Click **Arrange ▸ Align and distribute ▸ Align and distribute**.
- 3 Click the **Align** tab.
- 4 Specify vertical alignment, horizontal alignment, or both:
  - To align objects along the vertical axis, enable the **Left**, **Center**, or **Right** check box.
  - To align objects along the horizontal axis, enable the **Top**, **Center**, or **Bottom** check box.
- 5 Choose **Edge of page** from the **Align objects to** list box.

If you are aligning text objects, choose one of the following from the **For text source objects use** list box:

- **First line baseline** — uses the baseline of the first line of text as a reference point

- **Last line baseline** — uses the baseline of the last line of text as a reference point
- **Bounding box** — uses the bounding box of a text object as a reference point



You can align an object to the grid by choosing **Grid** from the **Align to objects** list box.

## To align an object with a specified point

- 1 Select an object.
- 2 Click **Arrange** ▶ **Align and distribute** ▶ **Align and distribute**.
- 3 Click the **Align** tab.
- 4 Specify vertical alignment, horizontal alignment, or both:
  - To align objects along the vertical axis, enable the **Left**, **Center**, or **Right** check box.
  - To align objects along the horizontal axis, enable the **Top**, **Center**, or **Bottom** check box.

- 5 From the **Align objects to** list box, choose **Specified point**.

If you are aligning text objects, choose one of the following from the **For text source objects use** list box:

- **First line baseline** — uses the baseline of the first line of text as a reference point
- **Last line baseline** — uses the baseline of the last line of text as a reference point
- **Bounding box** — uses the bounding box of a text object as a reference point

- 6 Click **Apply**.
- 7 Click where you want to align the object.



You can use snapping to precisely specify the alignment point. For more information, see “Working with precision” on page 91.

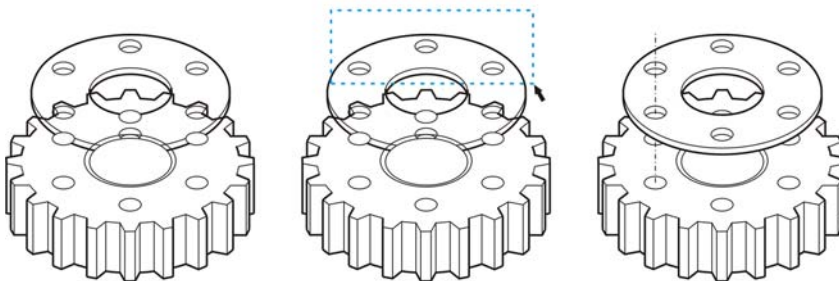
## To distribute objects

- 1 Select the objects.
- 2 Click **Arrange** ▶ **Align and distribute** ▶ **Align and distribute**.
- 3 Click the **Distribute** tab.

- 4 To distribute the objects horizontally, enable one of the following options from the upper-right row:
  - **Left** — evenly spaces the left edges of the objects
  - **Center** — evenly spaces the center points of the objects
  - **Spacing** — places equal intervals between the selected objects
  - **Right** — evenly spaces the right edges of the objects
- 5 To distribute the objects vertically, enable one of the following options from the column on the left:
  - **Top** — evenly spaces the top edges of the objects
  - **Center** — evenly spaces the center points of the objects
  - **Spacing** — places equal intervals between the selected objects
  - **Bottom** — evenly spaces the bottom edges of the objects
- 6 To indicate the area over which the objects are distributed, enable one of the following options:
  - **Extent of selection** — distributes the objects over the area of the bounding box surrounding them
  - **Extent of page** — distributes the objects over the drawing page

## Changing the order of objects

You can change the stacking order of objects on a layer by sending objects to the front or back, or behind or in front of other objects. You can also position objects precisely in the stacking order, as well as reverse the stacking order of multiple objects.



*Changing the stacking order corrects the appearance of this graphic by bringing the object to the front. (Tip: Hold the **Alt** key and drag the pointer to select any object you intersect.)*



## To change the order of objects

- 1 Select an object.
- 2 Click **Arrange** ► **Order**, and click one of the following:
  - **To front of page** — moves the selected object in front of all other objects on the page
  - **To back of page** — moves the selected object behind all other objects on the page
  - **To front of layer** — moves the selected object in front of all other objects on the active layer
  - **To back of layer** — moves the selected object behind all other objects on the active layer
  - **Forward one** — moves the selected object forward one position. If the selected object is in front of all other objects on the active layer, it is moved to the layer above.
  - **Back one** — moves the selected object behind one position. If the selected object is behind all other objects on the selected layer, it is moved to the layer below.
  - **In front of** — moves the selected object in front of the object that you click in the drawing window
  - **Behind** — moves the selected object behind the object that you click in the drawing window



An object cannot be moved to a locked (non-editable) layer; instead, it is moved to the closest editable layer. For example, if you apply the **To front of page** command, and the topmost layer is locked, the object is moved to the topmost editable layer. Any objects on the locked layer remain in front of the object.

By default, all objects on the master page appear on top of the objects on other pages. For information about reordering content on master page layers, see “To move a layer” on page 284.

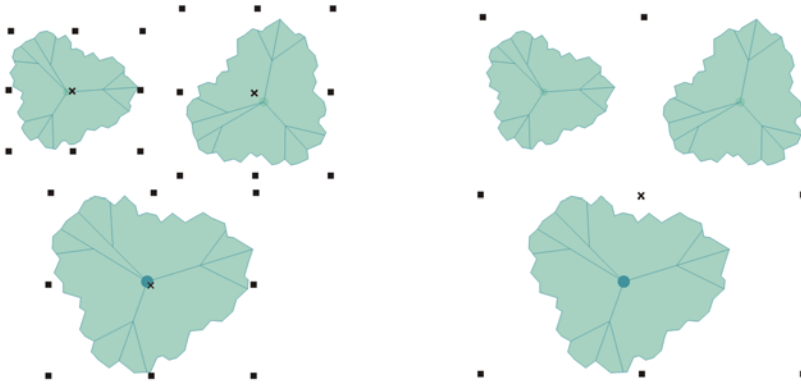
An **Order** command is unavailable if the selected object is already positioned in the specified stacking order. For example, the **To front of page** command is unavailable if the object is already in front of all the other objects on the page.

## To reverse the order of multiple objects

- 1 Select the objects.
- 2 Click **Arrange** ► **Order** ► **Reverse order**.

## Grouping objects

When you group two or more objects, they are treated as a single unit. This feature lets you apply the same formatting and other properties to all objects within the group at the same time. In addition, grouping helps prevent accidental changes to the position of an object in relation to other objects. You can also create nested groups by grouping together existing groups.



*Single objects retain their attributes when they are grouped.*

You can add objects to or remove objects from a group, and you can delete objects that are members of a group. You can also edit a single object in a group without ungrouping the objects. If you want to edit multiple objects in a group at the same time, you must first ungroup the objects. If a group contains nested groups, you can ungroup all objects in the nested groups simultaneously.

### To group objects

- 1 Select the objects.
- 2 Click **Arrange** ► **Group**.

You can create a nested group by selecting two or more groups of objects and clicking **Arrange** ► **Group**.



The status bar indicates that a group of objects is selected.

You can select objects from different layers and group them; however, once grouped, the objects will reside on the same layer, based on the last selected object.



You can also group objects by clicking **Window ▶ Object manager**, and dragging an object's name in the **Object manager** docker over the name of another object.

### To add an object to a group

- 1 Click **Window ▶ Object manager**.
- 2 In the **Object manager** docker, drag the name of the object to the name of the group you want to add it to.


### To remove an object from a group

- 1 Click **Window ▶ Object manager**.
- 2 Double-click the name of the group in the **Object manager** docker.  
To remove an object from a group, drag it out of the group in the object list.  
To delete an object that's in a group, select the object in the object list and click **Edit ▶ Delete**.



You can select an object within a group by holding **Ctrl** and clicking the object. You can then press **Delete** to delete the object from the drawing.

### To edit a single object in a group

- 1 Click the **Pick** tool .
- 2 While holding down **Ctrl**, click an object in a group.
- 3 Edit the object.



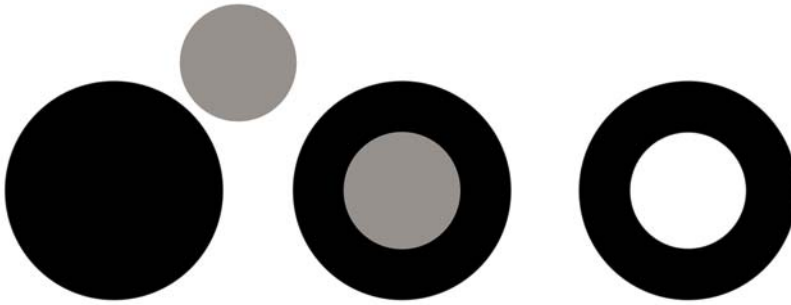
You can also select a single object in a group by clicking the name of an object in the **Object manager** docker. To access the **Object manager** docker, click **Window ▶ Object manager**.

### To ungroup objects

- 1 Select one or more groups.
- 2 Click **Arrange**, and click one of the following commands:
  - **Ungroup** — ungroups single objects but leaves nested groups intact
  - **Ungroup all** — ungroups all objects, including objects in nested groups

## Combining objects

Combining two or more objects creates a single object with common fill and outline attributes. This feature is used often to create objects with holes.



*Combining objects*

You can combine rectangles, ellipses, polygons, stars, spirals, graphs, or text so that they are converted to a single curve object. If you need to modify the attributes of an object that has been combined from separate objects, you can break apart the combined object. You can extract a subpath from a combined object to create two separate objects. You can also weld two or more objects to create a single object. For information about welding objects, see “Welding and intersecting objects” on page 195.

### To combine objects

- 1 Select the objects.
- 2 Click **Arrange** ► **Combine**.



Combined text objects become larger blocks of text.



### To break apart a combined object


- 1 Select a combined object.
- 2 Click **Arrange** ► **Break curve apart**.



If you break apart a combined object that contains artistic text, the text breaks apart into lines first, then into words. Paragraph text breaks into separate paragraphs.

## To extract a subpath from a combined object

- 1 Select a segment, node, or group of nodes on a combined object using the Shape tool .
- 2 Click the **Extract subpath** button  on the property bar.

The **Extract subpath** button  is available only if you select the nodes from a single subpath. If you select nodes from more than one subpath, the tool is disabled.



After you have extracted the subpath, the path's fill and outline properties are removed from the combined object.

## Locking objects

Locking an object prevents you from accidentally moving, sizing, transforming, filling, or otherwise changing it. You can lock single, multiple, or grouped objects. To change a locked object, you need to unlock it first. You can unlock one object at a time, or all locked objects at the same time.

### To lock an object

- Select an object, and click **Arrange** ► **Lock object**.



You can also lock an object by right-clicking it and then clicking **Lock object**.

### To unlock objects

- 1 Select a locked object or group of objects.
- 2 Click **Arrange**, and then click one of the following:
  - **Unlock object**
  - **Unlock all objects**



You can also unlock an object by right-clicking it and then clicking **Unlock object**.

## Finding and replacing objects

You can use the **Find** and **Replace** wizards to locate and edit objects in a large drawing.

Using search criteria that you specify, the **Find** wizard guides you step-by-step when you need to find and select objects in a drawing. The search criteria can include object type and its related properties, fill and outline properties, vector effects applied to objects, or the name of an object or style. For example, you can search for and select all rectangles with rounded corners and without fill, or all text on a path. You can also search for objects that contain the same properties as a selected object. You can change the search criteria in the middle of a search. You can also save search criteria for later use.

The **Replace** wizard guides you through the process of finding objects that contain the properties you specify and then replacing those properties with others. For example, you can replace all object fills of a certain color with fills of a different color. You can also replace color models and palettes, outline properties, and text attributes, such as font and font size.

You can also search for specific words and replace them with other words. For more information, see “Finding, editing, and converting text” on page 438.

### To find and select objects

- 1 Click **Edit** ▶ **Find and replace** ▶ **Find objects**.
- 2 Follow the instructions in the **Find** wizard.



If you save an object search, you can reactivate the last search you performed by clicking **Edit** ▶ **Find and replace** ▶ **Recent search**.

You can also reactivate an older search, if it was saved, by clicking **Edit** ▶ **Find and replace** ▶ **Find objects**, enabling the **Load a search from disk** option in the **Find** wizard, and following the instructions in the wizard.

### To replace object properties

- 1 Click **Edit** ▶ **Find and replace** ▶ **Replace objects**.
- 2 Follow the instructions in the **Replace** wizard.

## Accessing and displaying geometric information about objects

You can access geometric information, such as the length, perimeter, and area of objects. You can also calculate the volume of an object by specifying a desired depth. Object geometric information can be copied to the Clipboard and displayed in the drawing window.

### To access geometric information

- 1 Select an object.
- 2 Click **Tools** ► **Geometric information**.
- 3 To calculate the volume of the selected object, enter a value in the **Depth** box.  
To access geometric information about another object, select the object, and click **Refresh** in the **Geometric information** dialog box.

### To display geometric information in the drawing window

- 1 Select an object.
- 2 Click **Tools** ► **Geometric information**.
- 3 In the **Geometric information** dialog box, enable any of the following check boxes:
  - **Perimeter**
  - **Area**
- 4 Click **Create text** to display the copied value below the selected object in the drawing window.

### You can also

---

Display volume information	In the <b>Volume</b> area, enter a value in the <b>Depth</b> box, enable the <b>Volume</b> check box, and click the <b>Create text</b> check box.
Reset the depth values to zero	In the <b>Volume</b> area, click <b>Reset</b> .
Change the unit of measurement of the values	Choose a unit of measurement from the <b>Units</b> list box.
Change the number of decimal places in a value	Enter the number of decimal places in the <b>Precision</b> box. (minimum 0, maximum 5)

---



You can copy the geometric information and display it in a new location in the drawing window by clicking **Copy** in the Geometric information dialog box and clicking **Edit ▶ Paste**.

## Inserting bar codes

The Barcode wizard in Corel DESIGNER lets you add bar codes to drawings. A bar code is a group of bars, spaces, and sometimes numbers that is designed to be scanned and read into computer memory. Bar codes are most commonly used to identify merchandise, inventory, and documents.

The Barcode wizard guides you through the process of inserting a bar code. If you need additional information at any step, you can consult the Help in the Barcode wizard.

### To insert a bar code

- 1 Click **Edit ▶ Insert Barcode**.
- 2 Follow the instructions in the Barcode wizard.



A bar code is inserted into a drawing as an object.





## Working with symbols

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Symbols are graphics that are defined once and can be referenced many times in a drawing. Using symbols for objects that appear many times in a drawing helps to reduce file size.

With this application, you can link to symbols that have already been created, or you can create objects and save them as internal symbols within a document. Symbols that you can link to are stored in library files, which have a `.csl` filename extension.

Each time you insert a symbol into a drawing, you create an instance of the symbol. You can have multiple instances of a symbol in a drawing with little impact on file size. Editing a drawing is quicker and easier, as changes made to a symbol are automatically inherited by all instances. Symbol definitions, as well as information about instances, are stored in the Corel DESIGNER (DES) file.

This section contains the following topics:

- Using symbols in drawings
- Managing collections and libraries
- Creating, editing, and deleting symbols
- Sharing symbols between drawings

For information about modifying symbol instances and about unsupported object types, see “Reference: Working with symbols” on page 258.

### Using symbols in drawings

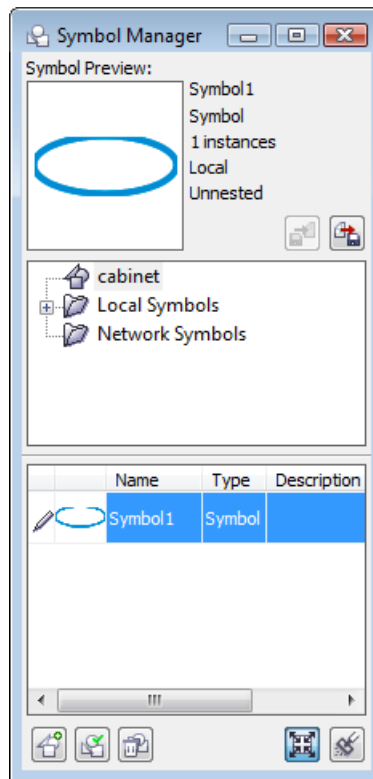
You can insert a symbol into a drawing, which creates a symbol instance. A symbol instance can be modified in ways which do not affect the symbol definition in the library. For example, you can modify the size and position of a symbol instance, without affecting the symbol definition. You can also have the symbol instance scaled automatically to match the current drawing scale.

For a list of object properties that can be modified in a symbol instance, see “Modifying symbol instances” on page 259.

If a symbol stored in a library is changed, you can update the link to refresh the symbol instances. Also, if a link is broken, you can fix the link. A link can become broken when the file containing the symbol is moved or renamed. To fix the link, you can reference any library file that contains the symbol.

You can revert a symbol instance to an object or objects while preserving its properties. You can also delete a symbol instance, and purge unused symbol definitions. Purging removes all symbol definitions that are not instanced in a drawing.

You use the **Symbol manager** docker to work with symbols.



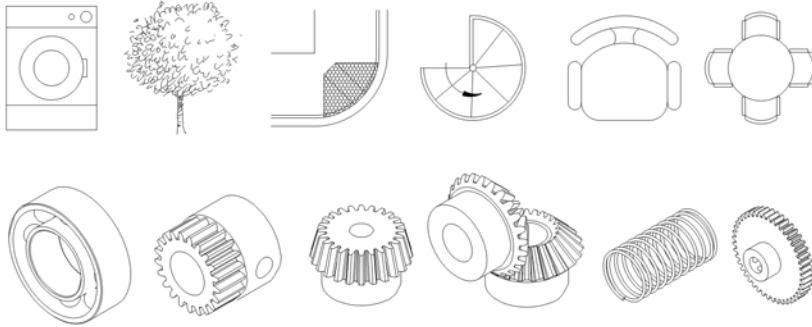
*Symbol manager docker*

The preview area shows a symbol and information about it, including

- name
- number of instances in the active document
- type of link: linked or internal

- type of symbol: nested or un-nested

Just below the preview area, a tree view lets you see all linked and internal symbol definitions in the active document, including symbols that are not instanced. You can also navigate to symbol libraries.




*Examples of symbols*


## To locate a symbol


- 1 Click **Edit** ► **Symbol** ► **Symbol manager**.
- 2 Click the active document at the top of the tree view to see symbols in the current document.



Click a folder to choose a collection, and click a symbol library  to see symbols in a file.

## To insert a symbol instance

- 1 Click **Edit** ► **Symbol** ► **Symbol manager**.
- 2 Choose a symbol library  in the **tree view**.
- 3 Choose a symbol from the **Symbols** list.
 

If you want the symbol scaled automatically to match the current drawing scale, ensure that the **Scale to world units** button  is enabled.
- 4 Click the **Insert symbol** button.



You can also insert a symbol instance by dragging a symbol from the **Symbol manager** docker to the drawing window.

## To modify a symbol instance

- 1 Select a symbol instance.
- 2 Make any changes.



If a symbol contains multiple objects, all objects in the symbol instance are treated as if they were a group. You cannot modify individual objects in a symbol instance.

Not all properties of a symbol instance can be modified. For a list of properties that can be modified, see “Modifying symbol instances” on page 259.


## To update a link

- 1 Select a symbol in the active document.
- 2 Click **Edit** ▶ **Symbol** ▶ **Update from link**.



You can also click **Window** ▶ **Link manager** and use the **Link manager** docker to update links to symbols. An exclamation mark appears next to objects that need to be updated.

## To fix a broken link

- 1 Click **Window** ▶ **Link manager**.
- 2 Select a symbol with a broken link.
- 3 Click the **Fix broken link** button .
- 4 Choose the drive and folder where the library folder that contains the symbol is stored.
- 5 Click the library file name.
- 6 Click **Open**.



In the **Link manager** docker, an **X** icon appears next to objects with broken links.

## To revert a symbol instance to an object or objects

- 1 Select a symbol instance.

- 2 Click **Edit** ▶ **Symbol** ▶ **Revert to objects**.



The symbol definition remains in the active document.



You can also revert a symbol instance to an object by right-clicking the symbol instance and clicking **Revert to objects**.


## To delete a symbol instance

- 1 Select a symbol instance.
- 2 Press **Delete**.



The symbol definition remains in the active document.

## To purge unused symbol definitions


- 1 In the **Symbol manager** docker, click the active document.
- 2 Click the **Purge unused definitions** button .

## Managing collections and libraries

Most of the symbols you will use have already been created and are stored in library files that are grouped into collections.

The **Symbol manager** docker always displays libraries and collections that are in your local **Symbols** folder. You can add collections and libraries to your **Symbols** folder from elsewhere on the network. When you insert a local or external symbol into a drawing, a copy of the symbol definition is added to the document but it remains linked to the source symbol.

## To add a collection or library

- 1 Click **Window** ▶ **Symbol manager**.
- 2 In the tree, click **Local symbols** or **Network symbols**.
- 3 Click the **Add library** button .
- 4 Locate and choose a collection or library.

5 Click **OK**.



By default, library files are referenced from their original location. If you want to copy a library to your **User symbols** folder (under **Application data** for your user name), enable the **Copy libraries locally** check box.

If you are adding a collection, you can enable the **Recursive** check box to include subfolders.

### **To delete a collection or library**

- 1 In the **Symbol manager** docker, click a collection or library.
- 2 Press **Delete**.



The collection or library is removed from the tree in the **Symbol manager** docker but files are not deleted.

### **Creating, editing, and deleting symbols**

Internal symbols can be created in three ways: by creating one on a blank drawing page, by converting an existing object or objects to a symbol, or by making a linked symbol an internal one by breaking its link.

You can edit an internal symbol; any changes you make affect all instances in a drawing. Linked symbols cannot be edited within the drawing, but can be edited directly in the library file where they are stored. You can tell whether a symbol is linked or not by looking in the preview area of the **Symbol manager** docker.

If a nested symbol contains an internal definition, you can edit the internal symbol within the drawing. External symbols in nested symbols can also be edited, but you must first convert the external symbols to internal. For information about converting symbols from external to internal, see “To make a linked symbol internal” on page 255.

You can also delete a symbol from the drawing and remove all instances.

### **To convert an object to a symbol**

- 1 Select an object or multiple objects.
- 2 Click **Edit** ▶ **Symbol** ▶ **New symbol**.

- 3 Type a name for the symbol.



Symbols cannot span layers. If you convert objects on different layers to a symbol, the objects are combined on the topmost object's layer. For more information about layers, see “Working with layers” on page 277.



You can also convert an existing object or objects to a symbol by dragging the object or objects to the **Symbol manager** docker. The symbol name is automatically added.

### To make a linked symbol internal


- 1 Select a symbol.
- 2 Click **Edit** ▶ **Symbol** ▶ **Break link**.

If other instances of the symbol are in the drawing, you are given the choice to break links to all instances. If you do, the internal symbol will then apply to all instances.



You can also make a linked symbol internal by right-clicking the symbol and choosing **Break link**.

### To edit an internal symbol

- 1 In the **Symbol manager** docker, click the active document, and choose a symbol from the **Symbols** list.  
If you want to name or rename the symbol, double-click the symbol's name box, and type a name.
- 2 Click the **Edit symbol** button .
- 3 Modify the objects on the drawing page.
- 4 Click the **Finish editing symbol** tab in the bottom-left corner of the drawing window.




Changes made to a symbol are automatically made to all instances in the active drawing.

You cannot add layers while in symbol edit mode.



While editing a symbol, you can insert an instance of another symbol, which creates a nested symbol. You cannot, however, insert an instance of the same symbol.


### To edit a linked symbol

- 1 Click **File** ► **Open**.
- 2 Choose the drive and folder where the library is stored.
- 3 Click a library filename.  
Library files have a `.csl` filename extension.
- 4 Click **Open**.
- 5 In the **Symbol manager** docker, click the active document, and choose a symbol from the **Symbols** list.  
If you want to rename the symbol, click the name again, and type a new name.
- 6 Click the **Edit symbol** button .
- 7 Modify the objects on the drawing page.
- 8 Click the **Finish editing symbol** tab in the lower-left corner of the drawing window.
- 9 Click **File** ► **Save**.



You may need permission to change files on the network.

### To edit a nested symbol


- 1 In the **Symbol manager** docker, click the active document, and choose the nested symbol from the **Symbols** list.
- 2 Click the **Edit symbol** button .
- 3 Modify the editable objects on the drawing page.
- 4 Click the **Finish editing symbol** tab in the lower-left corner of the drawing window.



While you are editing a nested symbol, linked symbols cannot be edited.



## To delete a symbol from a document

- 1 In the **Symbol manager** docker, click the active document, and choose a symbol from the **Symbols** list.
- 2 Click the **Delete symbol** button .



When you delete a symbol, it is removed from the active drawing, and all instances of the symbol are removed from the drawing.

If the symbol is linked, its symbol definition is removed from the active document but remains in the library file.

## Sharing symbols between drawings

Symbols can be stored within a drawing or in library files. You can share symbols between drawings by copying and pasting. Copying symbols to the Clipboard leaves the originals in the drawing or library file.

You can also copy and paste instances of a symbol to and from the Clipboard. Pasting a symbol instance places the symbol in the active document and also places an instance of the symbol in the drawing. Subsequent pasting will place another instance of the symbol in the drawing without adding to the document. Symbol instances are copied, cut, and pasted in the same way other objects are. For more information, see “Copying, duplicating, and deleting objects” on page 223.

You can export symbols from a document and create a new library file, or you can create a symbol library from any drawing file. You can create a new library by exporting the symbol library from a document or by saving the symbols in a drawing as a new library. If you put the new file in a shared folder, other users will be able to use the symbols.


## To copy, paste, or duplicate symbols

To	Do the following
Copy symbols to the Clipboard	In the <b>Symbol manager</b> docker, select the symbol or symbols from the <b>Symbols</b> list, right-click, and click <b>Copy</b> .
Paste symbols from the Clipboard	In the <b>Symbol manager</b> docker, right-click, and click <b>Paste</b> .

<b>To</b>	<b>Do the following</b>
Duplicate symbols	In the <b>Symbol manager</b> docker, right-click the symbol, and click <b>Duplicate</b> .

---

### **To export a symbol library**

- 1 In the **Symbol manager** docker, click the active document.
- 2 Click the **Export library** button .
- 3 Choose the drive and folder where you want to save the library file.
- 4 Type a filename in the **Filename** box.
- 5 Click **Save**.

### **To create a new library**

- 1 Click **File** ► **Save**.
- 2 Choose the drive and folder where you want to store the library.
- 3 Type a filename in the **Filename** box.
- 4 Choose **CSL - Corel Symbol Library** from the **Save as type** list box.
- 5 Click **Save**.

### **To add a symbol to an existing library**

- 1 Click **File** ► **Open**.
- 2 Choose the drive and folder where the library is stored.
- 3 Choose **CSL - Corel Symbol Library** from the **Files of type** list box.
- 4 Choose the library file where you want to add a symbol.
- 5 Paste a symbol to the document.
- 6 Save the library file.

## **Reference: Working with symbols**

This reference section contains additional information about working with symbols.

## Modifying symbol instances

The following object properties can be modified for symbol instances. If a symbol contains multiple objects, all objects in the symbol instance are treated collectively as a single object, just as if they were grouped.

Property	Notes
Position	Type values in the <b>Object(s) position</b> boxes on the <b>Transform</b> toolbar. For more information, see “Moving objects” on page 229.
Size	Type width and height values in the <b>Object(s) size</b> boxes on the <b>Transform</b> toolbar. For more information, see “Sizing and scaling objects” on page 231.
Skew	See “Skewing objects” on page 235.
Rotation angle	Type a value in the <b>Angle of rotation</b> box on the <b>Transform</b> toolbar. For more information, see “Rotating objects” on page 233.
Transparency	Uniform transparency only. Click the <b>Symbol</b> tab in the <b>Property manager</b> docker, and move the <b>Transparency</b> slider. For more information, see “Applying transparencies” on page 417.
Mirroring	See “Flipping objects” on page 234.
Wrap paragraph text	On the <b>General</b> tab in the <b>Property manager</b> docker, choose a wrapping option from the list box. See “Wrapping paragraph text around objects, artistic text, and text frames” on page 461.
Order	See “Changing the order of objects” on page 240.
Name	The name of an instance is displayed in the <b>Object manager</b> docker. Click twice to change it.

## Unsupported object types

Most objects in Corel DESIGNER can be converted to symbols, with the following exceptions.

<b>Unsupported object type</b>	<b>Notes</b>
Linked or embedded objects	
Objects with lenses that are not frozen	Lenses must be frozen.
Callouts	
Control objects in link groups	All related objects in the link group must be included in the symbol. For example, if an object has a drop shadow, you cannot convert the object without the drop shadow.
Linked bitmaps	
Placed PDF or EPS files	
Locked object	Object must be unlocked.
Paragraph text	
Connector and dimension lines	Must be broken apart or included with the linked object or objects
Guidelines	
Rollovers	You cannot convert a rollover to a symbol; however, you can include a symbol instance in a rollover state.



## Creating objects for the Web

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Corel DESIGNER lets you export objects that are optimized for viewing in a Web browser. You can also create interactive rollovers from Corel DESIGNER objects. In addition, you can add hyperlinks and bookmarks to a drawing.

After creating the Web-compatible object in Corel DESIGNER, you can add the object to a design using a Web-authoring tool. You can also export the object to HTML. For more information, see “Exporting to HTML” on page 681.

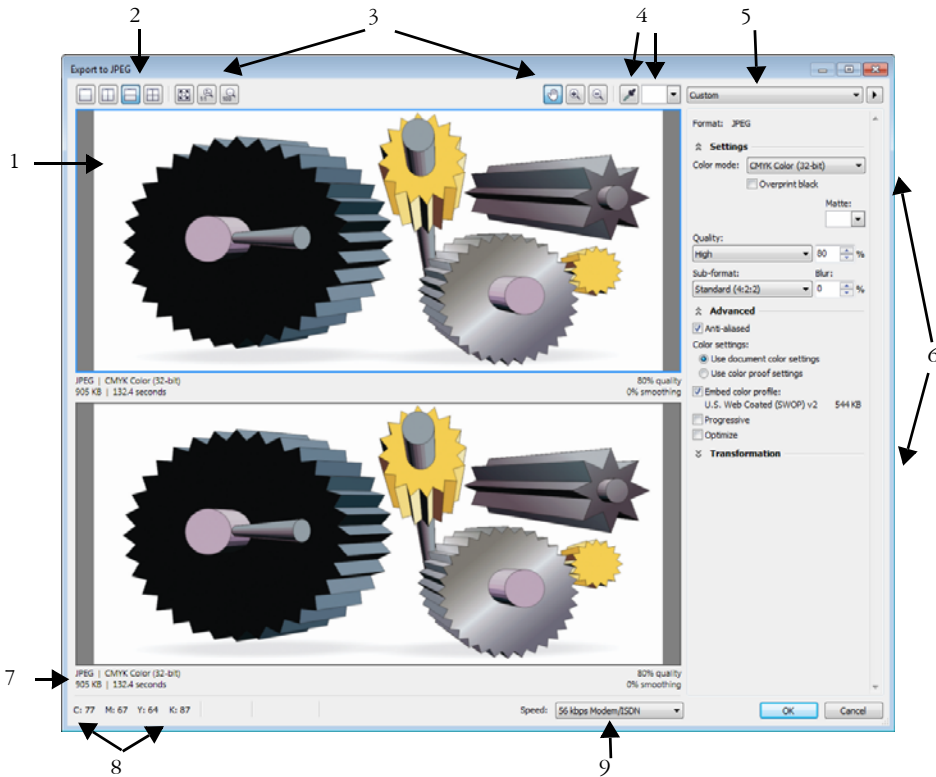
This section contains the following topics:

- Exporting bitmaps for the Web
- Saving and applying Web presets
- Exporting objects with transparent colors and backgrounds
- Creating rollovers
- Adding bookmarks and hyperlinks to documents
- Adding hotspots and alternate text to objects

### Exporting bitmaps for the Web

Corel DESIGNER lets you export the following Web-compatible file formats: GIF, PNG, and JPEG.

While specifying exporting options, you can preview an image with up to four different configurations of settings. You can compare file formats, preset settings, download speeds, compression, file size, image quality, and color range. You can also examine previews by zooming and panning within the preview windows.



## Component

## Description

1. Preview window	Displays a preview of the document.
2. Preview modes	Lets you preview the adjustments in a single or split frame.
3. Zooming and panning tools	Lets you zoom in and out of a document displayed in the preview window, pan an image displayed at zoom level higher than 100%, and fit an image in the preview window.
4. Eyedropper tool and sampled color swatch	Lets you sample a color and display the sampled color.

<b>Component</b>	<b>Description</b>
5. Preset list box	Lets you choose preset settings for a file format.
6. Export settings	Lets you customize export setting, such as color, display options, and size.
7. Format information	Lets you view file-format information, which is available for each preview frame.
8. Color information	Displays the color values for a selected color.
9. Speed list box	Lets you choose an Internet speed for saving the file.

You can export Web-compatible files using preset settings. This allows you to optimize the file, without the need to modify individual settings. You can also customize the settings to produce a specific result. For example, you can adjust its color, display quality, and file size.

### **Choosing a Web-compatible file format**

This table is a quick reference for choosing a Web-compatible file format.

<b>File format</b>	<b>Ideal for</b>
GIF	Line drawings, text, images with few colors, or images with sharp edges, such as scanned black-and-white images or logos.  GIF offers several advanced graphic options, including transparent backgrounds, interlaced images, and animation. It also lets you create custom palettes for the image.
PNG	Various image types, including photos and line drawings.  The PNG file format (unlike the GIF and JPEG formats) supports the alpha channel. This allows you to save transparent images with superior results.








<b>File format</b>	<b>Ideal for</b>
JPEG	<p>Photos and scanned images.</p> <p>JPEG files use file compression to store an approximation of an image, which results in some loss of image data, but does not compromise the quality of most photographs. You can choose the image quality when you save an image — the higher the image quality, the larger the file size.</p>

## Exporting palette-based documents




Palette-based documents, such as paletted GIF and 8-bit PNG, allow individual pixels to retain their exact color value. This lets you control the display of colors in the file when exporting. Palette-based documents also allow you to introduce transparency to a file by choosing a color in the image and making it transparent. For information, see “Exporting objects with transparent colors and backgrounds” on page 269.

## To adjust the object-export preview

- 1 Click **File** ► **Export for Web**.
- 2 Perform one or more tasks from the following table.

<b>To</b>	<b>Do the following</b>
View the bitmap in a single preview frame	Click the <b>Full preview</b> button  on the <b>View</b> toolbar.
View two versions of the bitmap in side-by-side frames	Click the <b>Two vertical previews</b> button  .
View the two versions of the bitmap with one frame placed above the other	Click the <b>Two horizontal previews</b> button  .
View four versions of the bitmap in separate frames	Click the <b>Four previews</b> button  .
Fit a bitmap in the preview window	Click the <b>Zoom to fit</b> button  .
Display each pixel in the image data to a single pixel on-screen	Click the <b>Zoom 1:1 pixel</b> button  .
Display a bitmap at its actual size	Click the <b>Zoom to actual size</b> button  .



<b>To</b>	<b>Do the following</b>
Pan to another area of the bitmap	Using the <b>Pan</b> tool  , drag the image until the area you want to see is visible.
Zoom in and out	Using the <b>Zoom in</b> tool  or <b>Zoom out</b> tool  , click in the preview window.
Change the display options for the object in a preview frame	Click a frame, then choose different export settings from the export settings area.

## To export a Web-compatible bitmap

- 1 Click **File** ► **Export for Web**.
- 2 In the **Export for Web** dialog box, choose preset settings from the **Preset** list box in the upper-right corner of the dialog box.  
If you want modify the preset settings, you can change the exporting options in the dialog box.
- 3 Click **Save as**.
- 4 Choose the drive and folder where you want to save the file.
- 5 Type a name in the **File name** box.
- 6 Click **Save**.

### You can also

Choose a color mode	In the <b>Settings</b> area, choose a color mode from the <b>Color mode</b> list box.  This option is unavailable for the GIF file format.
Embed the color profile	In the <b>Advanced</b> area, enable the <b>Embed color profile</b> check box.



You can also export to a Web-compatible format by clicking **File** ► **Export**, and choosing a file format from the **Save as type** list box.

You can choose an Internet connection speed from the **Speed** list box at the bottom of the dialog box.

## To resize an object when exporting a Web-compatible bitmap

- From the **Export for Web** dialog box, perform one or more tasks from the following table.

<b>To</b>	<b>Do the following</b>
Choose a unit of measurement for the bitmap	In the <b>Transformation</b> area, choose a unit of measurement from the <b>Units</b> list box.
Specify the bitmap dimensions	In the <b>Transformation</b> area, type values in the <b>Width</b> and <b>Height</b> boxes.
Resize the bitmap to a percentage of its original size	In the <b>Transformation</b> area, type values in the <b>Width %</b> and <b>Height %</b> boxes.
Avoid distortion by maintaining the width-to-height ratio of the bitmap	In the <b>Transformation</b> area, enable the <b>Maintain aspect ratio</b> check box.
Specify the bitmap resolution	In the <b>Transformation</b> area, type a value in the <b>Resolution</b> box.
Maintain the size of the file on your hard disk when you change the resolution of the bitmap	In the <b>Transformation</b> area, enable the <b>Maintain size</b> check box.

## To customize options for exporting a JPEG bitmap

- 1 From the **Export for Web** dialog box, choose **JPEG** from the **Format** list box.
- 2 Perform one or more tasks from the following table.

<b>To</b>	<b>Do the following</b>
Control document quality	In the <b>Settings</b> area, choose a quality option from the <b>Quality</b> list box, or type a percentage value.
Choose an encoding setting	In the <b>Settings</b> area, choose an option from the <b>Sub-format</b> list box.
Blur the transition between adjacent pixels of different colors	In the <b>Settings</b> area, type a value in the <b>Blur</b> box.

<b>To</b>	<b>Do the following</b>
Load the JPEG file gradually in certain Web browsers to display only portions of the image before it finishes loading	In the <b>Advanced</b> area, enable the <b>Progressive</b> check box.
Use the optimal encoding method to produce the smallest JPEG file size	In the <b>Advanced</b> area, enable the <b>Optimize</b> check box.

### **You can also**

Apply the document-color settings	In the <b>Advanced</b> area, enable the <b>Use document color settings</b> option.
Apply the color-proof settings to the document	In the <b>Advanced</b> area, enable the <b>Use color proof settings</b> option.
Enable the overprinting of black when exporting to CMYK	In the <b>Settings</b> area, enable the <b>Overprint black</b> check box.
Apply a matte color to the object's background to help blend the edges of anti-aliased objects	In the <b>Settings</b> area, open the <b>Matte</b> color picker, and click a color.

### **To specify display-quality options for exporting Web-compatible bitmaps**

- From the **Export for Web** dialog box, perform one or more tasks from the following table.


<b>To</b>	<b>Do the following</b>
Apply a matte color to the object's background to help blend the edges of anti-aliased objects	In the <b>Settings</b> area, open the <b>Matte</b> color picker, and click a color.
Smooth the edges of the object	In the <b>Advanced</b> area, enable the <b>Anti-aliased</b> check box.
Load the file gradually in certain Web browsers to display only portions of the image before it finishes loading	In the <b>Advanced</b> area, enable the <b>Interlaced</b> check box.

## To specify color settings for exporting palette-based Web-compatible bitmap

- From the **Export for Web** dialog box, perform one or more tasks from the following table.

<b>To</b>	<b>Do the following</b>
Choose a color mode	In the <b>Settings</b> area, choose a color mode from the <b>Color mode</b> list box.  This option is unavailable for the GIF file format.
Choose a color palette	In the <b>Settings</b> area, choose a palette from the <b>Color palette</b> list box.
Specify a dithering setting and amount	In the <b>Settings</b> area, choose a dithering option from the <b>Dithering</b> list box, and type a value in the box.
Embed the color profile	In the <b>Advanced</b> area, enable the <b>Embed color profile</b> check box.

### You can also

Load a color palette	In the <b>Settings</b> area, click the arrow next to <b>Color palette</b> list box, and click <b>Load palette</b> .
Sample a color and add it to a color palette	Click the <b>Eyedropper</b> on the toolbar, and then click in the drawing window to choose a color. In the <b>Settings</b> area, click the <b>Add the sampled color to palette</b> button  .
Add or modify colors	Double-click a color swatch on the color palette.
Choose the number of colors that you want to display	In the <b>Settings</b> area, choose a value from the <b>Number of colors</b> list box.
Delete a color from the color palette	In the <b>Settings</b> area, click a color on the color palette, and then click the <b>Delete the selected color</b> button.



You can also add transparency to a palette-based document by choosing a color in the image and making it transparent. For information, see “Exporting objects with transparent colors and backgrounds” on page 269.

## Saving and applying Web presets

Web presets allow you to save custom settings for exporting Web-compatible file formats.

### To save a preset for exporting Web-compatible images

- 1 From the **Export for Web** dialog box, choose a file format from the **Format** list box.
- 2 Choose the settings that you want to store as a preset.
- 3 Click the arrow next to the **Preset** list box, and click **Save preset**.
- 4 Type the name of the preset in the **File name** box.
- 5 Click **Save**.



You can delete a saved preset by choosing a preset from the **Preset** list box, clicking the arrow next to the **Preset** list box, and clicking **Delete preset**.

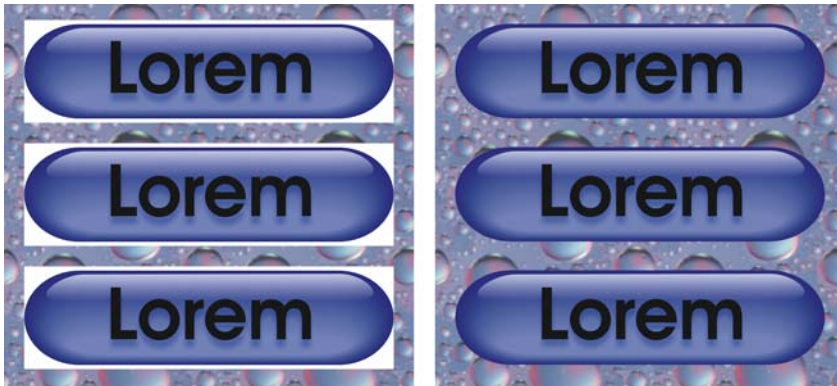
### To apply a preset for exporting Web-compatible images

- 1 From the **Export for Web** dialog box, click the arrow next to the **Preset** list box, and click **Load preset**.
- 2 Click the name of the file.
- 3 Click **Open**.

## Exporting objects with transparent colors and backgrounds

Corel DESIGNER lets you export palette-based bitmaps, such as paletted GIF or 8-bit PNG, with transparent colors and backgrounds. These bitmaps can contain objects, such as buttons and logos, which are commonly used on Web pages with colored or patterned backgrounds.


If you place an object with an opaque background onto a Web page, the object background color appears as a rectangle on the page. By making an object background transparent, the object background blends in with the page. Transparent object backgrounds also let you change the color or pattern of a Web page background without having to change the backgrounds of the objects to match.



*You can create a GIF with a transparent background to use on a Web page.*

### To save a bitmap with a transparent background

- 1 From the **Export for Web** dialog box, choose a paletted file format, such as GIF or 8-bit PNG, from the **Format** list box.
- 2 Perform one or more tasks from the following table.

<b>To</b>	<b>Do the following</b>
Make the background of the object transparent	In the <b>Settings</b> area, enable the <b>Transparency</b> check box.
Make a selected color transparent	Click the <b>Eyedropper</b> on the toolbar, and then click the image to choose a color. In the <b>Settings</b> area, click the <b>Make the selected color transparent</b> button  .
Apply a matte color to the object's background to help blend the edges of anti-aliased objects	In the <b>Settings</b> area, open the <b>Matte</b> color picker, and click a color.



For best results, choose **None** from the **Dithering** list box in the **Settings** area.

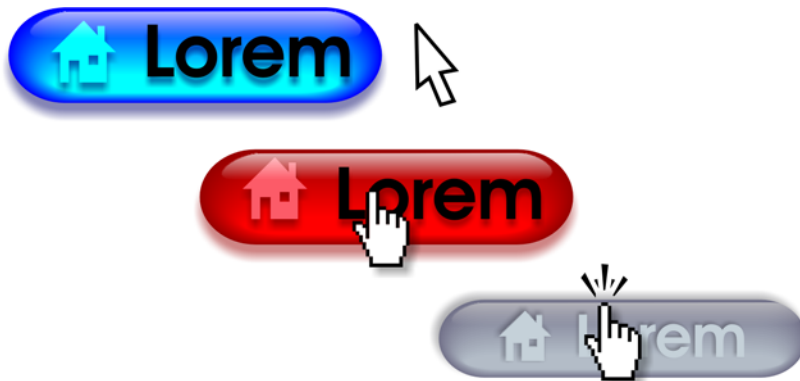
## Creating rollovers

Rollovers are interactive objects that change in appearance when you click or point to them. You can create rollovers using objects.

To create a rollover, you add the following rollover states:

- **Normal** — the default state of a button when no mouse activity is associated with the button
- **Over** — the state of a button when the pointer passes over it
- **Down** — the state of a clicked button

You can apply different object properties to each of the rollover states. You can also preview the rollover states.



*Rollovers showing Normal (left), Over (center), and Down (right) states*



To add the rollover object to a web design, you must first save it to Macromedia® Flash® (SWF) format. For more information about creating and editing objects such as rollovers, see “Working with objects” on page 219.

### To create a rollover object




- 1 Select an object.
- 2 Click **Effects** ▶ **Rollover** ▶ **Create rollover**.

### To modify an object’s rollover state

- 1 Click **View** ▶ **Toolbars** ▶ **Internet**.  
The **Internet** toolbar appears.

- 2 Click the rollover object to select it.
- 3 On the **Internet** toolbar, click the **Edit rollover** button .
- 4 From the **Active rollover state** list box, choose a state:
  - **Normal**
  - **Over**
  - **Down**
- 5 Modify the object properties, such as the color.
- 6 Click the **Finish editing rollover** button .

### You can also

Delete a rollover state	On the <b>Internet</b> toolbar, click the <b>Delete rollover states</b> button  .
Duplicate a rollover state	On the <b>Internet</b> toolbar, click the <b>Duplicate states</b> button  .
Undo a rollover	On the <b>Internet</b> toolbar, click the <b>Extract all objects from rollover</b> button  .
Specify what frame appears when the rollover is clicked	On the <b>Internet</b> toolbar, choose a target frame from the <b>Target frame</b> list box.





You cannot close a drawing in which you are editing a rollover. You must finish editing first.

### To view rollover properties

- 1 Click **Window** ► **Object manager**.
- 2 Click the page and layer where the rollover resides.
- 3 Click the rollover name, and expand the **Normal**, **Over**, and **Down** states.



You can preview a rollover object's states in the drawing page by clicking the **Live preview of rollovers** button  on the **Internet** toolbar. To quit previewing the rollover so that you can edit it, click the **Live preview of rollovers** button . You cannot undo while previewing a rollover.



## Adding bookmarks and hyperlinks to documents

Corel DESIGNER lets you add bookmarks and hyperlinks to your document. You can apply these to objects, including text objects, rollovers, and bitmaps. For information, see “Including hyperlinks, bookmarks, and thumbnails in PDF files” on page 663.

### Bookmarks


To create an internal link within a file, you can assign a bookmark to text or to an object. You can then assign a link to an object so that, when it’s clicked, it opens the bookmark.

### Hyperlinks


You can also assign a hyperlink to an object. You can link to a Web address, FTP server, e-mail address, bookmark, or file. When the object is clicked, it opens to the assigned location in a appropriate application. After you create hyperlinks, you can display and verify them. You can also delete links and bookmarks. When working with text, you can assign a hyperlink to both artistic and paragraph text.

Hyperlinks are maintained when you export files to CGM Version 4 profiles. For information about exporting CGM files, see “Computer Graphics Metafile (CGM)” on page 693.

### To assign a bookmark

- 1 Click **Window** ► **Links and bookmarks**.
- 2 In the workspace, click the object that you want to bookmark.
- 3 Click the **New bookmark** button .
- 4 Type the name of the bookmark in the name box.

### To assign a hyperlink to an object

- 1 Click **Window** ► **Links and bookmarks**.
- 2 In the workspace, click the object to which you want to apply a hyperlink.
- 3 Click the **New link** button .
- 4 From the **Link type** list box, choose one of the following link types:

### Link types

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http://

Type a Web address, or URL, for a Web page that opens when you click the link.

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## Link types

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ftp://	Type a Web address, or URL, to the FTP server that opens when you click the link.
mailto:	Type an e-mail address.
file://	Click the browse button and navigate to the file that you want to open when you click the link.
bookmark	Choose a previously created bookmark from the list.

---


## To assign a hyperlink to text

- 1 Click **Window** ► **Links and bookmarks**.
- 2 Using the **Text** tool , select the text characters to which you want to assign a hyperlink.
- 3 Click the **New link** button .
- 4 From the **Link type** list box, choose one of the following link types:




You can also assign a hyperlink from the **Internet** toolbar by clicking **View** ► **Toolbars** ► **Internet** to display the toolbar.

## To verify a link

- 1 Click **Window** ► **Links and bookmarks**.
- 2 Choose the link that you want to open.
- 3 Click the **Open link** button .




## To delete a bookmark or link

- 1 Click **Window** ► **Links and bookmarks**.
- 2 Choose the link or bookmark that you want to delete.
- 3 Click the **Delete** button .

## Adding hotspots and alternate text to objects

You can also set a hotspot that follows the outline of the object, or fills the object's bounding box. Corel DESIGNER applies a crosshatch pattern to an object containing a link. You can change the color of the crosshatch pattern as well as its background fill. In addition, you can add alternate text to objects for text-only browsers or screen readers.


### To set a hotspot

- 1 Click **Window** ► **Property manager**.
- 2 Click the **Internet** tab .
- 3 Choose **Link** from the **Behavior** list box, and type a Web address in the **URL** box.
- 4 From the **Define hotspot using** list box, choose one of the following:
  - **Object's shape**
  - **Object's bounding box**
- 5 Open the **Cross-hatch color** picker , and click a color.
- 6 Open the **Background** color picker , and click a color.



If you choose a hyperlinked object first and then change the crosshatch and background hotspot colors, the change applies to the selected object only.

### To add alternate text to an object

- 1 Click **Window** ► **Property manager**.
- 2 Click the **Internet** tab .
- 3 Type the alternate text in the **ALT comments** text box.



# Working with layers

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You can work with layers to help you organize and arrange objects in complex illustrations.

This section contains the following topics:

- Creating layers
- Changing layer properties
- Moving and copying layers and objects

## Creating layers

All Corel DESIGNER drawings consist of stacked objects. The vertical order of these objects — the stacking order — contributes to the appearance of the drawing. An effective way to organize these objects is by using invisible planes called layers.

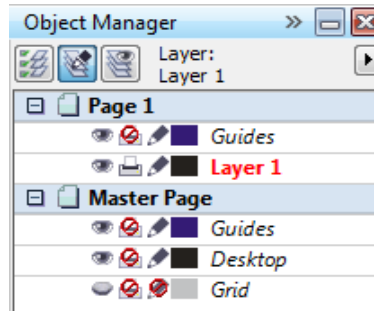


*Drawings can be assembled by placing objects on various levels or layers.*

Layering gives you added flexibility when you organize and edit the objects in complex drawings. You can divide a drawing into multiple layers, each containing a portion of the drawing's contents. For example, you can use layers to organize an architectural plan for a building. You can organize the building's various components (for example, plumbing, electrical, structural) by placing them on separate layers.

## Local layers and master layers

By default, all content is placed on a layer. Content that applies to a specific page is placed on a local layer. Content that applies to all pages in a document can be placed on a global layer called a master layer. Master layers are stored on a virtual page called the Master Page.



*The Object manager docker displays the default layer structure.*

Each new file is created with a default page (Page 1) and a Master Page. The default page contains a Guides layer and Layer 1. The Guides layer stores page-specific (local) guidelines. Layer 1 is the default local layer. When you draw objects on the page, the objects are added to this layer unless you choose a different layer.

The Master Page is a virtual page that contains the information that applies to all pages in a document. You can add one or more layers to a master page to hold content such as headers, footers, or a static background. By default, a master page contains the following layers:

- **Guides** — contains the guidelines that are used for all pages of the document
- **Desktop** — contains objects that are outside the borders of the drawing page. This layer lets you store objects that you may want to include in the drawing at a later time.
- **Grid** — contains the grid that is used for all pages of the document. The grid is always the bottom layer.

The default layers on the master page cannot be deleted or copied. Layers that you add to the master page appear at the top of the stacking order unless the stacking order is changed in the **Layer manager** view in the **Object manager** docker.


To add content to a layer, you must first select the layer so that it becomes the active layer.

## Viewing layers, pages, and objects

You can choose different views that let you display pages, layers, or all the objects in your document. The view you choose depends on the complexity of your document and the task you are performing. For example, in a long multipage document, you can choose a pages-only view so that you can navigate the document more easily and view only one page at a time. The **Layer manager view** lets you view and reorder all the layers that affect the current page, including the master layers.

### To create a layer

- 1 Click **Window** ► **Object manager**.
- 2 Perform a task from the following table.


To	Do the following
Create a layer	In the upper-right corner of the <b>Object manager</b> docker, click the flyout button  , and click <b>New layer</b> .
Create a master layer	Click the flyout button, and click <b>New master layer</b> .



To use a layer in the drawing, you must first make the layer active by clicking the layer name in the **Object manager** docker. The layer name appears in a red bold font to indicate that it is the active layer. When you start a drawing, the default layer (Layer 1) is the active layer.

Master layers are always added to the master page. Content added to these layers is visible on all pages of the document.



You can also add a layer by clicking the **New layer** button  in the **Object manager** docker.

You can make any layer a master layer by right-clicking the layer name, and clicking **Master**.

### To make a layer active

- 1 Click **Window** ► **Object manager**.
- 2 In the **Object manager** docker, click the layer name.

The layer name appears in a red bold font to indicate that it is the active layer.






By default, the active layer is Layer 1.

The name of the active layer, as well as the currently selected object, appears in the status bar at the bottom of the application window.

## To display pages, layers, and objects in the Object Manager docker


- 1 Click **Window** ► **Object manager**.
- 2 Perform a task from the following table.

To	Do the following
Display pages	Click the flyout button  , and then click <b>Show pages</b> .
Display all layers for a page	Click the name of a page, and click the <b>Layer manager view</b> button  .  To turn the <b>Layer manager view</b> off, click the button again.
Display objects	Click the flyout button  , and then click <b>Expand to show selection</b> .



The name of the active layer, as well as the currently selected object, appears in the status bar at the bottom of the application window.

## To delete a layer

- 1 Click **Window** ► **Object manager**.
- 2 Click the name of a layer.
- 3 Click the flyout button , and click **Delete layer**.



When you delete a layer, you also delete all the objects on it. To preserve an object, move it to a different layer before you delete the current layer.

You can delete any unlocked layer except the following default layers: **Grid**, **Desktop**, and **Guides**. For more information about locking and unlocking layers, see “To set the editing properties of a layer” on page 283.





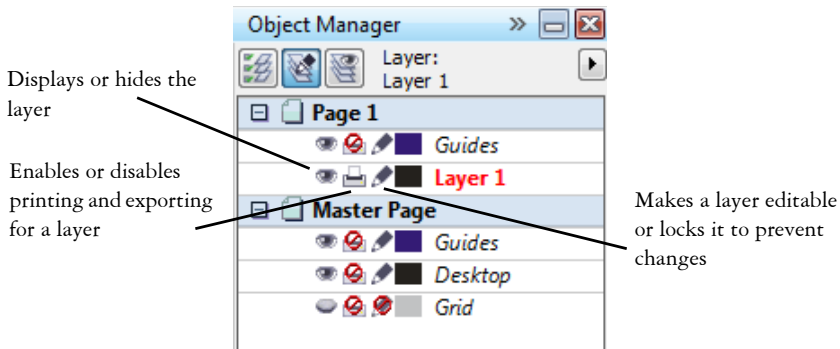
You can also delete a layer by right-clicking the layer name in the **Object manager** docker and choosing **Delete**.

## To specify settings for a layer on the master page

- 1 Click **Window** ► **Object manager**.
- 2 Right-click the layer, and click **Properties**.

## Changing layer properties

For each new layer that you create, the display, editing, and printing and exporting properties are enabled by default. You can change these properties at any time. You can also enable or disable the master layer setting for a layer. For information about master layers, see “Creating layers” on page 277.



*The icons to the left of a layer's name let you change the layer's properties.*

## Showing and hiding layers

You can choose to show or hide layers in a drawing. Hiding a layer lets you identify and edit the objects on other layers. It also reduces the time required for your drawing to refresh when you edit it.

## Printing and exporting layers

You can set printing and exporting properties for a layer to control whether a layer is displayed in the printed or exported drawing. Note that hidden layers are displayed in the final output if the printing and exporting properties are enabled. The Grid layer cannot be printed or exported.

## Setting a layer's editing properties

You can allow editing of the objects on all layers or restrict editing so that you can only edit objects on the active layer. You can also lock a layer to prevent accidental changes to the objects it contains. When you lock a layer, you cannot select or edit the objects on that layer.


## Renaming layers

You can rename layers to indicate their contents, their position in the stacking order, or their relationship with other layers.

## Using layer color to view objects

You can change the layer color so that objects on the layer are displayed with the layer color when you use Wireframe view. For example, if you place various components of an architectural plan (plumbing, electrical, structural) on separate layers, you can use layer color to quickly identify to which component the objects belong.

## To show or hide a layer

- 1 Click **Window** ► **Object manager**.
- 2 Click the **Show or hide** icon  beside the layer name.

The layer is hidden when the **Show or hide** icon is grayed out.




Objects on a hidden layer are displayed in the printed or exported drawing unless the layer's printing and exporting properties are disabled.



You can also show or hide a layer by right-clicking the layer in the **Object manager** docker and then clicking **Visible**.

## To enable or disable printing and exporting of a layer

- 1 Click **Window** ► **Object manager**.
- 2 Click the **Enable or disable printing and exporting** icon  beside the layer name.



Disabling the printing and exporting of a layer prevents its contents from appearing in the printed or exported drawing, or in full-screen previews. For




information about full-screen previews, see “To establish default setting for the mouse wheel” on page 64.




You can also enable or disable the printing and exporting of a layer by right-clicking the layer in the **Object manager** docker and clicking **Printable**.

## To set the editing properties of a layer

- 1 Click **Window** ▶ **Object manager**.
- 2 In the **Object manager** docker, click the name of the layer that you want to edit. The layer name appears in a red bold font to indicate that the layer is active.
- 3 Perform a task from the following table.

To	Do the following
Lock or unlock a layer	Click the <b>Lock or unlock</b> icon  beside the layer name.
Allow editing on all layers	Click the flyout button  , and click <b>Edit across layers</b> .
Allow editing on the active layer only	Click the flyout button  , and disable <b>Edit across layers</b> .



If you disable the **Edit across layers** button , you can work only on the active layer and the Desktop layer. You cannot select or edit objects on inactive layers. For example, if you use the **Pick** tool to marquee-select multiple objects on the drawing page, only the objects on the active layer are selected.

You cannot lock or unlock the Grid layer.



You can also allow editing on all layers by clicking the **Edit across layers** button in the **Object manager** docker. Editing across layers is enabled when the button appears pressed. Clicking the button again restricts editing to the active layer.

You can also lock or unlock a layer by right-clicking the layer in the **Object manager** docker and then clicking **Editable**.

## To rename a layer

- 1 Click **Window** ▶ **Object manager**.
- 2 Right-click the layer name, and click **Rename**.



You can also rename a layer by clicking the layer name and typing a new name.

## To change the layer color

- In the **Object manager** docker, double-click the color swatch that appears to the left of the layer name, and choose a color.  
Objects on the layer are displayed with the layer color when you use **Wireframe** view (**View** ▶ **Wireframe**).



You can also choose to display only the objects on a specific layer in **Wireframe** view by right-clicking the layer name, choosing **Properties**, and enabling the **Override full color view** check box in the layer properties dialog box.

## Moving and copying layers and objects


You can move or copy layers on a single page or between pages. You can also move or copy selected objects to new layers, including layers on the master page.

Moving and copying layers affects the stacking order. Moving or copying an object to a layer below its current layer causes the object to become the top object on its new layer. Similarly, moving or copying an object to a layer above its current layer causes the object to become the bottom object on its new layer.

## To move a layer

- 1 Click **Window** ▶ **Object manager**.
- 2 In the layers list, drag a layer name to a new position.




By default, the master layers are applied above local layers. You can change the order of the master layers relative to local layers by clicking a page name, enabling the **Layer manager view** button  at the top of the **Object manager** docker, and dragging a layer name to a new position in the layers list.

## To copy a layer

- 1 Click **Window** ▶ **Object manager**.
- 2 In the layers list, right-click the layer that you want to copy.
- 3 From the context menu, choose **Copy**.
- 4 Right-click the layer above which you want to place the copied layer.
- 5 From the context menu, choose **Paste**.

The layer and the objects it contains are pasted above the selected layer.

## To move or copy an object to another layer

- 1 Click **Window** ▶ **Object manager**.
- 2 Click an object in the **Object manager** docker.
- 3 Click the flyout button , and click one of the following:
  - **Move to layer**
  - **Copy to layer**
- 4 Click the destination layer.



When you move objects to or from a layer, the layer must be unlocked.



You can move and copy an object to another layer by dragging the object to a new layer in the **Object manager** docker.





## Object linking and embedding

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Object linking and embedding (OLE) is a method of exchanging information between applications. Using OLE, you can take selected objects or entire files from one application, called the source application, and place them into another application, called the destination application. Objects that are placed into an application using OLE are called OLE objects. You can freely move objects and files between applications as long as all the applications involved support OLE.

Corel DESIGNER lets you create and edit OLE objects, as well as insert objects and files created in other applications.

Linking results in a larger file size but is useful when you want to use an object or file in multiple files. To change every instance of the object or the file, you only need to change the object in the source application. Linking is also useful when the destination application does not directly support files created in the source application. Embedding is useful when you want to include all objects in one file.

This section contains the following topics:

- Inserting linked or embedded objects
- Editing linked or embedded objects

### Inserting linked or embedded objects

You can insert a linked or embedded object. A linked object remains connected to its source file; whereas an embedded object is not linked to its source file but is integrated into the new file. You can insert an embedded object or create an embedded object. You can also insert a linked or embedded object by copying it from the source application and pasting it to the destination application.

#### To insert a linked object

- 1 In the source application, select an object.
- 2 Click **Edit** ► **Copy**.

- 3 In Corel DESIGNER, click **Edit** ► **Paste special**.
- 4 Enable the **Paste link** option.



The file from which you copy the object in the source application must be saved before you insert the object in Corel DESIGNER.

### To insert an embedded object

- 1 Click **Edit** ► **Insert new object**.
- 2 Enable the **Create from file** option.
- 3 Click the **Browse** button.
- 4 Click a filename.



You can also create an embedded object by enabling the **Create new** option in the **Insert new object** dialog box, and choosing the application in which you want to create the object from the **Object type** list box.

You can also insert an embedded object by selecting an object in the source application, and dragging it to the application window of Corel DESIGNER.

### Editing linked or embedded objects

You can edit a linked or embedded object. You can edit a linked object by editing its source file. Any changes you make to the source file are automatically applied to the linked object. You can also modify a linked object; for example, you can update a linked object, substitute the source file of a linked object for another, or break a link between a linked object and its source file.

### To edit a linked or embedded object

- 1 Double-click the linked or embedded object to start the source application.
- 2 Edit the object in the source application.
- 3 Save the changes in the source application.
- 4 Close the source application.
- 5 Return to the active application window to review the edits.






In most cases, you can edit OLE objects only in the source application. If you try to change an OLE object using Corel DESIGNER, note the following limitations. Depending on the source of the OLE object, you might not be able to rotate, skew, clone, trim, weld, intersect, use as symbols, or combine OLE objects. Also, you might not be able to apply any of the effects in the Effects menu to OLE objects, except for PowerClip objects. You can only size, move, and copy OLE objects and place them into PowerClip containers.



You can also edit linked or embedded objects by starting the source application and opening the file directly.

### To modify a linked object

- 1 Select a linked object using the **Pick** tool .
- 2 Click **Edit ▶ Links**.
- 3 Click one of the following buttons:
  - **Update now** — updates the linked object to reflect changes made in the source file
  - **Open source** — opens the object in the source application
  - **Change source** — redirects the link to another file
  - **Break link** — disconnects the link so that the object is embedded in the file





## Working with object data

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The Object Data Manager is an advanced hotspotting feature that is particularly useful as a project management tool when you create or supervise a large project. You can enter many types of project data about individual objects or groups of objects.

This section contains the following topics:

- Setting up the project database
- Managing object data
- Applying CGM data to objects

### Setting up the project database

Before you assign project data to objects in a drawing, you need to know what information you want to display. By default, Corel DESIGNER creates multiple data fields including: **Name**, **Cost**, and **Comments**. These fields can be edited or deleted as required.

Corel DESIGNER also provides common ActiveCGM, WebCGM, and WebCGM S1000D fields. When you import or export CGM files, the object data is maintained. For more information on importing and exporting CGM files, see “Computer Graphics Metafile (CGM)” on page 693.

Object data is also maintained when you import or export SVG files. For more information on importing and exporting SVG files, see “Scalable Vector Graphics (SVG)” on page 733.


You can create and assign as many data fields as you want, as long as they use permitted format variables. For more information about assigning data fields, see “Managing object data” on page 293. In addition, you can add a child field to an existing field to create a hierarchical structure. However, the field you choose must support the creation of a child field.

At any time, you can change the setting, such as the name or format, of a data field.

If you require custom fields, you can define their formats using four basic field formats: **General**, **Date/time**, **Linear/angular**, and **Numeric**. Each of these formats provides a series of common settings. If the preset formats in Corel DESIGNER don't provide the information you want in your data summary, you can create your own custom formats 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.

When you delete a field, you also delete all data entered for that field in the active document and any children that are associated with the field.

## To add a data field

- 1 Click **Window** ► **Object data manager**.
- 2 In the **Object data** docker, click the **Open field editor** button .
- 3 In the **Object data field editor** dialog box, click **New field**.
- 4 Double-click the **Element name** cell in the new field. Choose an element type from the list box, and press **Enter**.
- 5 Double-click the **Name** cell in the new field. Type a name for the field, and press **Enter**.

If you want to change the field's value, double-click the **Default value** cell, type a new value, and press **Enter**.

If you want to change the field's constraint, double-click the **Constraint** cell, type a constraint, and press **Enter**.
- 6 Double-click the **Type** cell in the new field, and choose one of the following format types from the list box:
  - **String**
  - **Number**
  - **Event**
  - **Action**
- 7 Double-click the **Target** cell in the new field, and choose one of the following targets from the list box:
  - **General**
  - **ActiveCGM**
  - **WebCGM**
- 8 In the **Add field to** area, enable one or both of the following check boxes:
  - **Application defaults** — stores the new field in the application
  - **Document defaults** — stores the new field in the current document



You can also use this procedure to change the settings of an existing data field.

### You can also

---

Add a child data field to an existing field

Select the data field to which you want to add a child, and click **New child field**.

The field you choose as a parent field must support the creation of a child field.

---

Change the format of a data field

Select the data field, and click **Change** in the **Format** area.

In the **Format definition** dialog box, enable the option beside the format type you want to use, and choose a format from the **Format type** list.

---

Create a custom format for a data field

Select the data field, and click **Change** in the **Format** area.

In the **Format definition** dialog box, enable the option beside the format type you want to create.

Type the format in the **Create** box, and press **Enter**.

---

Delete a data field

Choose the name of the data field from the list. To choose multiple fields, hold down **Ctrl**, and click the names in the list. Click **Delete field(s)**.

---

## Managing object data

After creating all the data fields you want for a drawing, you can create a database from a template. The database stores all the data you apply to the objects in your drawing. You can choose from three different templates; because each template saves to an external, tagged XML file, you can store the data for different workflows simultaneously.

The Object Data Manager provides all the commands and features you need to add, edit, and delete object data — even behaviors that were applied using the **Internet** toolbar.

You can use one object's data entries to update another object's data entries. This function does not replace an object's data entries; rather, it appends fields and data where appropriate.

Corel DESIGNER also provides common ActiveCGM, WebCGM, and WebCGM S1000D fields. When you import or export CGM files, the object data is maintained. For more information on importing and exporting CGM files, see "Computer Graphics Metafile (CGM)" on page 693.

Object data is also maintained when you import or export SVG files. For more information about importing and exporting SVG files, see "Scalable Vector Graphics (SVG)" on page 733.


### To choose a database template

- 1 Click **Window** ► **Object data manager**.
- 2 From the list box, choose one of the following templates:
  - **General**
  - **ActiveCGM**
  - **WebCGM**
  - **WebCGM S1000D**







You can also view all existing database entries by choosing **All** from the list box.

### To add or edit data for an object

- 1 Select the object using the **Pick** tool .
- 2 Click **Window** ► **Object data manager**.
- 3 Select a data field.

A check mark indicates whether that field is applied to the selected object.






An icon indicates the field type:

- **Text** 
- **Number** 
- **Action** 
- **Event** 

- 4 Type text in the **Value** column for the field, and press **Enter**.

- 5 Double-click in the **Constraint** column for the field, and specify a constraint value in the **Object data field editor** dialog box.
- 6 Repeat steps 3 to 5 to add data to other fields.

### You can also

Display or hide behaviors	Click the <b>Show/hide behaviors</b> button  .
Display or hide data	Click the <b>Show/hide data</b> button  .
Display active fields only	Click the <b>Show active fields only</b> button  .
Copy data from another object to the selected object	Click the <b>Copy data from</b> button  , and click the object from which you want to copy data.
Clear all fields	Click the <b>Clear all fields</b> button  .

## Applying CGM data to objects

This section provides a sample of the CGM data that you can apply to objects. It is divided into three parts:

- WebCGM commands
- ActiveCGM commands
- WebCGM S1000D commands



When you choose an action as the type, any of the following can function as the value:

- one or more ActiveCGM commands
- BasicScript® subroutine name
- operating system command
- external application

When you choose an event as the type, only one or more Active CGM commands can function as the value.

## Sample of WebCGM commands

### `button1press`

- **Type:** event
- **Description:** Triggers when you click any of the members of the group.
- **Value:** `WebCGM_button1press`, or any of the WebCGM actions
- **Constraint:** none

### `content`

- **Type:** text
- **Description:** Allows you to declare the first priority when searching the text content of a 'para' APS.
- **Value:** none
- **Constraint:** none

### `cursorenter`

- **Type:** event
- **Description:** Triggers when the pointer moves within two pixels of any of the members of the group.
- **Value:** `WebCGM_cursorenter`, or any of the WebCGM actions
- **Constraint:** none

### `cursorexit`

- **Type:** event
- **Description:** Triggers when the pointer moves off all members of the group.
- **Value:** `WebCGM_cursorexit`, or any of the WebCGM actions.
- **Constraint:** none

### `hover`

- **Type:** event
- **Description:** Triggers when the pointer moves over any member of the group.
- **Value:** any of the WebCGM actions
- **Constraint:** none

### `linkuri`

- **Type:** action
- **Description:** Loads a file in the target window as specified by the URI.
- **Value:** either one or three strings entered by user input
  - If it is one string, it will represent the URI.  
Example: `"http://www.corel.com"`



- If it is three strings, the first string is the URI, the second is the empty string, and the third is the target frame.

Example: `"http://www.corel.com" "" "_blank"`

The target frames are as follows:

- `_blank` — viewer loads the content in a new window
- `_self` — viewer loads the content in the same window
- `_parent` — viewer loads the content in the immediate frameset parent of the active window
- `_top` — viewer loads the content in the full original window

- **Constraint:** none

**name**

- **Type:** text
- **Description:** Names the group.
- **Value:** entered by user input  
Example: `"Corel Designer Group"`
- **Constraint:** none

**region**

- **Type:** text
- **Description:** Provides an optional spatial region, associated with a graphic object, allowing the user to pick operations for the object. Simple regions of type rectangle, ellipse, polygon, and continuous polybezier can be defined.
  - For a rectangle, two corner points of the viewport are provided, as in (x1,y1) (x2,y2).  
Example: `-820084 215104 342822 867138`
  - For an ellipse, three points are provided. The first point specifies the center of the ellipse, while the remaining two points specify the CDP points, as in (x1,y1) (x2,y2) (x3,y3).  
Example: `-275602 514233 -786474 514233 -275602 282324`
  - For a polygon, points are provided where  $n$  is the number of vertices in the polygon using the formula  $n*(x,y)$ .
  - For a polybezier, points are provided where  $n$  is the number of contiguous cubic segments using the formula  $3n+1(x,y)$ .  
Example (polybezier with three vertices): `235270 712532 -235270 712532 342822 87386 342822 87386 342822 87386 -235270 87386 -235270 87386 -235270 87386 -235270 712532 -235270 712532`
- **Value:** none

- **Constraint:** none

#### **screentip**

- **Type:** text
- **Description:** Causes the value to be displayed as a screen-tip when the pointer is positioned over the group.
- **Value:** entered by user input as a single string that is associated with a graphic object or a group  
Example: **"This is a screentip"**
- **Constraint:** none

#### **viewcontext**

- **Type:** number
- **Description:** Lets you specify the initial view of an object when you position the pointer over the graphic object that contains this attribute.  
The value of the viewcontext specifies the two corner points of the viewport rectangle as (x1,y1) (x2,y2), where x1, y1 is the top-right point of the viewport rectangle and x2, y2 is the bottom-left point of the viewport rectangle.  
Example: **-925688030 586990613 -799207691 509452731**
- **Value:** entered by user input
- **Constraint:** none

#### **WebCGM\_button1press**

- **Type:** action
- **Description:** Erases all usertip message boxes in the target window.  
Example: **'eraseusertip;execute -extension "linkuri"'**
- **Value:** **eraseusertip;execute -ext**
- **Constraint:** none

#### **WebCGM\_cursorenter**

- **Type:** action
- **Description:** Displays the specified usertip.  
Example: **'displayusertip -tip "<This is a screentip>"'**
- **Value:** **displayusertip -tip**
- **Constraint:** none

#### **WebCGM\_cursorexit**

- **Type:** action
- **Description:** Erases all usertip message boxes in the target window.
- **Value:** **eraseusertip**

- **Constraint:** none

### **Sample of ActiveCGM commands**

#### **@ML\_button1press**

- **Type:** event
- **Description:** Makes the group visible.
- **Value:** @ML\_ToVisible
- **Constraint:** none

#### **@ML\_button1release**

- **Type:** event
- **Description:** Makes the group invisible.
- **Value:** @ML\_ToInvisible
- **Constraint:** none

#### **@ML\_cursorenter**

- **Type:** event
- **Description:** Changes the group color to red.
- **Value:** @ML\_ToRed
- **Constraint:** none

#### **@ML\_cursorexit**

- **Type:** event
- **Description:** Changes the group color to its original color.
- **Value:** @ML\_ToNative
- **Constraint:** none

#### **@ML\_ToInvisible**

- **Type:** action
- **Description:** Makes the group invisible.
- **Value:** `changegroup -vis off`
- **Constraint:** fixed

#### **@ML\_ToNative**

- **Type:** action
- **Description:** Changes the group color to its original color.
- **Value:** `changegroup -co native`
- **Constraint:** fixed

#### **@ML\_ToRed**

- **Type:** action
- **Description:** Changes the group color to red.
- **Value:** `changegroup -co red`
- **Constraint:** fixed

#### **@ML\_ToVisible**

- **Type:** action
- **Description:** Makes the group visible.
- **Value:** `changegroup -vis on`
- **Constraint:** fixed

#### **button1press**

- **Type:** event
- **Description:** Triggers when you click any of the members of the group.
- **Value:** `PushButton1`, or any of the WebCGM or ActiveCGM actions
- **Constraint:** none

#### **button1release**

- **Type:** event
- **Description:** Triggers when you release the left mouse button while the pointer is positioned over any of the members of the group.
- **Value:** `ReleaseButton1`, or any of the WebCGM or ActiveCGM actions
- **Constraint:** none

#### **cursorenter**

- **Type:** event
- **Description:** Triggers when the pointer moves within two pixels of any of the members of the group.
- **Value:** `ToRed`, or any of the WebCGM or ActiveCGM actions
- **Constraint:** none

#### **cursorexit**

- **Type:** event
- **Description:** Triggers when the pointer moves off all members of the group.
- **Value:** `ToNative`, or any of the WebCGM or ActiveCGM actions
- **Constraint:** none

#### **description**

- **Type:** text
- **Description:** This behavior is undefined.

- **Value:** entered by user input  
Example: "product description"
- **Constraint:** fixed

### Sample of WebCGM S1000D commands

#### desc

- **Type:** text
- **Description:** This behavior is undefined.
- **Value:** entered by user input  
Example: "product description"
- **Constraint:** fixed

#### linkuri

- **Type:** action
- **Description:** Loads a file in the target window as specified by the URI.
- **Value:** either one or three strings entered by user input
  - If it is one string, it will represent the URI.  
Example: "http://www.core1.com"
  - If it is three strings, the first string is the URI, the second is the empty string, and the third is the target frame.  
Example: "http://www.core1.com" "" "\_blank"  
The target frames are as follows:
    - **\_blank** — viewer loads the content in a new window
    - **\_self** — viewer loads the content in the same window
    - **\_parent** — viewer loads the content in the immediate frameset parent of the active window
    - **\_top** — viewer loads the content in the full original window
- **Constraint:** none

#### region

- **Type:** text
- **Description:** Provides an optional spatial region, associated with a graphic object, allowing the user to pick operations for the object. Simple regions of type rectangle, ellipse, polygon, and continuous polybezier can be defined.
  - For a rectangle, two corner points of the viewport are provided, as in (x1,y1) (x2,y2).  
Example: -820084 215104 342822 867138

- For an ellipse, three points are provided. The first point specifies the center of the ellipse, while the remaining two points specify the CDP points, as in (x1,y1) (x2,y2) (x3,y3).

Example: -275602 514233 -786474 514233 -275602 282324

- For a polygon, points are provided where n is the number of vertices in the polygon using the formula n\*(x,y).
- For a polybezier, points are provided where n is the number of contiguous cubic segments using the formula 3n+1(x,y).

Example (polybezier with three vertices): 235270 712532 -235270  
712532 342822 87386 342822 87386 342822 87386 -235270  
87386 -235270 87386 -235270 87386 -235270 712532 -  
235270 712532

#### screeintip

- **Type:** text
- **Description:** Causes the value to be displayed as a screen-tip when the pointer is positioned over the group.
- **Value:** entered by user input as a single string that is associated with a graphic object or a group

Example: "This is a screeintip"

- **Constraint:** none

#### viewcontext

- **Type:** number
- **Description:** Lets you specify the initial view of an object when you position the pointer over the graphic object that contains this attribute.  
The value of the viewcontext specifies the two corner points of the viewport rectangle as (x1,y1) (x2,y2), where x1, y1 is the top-right point of the viewport rectangle and x2, y2 is the bottom-left point of the viewport rectangle.

Example: -925688030 586990613 -799207691 509452731

- **Value:** entered by user input
- **Constraint:** none



## Color and fills

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## Working with color

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Corel DESIGNER lets you choose and create colors by using a wide variety of industry-standard color palettes, color mixers, and color models. You can store frequently used colors for future use by using the Document palette or creating and editing custom color palettes.

You can customize how a color palette appears on your screen by changing the size of swatches, the number of rows, and other properties.

This section contains the following topics:

- Understanding color models
- Understanding color depth
- Choosing colors
- Using the Document palette
- Creating and editing custom color palettes
- Organizing and displaying color palettes
- Displaying or hiding color palettes in the Palette libraries
- Setting the properties of color palettes

### Understanding color models

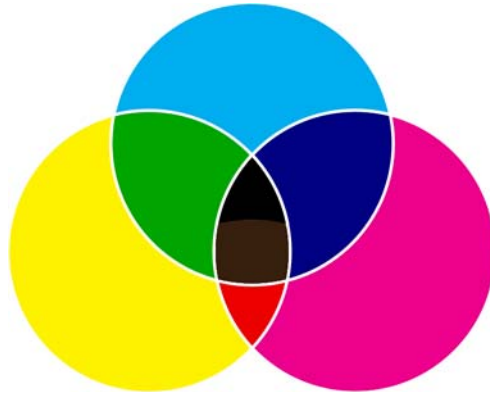
You need a precise method to define colors. Color models provide various methods to define colors, each model defining colors through the use of specific color components. There is a range of color models to choose from when creating graphics.

#### CMYK color model

The CMYK color model, which is used in printing, uses the components cyan (C), magenta (M), yellow (Y), and black (K) to define color. Values for these components range from 0 to 100 and represent percentages.

In subtractive color models, such as CMYK, color (that is, ink) is added to a surface, such as white paper. The color then “subtracts” brightness from the surface. When the

value of each color component (C,M,Y) is 100, the resulting color is black. When the value of each component is 0, no color is added to the surface, so the surface itself is revealed—in this case, the white paper. Black (K) is included in the color model for printing purposes because black ink is more neutral and darker than blending equal amounts of C, M, and Y. Black ink produces sharper results, especially for printed text. In addition, black ink is usually less expensive than using colored ink.

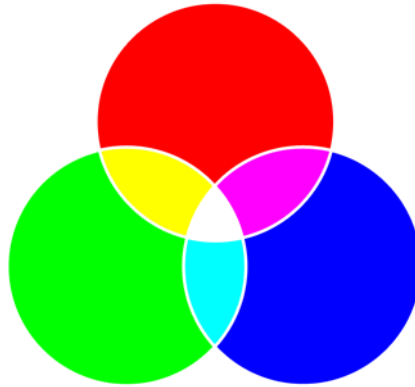


*Black is the result of combining the three CMY colors at their highest intensities.*

## **RGB color model**

The RGB color model uses the components red (R), green (G), and blue (B) to define the amounts of red, green, and blue light in a given color. In a 24-bit image, each component is expressed as a number from 0 to 255. In an image with a higher bit rate, such as a 48-bit image, the value range is greater. The combination of these components defines a single color.

In additive color models, such as RGB, color is produced from transmitted light. RGB is therefore used on monitors, where red, blue, and green lights are blended in various ways to reproduce a wide range of colors. When red, blue, and green lights are combined at their maximum intensities, the eye perceives the resulting color as white. In theory, the colors are still red, green and blue, but the pixels on a monitor are too close together for the eye to differentiate the three colors. When the value of each component is 0, signifies there is an absence of light, the eye perceives the color as black.



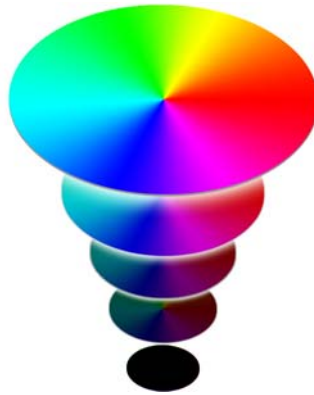
*White is the result of combining the three RGB colors at their maximum intensities.*

RGB is the most commonly used color model, because it allows a broad range of colors to be stored and displayed.

### **HSB color model**

The HSB color model uses hue (H), saturation (S), and brightness (B) as components for defining color. HSB is also known as HSV (with the components hue, saturation, and value). Hue describes the pigment of a color and is expressed in degrees to represent the location on the standard color wheel. For example, red is 0 degrees, yellow is 60 degrees, green is 120 degrees, cyan is 180 degrees, blue is 240 degrees, and magenta is 300 degrees.

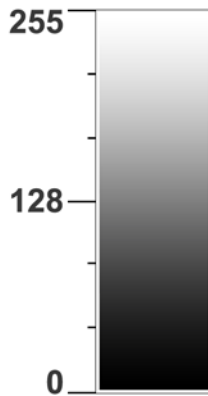
Saturation describes the vividness or dullness of a color. Values of saturation range from 0 to 100 and represent percentages (the higher the value, the more vivid the color). Brightness describes the amount of white in the color. Like saturation values, brightness values range from 0 to 100 and represent percentages (the higher the value, the brighter the color).



*HSB color model*

### **Grayscale color model**

The grayscale color model defines color by using only one component, lightness, which is measured in values ranging from 0 to 255. Each grayscale color has equal values of the red, green, and blue components of the RGB color model. Changing a color photo to grayscale creates a black-and-white photo.



*Grayscale color model*

### **Understanding color depth**

Color depth refers to the maximum number of colors an image can contain. Color depth is determined by the bit depth of an image (the number of binary bits that define the

shade or color of each pixel in a bitmap). For example, a pixel with a bit depth of 1 can have two values: black and white. The greater the bit depth, the more colors an image can contain, and the more accurate the color representation is. For example, an 8-bit GIF image can contain up to 256 colors, but a 24-bit JPEG image can contain approximately 16 million colors.

Usually, RGB, grayscale, and CMYK images contain 8 bits of data per color channel. That is why an RGB image is often referred to as 24-bit RGB (8 bits x 3 channels), a grayscale image is referred to as 8-bit grayscale (8 bits x channel), and a CMYK image is referred to as 32-bit CMYK (8 bits x 4 channels).

Regardless of how many colors an image contains, the image display is limited to the highest number of colors supported by the monitor on which it is viewed. For example, an 8-bit monitor can display only up to 256 colors in a 24-bit image.

## Choosing colors

You can choose fill and outline colors by selecting a color from the Document palette, custom color palettes, palettes from the Palette libraries, color viewers, color harmonies, or color blends. When you want to use a color that already exists in an object or document, you can sample the color by using the Color eyedropper tool to achieve an exact match.

For information about applying the colors you choose, see “Applying uniform fills” on page 333 and “Formatting lines and outlines” on page 149.

## Default color palette

A color palette is a collection of color swatches. In some programs, color palettes are known as “swatch palettes.”

Corel DESIGNER the default color palette is based on the primary color mode of the document. For example, if the document primary color model is RGB, the default color palette is also RGB. For more information, “Understanding color models” on page 305. You choose the default color model when you create a new drawing. You can open and use additional color palettes at any time.

You can choose both fill and outline colors by using the default color palette. The selected fill and outline colors appear in the color swatches on the status bar.

## Document palette

When you create a new drawing, the application automatically generates an empty palette, called the Document palette. It helps you keep track of the colors that you use by storing them for future use. For more information, see “Using the Document palette” on page 319.

## Palette libraries and custom color palettes

The color palettes that are found in the Palette libraries cannot be edited directly. Some of them are provided by third-party manufacturers, for example PANTONE, HKS® Colors, and TRUMATCH®. It may be useful to have on hand a manufacturer’s swatch book, which is a collection of color samples that shows exactly what each color looks like when printed.



*The PANTONE solid coated palette is an example of a Color Palette libraries' palette.*

Some palettes found in the Palette libraries — PANTONE, HKS Colors, TOYO®, DIC®, Focoltone, and SpectraMaster® — are collections of spot colors. If you create color separations when you print, each spot color requires a separate printing plate, which can significantly affect the cost of the printing job. If you want to use color separations, but would like to avoid using spot colors, you can convert them to process

colors when printing. For more information, see “Printing color separations” on page 633.

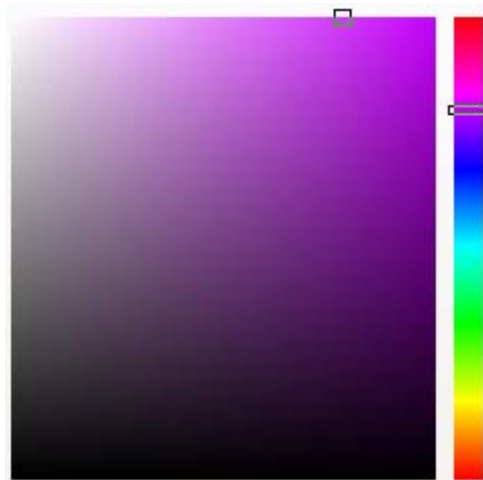
Custom color palettes can include colors from any color model, including palettes from the Palette libraries, such as a spot color palette. You can save a custom color palette for future use. For more information about working with custom color palettes, see “Creating and editing custom color palettes” on page 322 and “Organizing and displaying color palettes” on page 326.

### **Sampling colors**

When you want to use a color that already exists in a drawing, palette, or on your desktop, you can sample the color to achieve an exact match. By default, you sample a single pixel from the drawing window.

### **Color viewers**

Color viewers provide a representation of a range of colors by using either one-dimensional or three-dimensional shapes. The default color viewer is based on the HSB color model, but you can use this viewer to choose CMYK, CMY, or RGB colors. For information about color models, see “Understanding color models” on page 305.

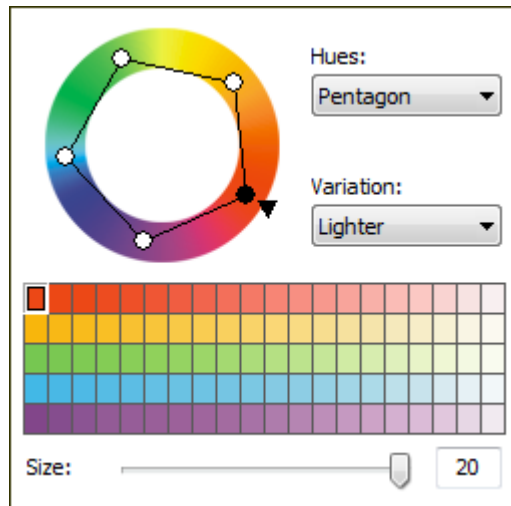


*An example of a color viewer*

## Color harmonies

Color harmonies work by superimposing a shape, such as a rectangle or a triangle, over a color wheel. Each vertical row in the color grid begins with the color located at one of the points on the superimposed shape.

The colors at each corner of the shape are always complementary, contrasting, or harmonious, depending on the shape you choose. The color harmonies let you choose a color model, and they are most useful when you need to choose several colors for a project.

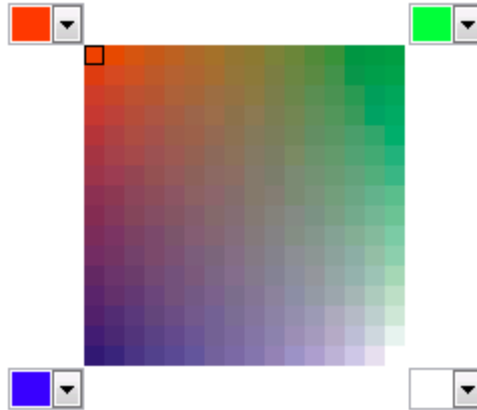


*An example of color harmonies*

## Color blends

When you choose a color by using color blends, you combine base colors to produce the color you want. The color blender displays a grid of colors that it creates from the four base colors you choose.





*An example of color blends*

## Choosing Web colors

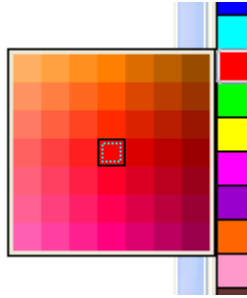
You can use Web colors when you design documents that will be published to the Web. With Corel DESIGNER, you can define Web colors by using RGB hexadecimal values (for example, #aa003f).

## To choose a color by using the default color palette

To	Do the following
Choose a fill color for a selected object	Click a color swatch.
Choose an outline color for a selected object	Right-click a color swatch.
Choose from different shades of a color	Click and hold a color swatch to display a pop-up color picker, and then click a color.
View more colors on the default color palette	Click the scroll arrows at the top and bottom of the color palette.




You can display color names by pointing to a swatch.



*An example of a pop-up color palette*

## To choose a color by using a color palette

- 1 Select an object.
- 2 On the property bar, click the **Fill** tool , and click **Fill color dialog**.
- 3 Click the **Palettes** tab.
- 4 Choose a color palette from the **Palette** list box.
- 5 Move the color slider to set the range of colors displayed in the color selection area.
- 6 Click a color in the color selection area.




Each spot color swatch on a color palette is marked with a small white square. You should use the same color model for all colors in a drawing; the colors will be consistent and you will be able to predict the colors of the final output more accurately. For more information about reproducing colors accurately, see “Using color management” on page 363.




You can display or hide the names of colors in the fill dialog boxes by clicking **Options** ▶ **Show color names**.

You can swap the **Old** color (of the selected object) and the **New** color (which has been chosen in the color selection area) by clicking **Options** ▶ **Swap colors**.

You can also access color palettes in the **Color** docker by clicking the **Shows color palettes**  button, and choosing a palette from the list box. If the **Color** docker is not open, click **Window** ▶ **Color**.


## To choose a color by using a color viewer

- 1 Select an object.
- 2 On the property bar, click the **Fill** tool , and click **Fill color dialog**.
- 3 On the **Models** page, choose a color model from the **Model** list box.
- 4 Click **Options** ▶ **Color viewers**, and click a color viewer.
- 5 Move the color slider.
- 6 Click a color in the color selection area.

### You can also

---

Choose an outline color

On the property bar, click the **Outline pen** tool . In the **Outline** area, choose a color from the color picker.

If you want to view more color options, click **Other** to open the **Select color** dialog box.

---

Sample a color from the drawing

Click the **Eyedropper** tool, and click the drawing or desktop.

---

Swap colors

Click **Options** ▶ **Swap colors**. This swaps the **Old** color (the current foreground or background color) and the **New** color (which has been chosen in the color selection area).


---




If you choose a color that is out of the printer's gamut, Corel DESIGNER allows you to replace it with a similar color that is in the printer's gamut. To replace the color, click the **Bring color into gamut** swatch, which displays to the left of the **New color** swatch. For information about color correction, see "Using color management" on page 363.

You should use the same color model for all colors in a drawing; the colors will be consistent and you will be able to predict the colors of the final output more accurately. It is preferable to use the same color model that you are using for the final output.



You can also access color models in the **Color** docker by clicking the **Shows color viewers**  button and choosing a color model from the list box. If the **Color** docker is not open, click **Window** ▶ **Dockers** ▶ **Color**.


## To choose a color by using color harmonies

- 1 Select an object.
- 2 On the property bar, click the **Fill** tool , and click **Fill color dialog**.
- 3 Click the **Mixers** tab.
- 4 Click **Options** ▶ **Mixers** ▶ **Color harmonies**.
- 5 Choose a shape from the **Hues** list box.
- 6 Choose an option from the **Variation** list box.
- 7 Drag the black dot on the color wheel.
- 8 Click a color swatch on the color palette below the color wheel.

### You can also

---

Choose an outline color

On the property bar, click the **Outline pen** tool . In the **Outline** area, choose a color from the color picker.

If you want to view more color options, click **Other** to open the **Select color** dialog box.

---

Sample a color from the drawing

Click the **Eyedropper** tool, and click the drawing or desktop.

---




If you choose a color that is out of the printer's gamut, Corel DESIGNER displays the closest in-gamut color. This color is displayed in the **Bring color into gamut** swatch, which displays to the left of the **New color** swatch. You can either choose this closest in-gamut color or you can correct the out-of-gamut color by clicking the **Bring color into gamut** swatch. For information about color correction, see "Using color management" on page 363.



You can change the number of swatches in the color grid by dragging the **Size** slider.

You can swap the **Old** color (of the selected object) and the **New** color (which has been chosen in the color selection area) by clicking **Options** ▶ **Swap colors**.


## To choose a color by using color blends

- 1 Select an object.
- 2 On the property bar, click the **Fill** tool , and click **Fill color dialog**.
- 3 Click the **Mixers** tab.
- 4 Click **Options** ▶ **Mixers** ▶ **Color blend**.
- 5 Open each color picker, and click a color.
- 6 Click a color in the color selection area.

### You can also

---

Choose an outline color

On the property bar, click the **Outline pen** tool . In the **Outline** area, choose a color from the color picker.

If you want to view more color options, click **Other** to open the **Select color** dialog box.

---

Sample a color from the drawing

Click the **Eyedropper** tool, and click the drawing or desktop.

---




Only colors that are on the default color palette can be blended. To blend other colors, you must change the default color palette. For more information, see “To display a custom color palette” on page 327.



You can change the cell size of the color grid by moving the **Size** slider.

You can swap the **Old** color (of the selected object) and the **New** color (which has been chosen in the color selection area) by clicking **Options** ▶ **Swap colors**.

## To sample a color

- 1 In the toolbox, click the **Color eyedropper** tool .
- 2 Click the **Sample size** flyout on the property bar, and enable one of the following options:
  - **1 × 1** — lets you choose the color of the pixel you click
  - **2 × 2** — lets you choose the average color in a sample area of 2 × 2 pixels. The pixel you click is in the middle of the sample area.
  - **5 × 5** — lets you choose the average color in a sample area of 5 × 5 pixels

If you want to sample a color outside the drawing window, click the **Select from desktop** button on the property bar, and click a color on the desktop.

- 3 Click the color you that you want to sample.

The **Color eyedropper** tool automatically switches to the **Apply** color mode.

- 4 Perform a task from the following table.

### You can also

Drag a sampled color from one object to another	Drag the color to another object.
Apply a sampled color from the <b>Selected</b> color swatch	Drag the sampled color from the <b>Selected</b> color swatch to the object.  The <b>Selected</b> color swatch is located on the property bar.
Apply a sampled color from the <b>Uniform Fill</b> swatch	Drag a color from the <b>Uniform Fill</b> swatch to the object.  The <b>Uniform Fill</b> swatch is located in the lower-right corner of the drawing window.
Add the sampled color to the Document Palette by dragging	Drag the sampled color from the <b>Selected</b> color swatch to the Document Palette.  The <b>Selected</b> color swatch is located on the property bar.



In some cases, the sampled color may be an RGB or CMYK color that is the closest equivalent to the original color, instead of being a complete match.

### To choose a Web color

- 1 Select an object.
- 2 Click **Window** ► **Color**.
- 3 In the **Color** docker, choose **RGB** from the list box.
- 4 Type or paste a value in the **Hex value** box, and press **Tab**.  
Whether you use a three-digit (**#fff**) or six-digit format (**#ffffff**), the final value is presented in the six-digit format.
- 5 Click one of the following buttons:

- **Fill** — fills the selected object with the new color
- **Outline** — applies the color to the outline of the object



You can specify hexadecimal color values only when working with RGB colors. If you type an invalid hexadecimal value, the color does not change. The last valid hexadecimal value is displayed when you press **Tab**. You can view hexadecimal color values on the status bar.



You can also choose Web colors from the **Outline color** dialog box (in the Toolbox, click the **Outline pen tool**) and the **Uniform fill** dialog box (in the Toolbox, click the **Uniform fill tool**), which let you view and copy the hexadecimal equivalents of non-RGB colors.

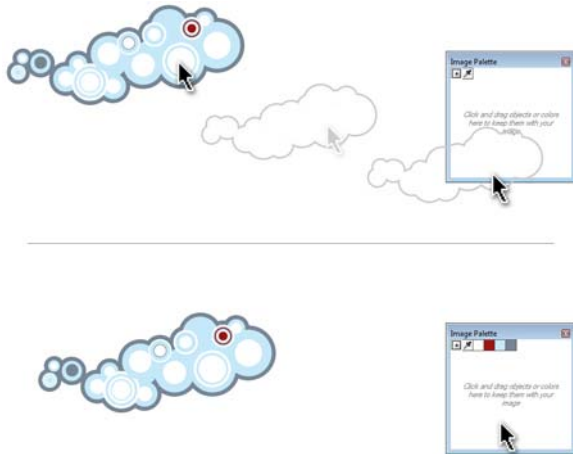
## Using the Document palette

When you start a new drawing, an empty color palette, named the Document palette, appears in the drawing window. Every time you use a color in your drawing, it's automatically added to the Document palette. However, if you prefer to control which colors are added to the Document palette, you can disable the automatic updates and add colors manually.



*An example of the Document palette before (above) and after (below) colors are added to a document.*

You can add colors from a color palette, an external image, a color picker, or a color-related dialog box, such as the **Uniform fill** color dialog boxes. In addition, you can add colors from an imported image or object.




*Drag a bitmap to the Document palette to add colors.*

When you open documents that were created in a previous version of Corel DESIGNER, only color styles and spot colors are added to the Document palette. However, you can add all colors from an existing drawing to the Document palette.

You can clear the Document palette of any unwanted or unused colors by removing colors individually or resetting the palette to remove all unused colors at once.

You can also hide the Document palette.

### **To disable the automatic adding of color to the Document palette**

- In the top left corner of the Document palette, click the flyout  button, and click **Automatically update**.



You can also disable the automatic adding of color by clicking **Tools** ► **Customization**, clicking **Color palette** in the **Customization** list of categories, and disabling the **Automatically update the document palette** check box.




## To manually add colors to the Document palette

To	Do the following
Add a color from another color palette by dragging	Drag a color from an open color palette to the Document palette.
Add a color from a bitmap image	In the Document palette, click the <b>Eyedropper</b> tool, and click the color in an image.
Add multiple colors from an image	In the Document palette, click the <b>Eyedropper</b> tool, hold down <b>Ctrl</b> , and then click the image until you add the colors that you want.
Add multiple colors from an image or object by dragging	Drag an image or object from the drawing window to the Document palette.
Add colors from a selection	Select an object or multiple objects. In the top left corner of the Document palette, click the flyout button, and click <b>Add from selection</b> .
Add a color from a color-related dialog box	In the dialog box, click a color swatch, then click <b>Add to palette ► Document palette</b> .
Move a color swatch	Drag a color swatch to a new position.



When dragging most vector objects, all object colors are added to the palette. However, when dragging a bitmap, only the five most dominant colors are added. If an object includes a fountain fill, texture fill, or pattern fill, only colors that are defined during the fill creation are supported. Colors from PostScript fills are not supported.


## To add colors from an existing drawing to the Document palette

- 1 Open a drawing.
- 2 In the top left corner of the Document palette, click the flyout  button, and click **Add from document**.




If the drawing was created in a previous version of Corel DESIGNER and it includes custom spot colors, they display in the Document palette.


## To remove a color from the Document palette

- 1 Click a color swatch on the Document palette.
- 2 In the top left corner of the Document palette, click the flyout  button, and click **Delete color**.



You can also remove all of the colors that are no longer used from the Document palette by clicking the flyout  button in the top left corner of the Document palette, and clicking **Palette ▶ Reset palette**.

## To reset the Document palette

- In the top left corner of the Document palette, click the flyout  button, and click **Palette ▶ Reset palette**.

## To hide the Document palette

- Click **Window ▶ Color palette ▶ Document palette**.



Hiding the Document palette does not disable the automatic adding of color.

## Creating and editing custom color palettes



Custom color palettes are collections of colors that you save. They can include colors from any color model, including spot colors, or color palette found in the Palette libraries. You can create a custom palette to store all of the colors that you need in a current, or future, project.

This makes it easy for you to share the color palettes with others. The custom palettes are accessible from the My palettes folder in the Color Palette Manager.

You can create a custom color palette by choosing individual colors or by using the colors in a selected object or an entire document. You can also edit, rename, and delete custom color palettes.

Custom color palettes are saved as .XML files and are stored in the `x:\Documents and Settings\your name\My Documents` folder.

## To create a custom color palette from scratch

- 1 Click **Window** ► **Color palette manager**.
- 2 Click the **Creates a new empty color palette**  button.
- 3 Type a filename in the **File name** box.
- 4 Click **Save**.
- 5 In the **Color palette manager**, choose the custom palette that you created.
- 6 Click the **Opens the Palette editor**  button.
- 7 In the **Palette editor** dialog box, click **Add color**.
- 8 In the **Select color** dialog box, choose a color, and click **Add to palette**.

### You can also

Treat the color as a spot color	In the <b>Selected color</b> area, choose <b>Spot</b> from the <b>Treat as</b> box.
Treat the color as a process color	In the <b>Selected color</b> area, choose <b>Process</b> from the <b>Treat as</b> box.
Rename a color	Click a color in the color selection area, and type a color name in the <b>Name</b> box.

## To add a color to a custom color palette

- 1 Open a custom color palette.
- 2 Perform a task from the following table.

<b>To</b>	<b>Do the following</b>
Add a color from another color palette	Drag a color from an open color palette to the custom palette.
Add a color from an image	In the custom palette, click the <b>Eyedropper</b> tool at the top of the palette, and click the color that you want to add.
Add multiple colors from an image	In the custom palette, click the <b>Eyedropper</b> tool at the top of the palette, hold down <b>Ctrl</b> , and click the image until you add the colors that you want.

To	Do the following
Add multiple colors from an image or object	Drag an image or object from the drawing window to the custom palette.
Add a color from a color-related dialog box	In the dialog box, click a color swatch, click <b>Add to palette</b> , and choose the name of the custom palette from the list.
Add colors from a selection	Select an object or multiple objects. In the top left corner of the custom palette, click the flyout button, and click <b>Add from selection</b> .
Move a color swatch	Drag a color swatch to a new position.



When dragging most vector objects, all object colors are added to the palette. However, when dragging a bitmap, only the five most dominant colors are added. If an object includes a fountain fill, texture fill, or pattern fill, only colors that are defined during the fill creation are supported. Colors from PostScript fills are not supported.

### To create a color palette from an object

- 1 Select an object.
- 2 Click **Window** ▶ **Color palettes** ▶ **Create palette from selection**.
- 3 Type a filename in the **File name** box.
- 4 Click **Save**.

### To create a color palette from a document

- 1 Click **Window** ▶ **Color palettes** ▶ **Create palette from document**.
- 2 Type a filename in the **File name** box.
- 3 Click **Save**.

### To edit a custom color palette

- 1 Click **Window** ▶ **Color palettes** ▶ **Palette editor**.
- 2 Choose a palette from the list box.
- 3 Perform a task from the following table.

<b>To</b>	<b>Do the following</b>
Add a color	Click <b>Add color</b> . Click a color in the color selection area, and click <b>Add to palette</b> .
Treat a color as a spot color	In the <b>Selected color</b> area, choose <b>Spot</b> from the <b>Treat as</b> box.
Treat a color as a process color	In the <b>Selected color</b> area, choose <b>Process</b> from the <b>Treat as</b> box.
Change a color	In the color selection area, click a color, click <b>Edit color</b> , and click a new color in the color selection area.
Delete a color	In the color selection area, click a color, and click <b>Delete color</b> .
Sort colors	Click <b>Sort colors</b> , and choose a color sorting method.
Move a color	Drag a color swatch to a new position.
Rename a color	Click a color in the color selection area, and type a color name in the <b>Name</b> box.



You can delete multiple colors by holding down **Shift** or **Ctrl**, clicking the colors that you want to delete, and clicking **Delete color**.



If you add a process color to the palette, but treat it as a spot color, the color is changed to spot and the color name is preserved. However, if you choose a spot color with a trademarked name, for example a PANTONE color, and convert it to a process color, the trademarked name is substituted with the color components for that color.

### To rename a custom color palette

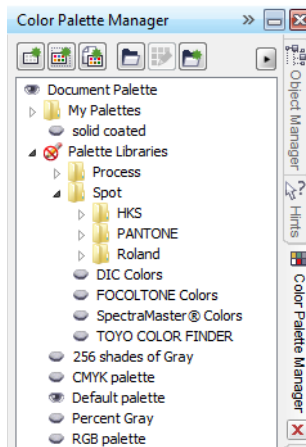
- 1 Click **Window** ► **Color palette manager**.
- 2 From the **My Palettes** folder, right-click a custom palette, and click **Rename**.
- 3 Type a new name, and press **Enter**.

## To delete a custom color palette

- 1 Click Window ► Color palette manager.
- 2 From the My Palettes folder, right-click a custom palette, and click Delete.

## Organizing and displaying color palettes

The Color palette manager is a docker that lets you quickly access the available color palettes, including the Document palette and create custom color palettes. The color palettes in the Color palette manager are divided into two main folders: My palettes and Palette libraries.



*Color palette manager*



You can use the My palettes folder to store all the custom color palettes that you create. You can add folders to store and organize your color palettes for different projects. You can also copy a color palette or move the palette to a different folder. You can open and control the display of all color palettes.

The Palette libraries folder of the Color palette manager contains collections of preset color palettes from which you can choose colors. You cannot edit any of the color palettes that are found in the Palette libraries. However, you can create a custom color palette by copying a Palette libraries color palette. For more information, see “Displaying or hiding color palettes in the Palette libraries” on page 328.


## To open the Color palette manager

- Click **Window** ▶ **Color palette manager**.

## To display a custom color palette

- 1 Open the Color palette manager.
- 2 From the **My Palettes** folder, click the **Show or hide icon**  beside the custom palette name.  
If you want to set a custom color palette as the default palette, click the custom palette flyout  button at the top of the docked palette, and click **Set as default**.

## To open a custom color palette


- 1 Open the Color palette manager.
- 2 Click the **Opens a palette**  button.
- 3 Choose the drive and folder where the custom color palette is stored.  
If you want to open a color palette (.cpl file) that was created in a previous version of Corel DESIGNER, select **Legacy custom palette (.cpl)** from the **Files of type** list box.
- 4 Click the custom palette.
- 5 Click **Open**.



If the custom color palette (.xml) was saved to the **My Palettes** folder, you can open it by clicking **Window** ▶ **Color palettes**, and choosing the custom palette from the list.

When you open a legacy custom palette (.cpl) file, it is automatically converted to the .xml format. The .XML version is stored in the **x:\Documents and Settings\your name\My Documents** folder, and also appears in the **My Palettes** folder in the Color palette manager.

## To create a folder for storing custom color palettes

- 1 Open the Color palette manager.
- 2 Click the **Create a new folder**  button.
- 3 Type a new name, and press **Enter**.  
If you want to move a custom color palette, drag it to the new folder.

## To cut or copy a custom color palette

- 1 Open the Color palette manager.
- 2 From the **My Palettes** folder, right-click a custom palette, and click one of the following:
  - **Cut**
  - **Copy**

If you want to paste the custom palette to a different folder, right-click the folder, and click **Paste**.

## To copy a palette from the Palette libraries for editing

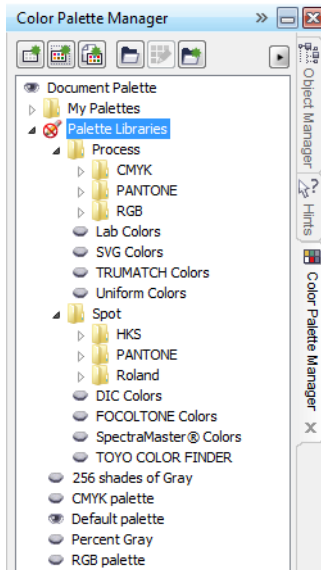
- 1 Open the Color palette manager.
- 2 Drag a palette from the **Palette libraries** to the **My Palettes** folder.  
An editable copy of the color palette appears in the **My Palettes** folder.

## Displaying or hiding color palettes in the Palette libraries

The Palette libraries contain a collection of color palettes. You can control the display of the default color palettes, such as Default RGB and Default CMYK color palettes. The main Palette libraries that are included are: Process color and Spot color.


The Process color library contains the default RGB, CMYK, Grayscale color palettes. In addition, you can find preset color palettes that have a specific theme, such as nature. The Spot color library contains color palettes that are provided by third-party manufacturers, such as HKS Colors, PANTONE, Focoltone, and TOYO. These color palettes can be very useful when you need to use specific company-approved colors for your printed projects. The color palette libraries are locked, which means you cannot edit them.






*Palette libraries*

## To display a color palette in the Palette libraries

- 1 Open the Color palette manager.
- 2 From the **Palette libraries** folder, click the **Show or hide** icon  beside the color palette name.

## To display spot or process color palettes

- 1 Open the Color palette manager.
- 2 From the **Palette libraries** folder, double-click one of the following folders:
  - **Spot**
  - **Process**
- 3 Click the **Show or hide** icon  beside the color palette name.


## Setting the properties of color palettes

Your application offers you the option of customizing color palettes.

Color palettes can be either docked or floating. Docking a color palette attaches it to the edge of the application window. Undocking a color palette pulls it away from the edge of the application window, so it floats and can be easily moved around.

With color swatches, you can set the right mouse button either to display a context menu or set the outline color. You can also adjust the color swatch border and size, and you can hide or display the **No color well**.

### To dock or undock a color palette

To	Do the following
Dock a color palette	Click the top of the color palette border, and drag the color palette to any edge of the application window until a thin black toolbar outline appears.
Undock a color palette	Click the color palette border, and drag the color palette away from the edge of the application window.
Change the number of rows on a docked color palette	In the top left corner of the Document palette, click the flyout  button, click <b>Rows</b> , and choose an option from the list.



You can also change the number of rows on a docked color palette by clicking **Tools ► Customization**, clicking **Color palette** in the **Customization** list of categories, and then typing a value in the **Maximum palette rows when docked** box. You can set a maximum of seven rows on a color palette.

### To set the action of the right mouse button for color swatches

- 1 Click **Tools ► Customization**.
- 2 In the **Customization** list of categories, click **Color palette**.
- 3 Enable one of the following check boxes:
  - **Context menu**
  - **Set outline color**




If you enable **Set outline color**, you can still display the context menu by right-clicking and holding anywhere on the border of a color palette.

### To customize color swatches

- 1 Click **Tools** ► **Customization**.
- 2 In the **Customization** list of categories, click **Color palette**.
- 3 Enable or disable any of the following check boxes:
  - **Wide borders**
  - **Large swatches**
  - **Show no color well**



You can also display color names in the color swatches by clicking the **Options** flyout button  at the top of a color palette and clicking **Show color names**.





## Filling objects

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You can add colored, patterned, textured, and other fills to the inside of objects. You can customize a fill and set it as a default, so that each object you draw has the same fill.


This section contains the following topics:

- Applying uniform fills
- Applying fountain fills
- Applying hatch fills
- Applying pattern fills
- Applying texture fills
- Applying PostScript texture fills
- Applying mesh fills
- Applying fills to areas
- Working with fills

### Applying uniform fills

You can apply a uniform fill to objects. Uniform fills are solid colors you can choose or create using color models and color palettes. For information about creating colors, see “Working with color” on page 305.

#### To apply a uniform fill

- 1 Select an object.
- 2 In the toolbox, click the **Interactive fill tools** button, and click the **Fountain fill** tool .
- 3 Choose **Uniform fill** from the **Fill type** list box on the property bar.
- 4 Specify the settings you want on the property bar, and press **Enter**.



You can also fill a selected object by clicking a color on the color palette.

You can mix colors in a uniform fill by selecting a filled object, pressing **Ctrl**, and clicking another color on the color palette.




## Applying fountain fills

A fountain fill is a smooth progression of two or more colors that adds depth to an object. There are four types of fountain fills: linear, radial, conical, and square. A linear fountain fill flows in a straight line across the object, a conical fountain fill creates the illusion of light hitting a cone, a radial fountain fill radiates from the center of the object, and a square fountain fill is dispersed in concentric squares from the center of the object.




You can apply preset fountain fills, two-color fountain fills, and custom fountain fills to objects. Custom fountain fills can contain two or more colors, which you can position anywhere in the fill's progression. After you create a custom fountain fill, you can save it as a preset.

When you apply a fountain fill, you can specify attributes for the fill type you choose; for example, the direction of a fill's color blend, the fill's angle, center point, midpoint, and edge pad. You can also adjust the print and display quality of the fountain fill by specifying the number of fountain steps. By default, the fountain step setting is locked so that the print quality of the fountain fill is determined by the value specified in the print settings and the display quality is determined by the default value you set. However, you can unlock the fountain steps setting when you apply a fountain fill and specify a value that applies to both the print and view quality of the fill. For information about setting fountain fill steps for printing, see "Fine-tuning print jobs" on page 610.

### To apply a preset fountain fill

- 1 Select an object using the **Pick** tool .
- 2 On the property bar, click the **Fill** flyout , and choose **Fountain fill dialog** .
- 3 Choose a fill from the **Type** list box.
- 4 Specify the settings you want.

## To apply a two-color fountain fill




- 1 Select an object using the **Pick** tool .
- 2 On the property bar, click the **Fill** flyout , and choose **Fountain fill dialog** .
- 3 In the **Fountain fill** dialog box, choose a fill from the **Type** list box.
- 4 In the **Color blend** area, enable the **Two color** option.
- 5 In the **Color blend** area, open the **From** color picker, and click a color.
- 6 In the **Color blend** area, open the **To** color picker, and click a color.
- 7 Specify the settings you want.



You can mix colors in a two-color fountain fill by selecting one of the interactive vector handles, pressing **Ctrl**, and clicking a color on the color palette.

You can add a color to a fountain fill by dragging a color from the color palette to an object's interactive vector handle.

## To apply a custom fountain fill

- 1 Select an object using the **Pick** tool .
- 2 On the property bar, click the **Fill** flyout , and choose **Fountain fill dialog** .
- 3 Choose a fountain fill from the **Type** list box.
- 4 Enable the **Custom** option.
- 5 Click the box at one end of the area just above the color band, and click a color on the color palette.
- 6 Click the box at the opposite end of the area just above the color band, and click a color on the color palette.
- 7 Specify the attributes you want.

### You can also

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Add an intermediate color

Double-click between the two ends of the area just above the color band, and click a color on the color palette.

---


Change a color

Click the vector just above the color band, and click a color on the color palette.

---

## You can also

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Delete a color	Double-click the vector just above the color you want to delete.
Change the position of a color	Drag the vector just above the color to a new location.
Save the fill as a preset	Type a name in the <b>Presets</b> box, and click the <b>Add preset</b> button  .

---



You can also create a custom fountain fill by dragging colors from the color palette in the drawing window onto the object's interactive vector handles.

## To change the fountain fill print and display quality

- 1 Select an object using the **Pick** tool .
- 2 Click the **Interactive fill tools** button, and click the **Fountain fill** tool .
- 3 From the **Fill type** list box on the property bar, choose one of the following fountain fills:
  - **Linear**
  - **Radial**
  - **Conical**
  - **Square**
- 4 Click the **Lock fountain steps** button  on the property bar, type a value in the **Fountain steps** box, and press **Enter**.



When the **Fountain steps** box is locked, the number of steps in the printed fountain fill is determined by the value specified in the **Print** dialog box. For information about setting fountain fill steps for printing, see “Fine-tuning print jobs” on page 610.

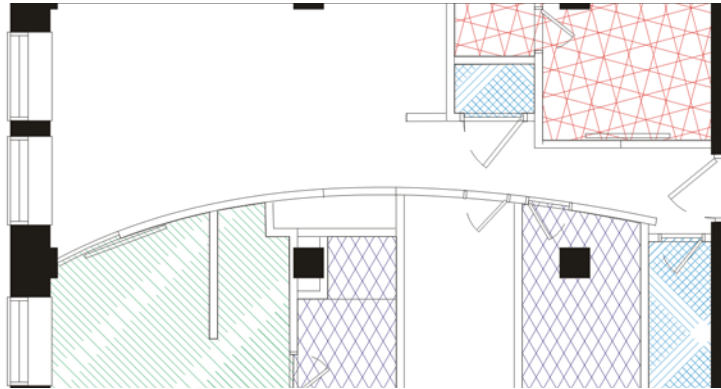
## To set the display quality for fountain fills

- 1 Click **Tools** ▶ **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Display**.
- 3 Type a value in the **Preview fountain steps** box.



## Applying hatch fills

You can fill objects with hatch patterns to clearly distinguish materials or object relationships in a drawing. For example, a drawing of a floor plan may use hatching to indicate different flooring materials, or to indicate where two floors overlap.



*Hatch fills can be used to indicate different materials.*

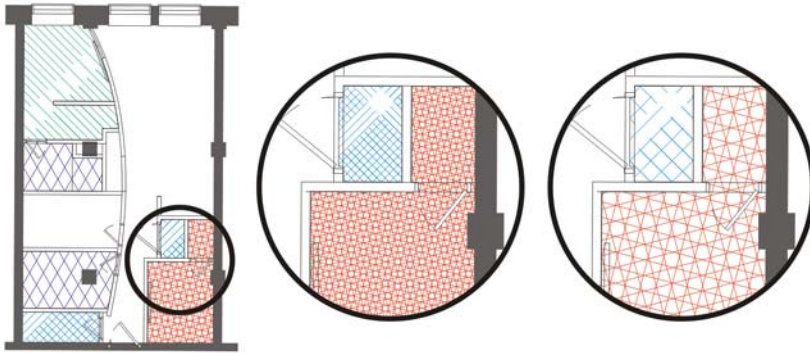
Hatch fills are composed of vector-based lines. You can use preset hatch fills or edit fills by setting different line patterns and colors for the foreground, or by changing the color of the background. When you edit hatch fills in the **Hatch fill** dialog box, the changes apply only to the currently selected object. You can also create new hatch fills and add them to a library.

When you create new hatch fills, the currently selected fill is used as a starting point. If no fill is selected, the default fill is used. You can add new lines, specify line style attributes, set the position and angle for the lines, and control the spacing and offset for each instance of a line.

You can use hatch fills on projected objects to create the illusion of a three-dimensional image. Hatch fills use the active drawing plane.

### Transforming and scaling hatch fills

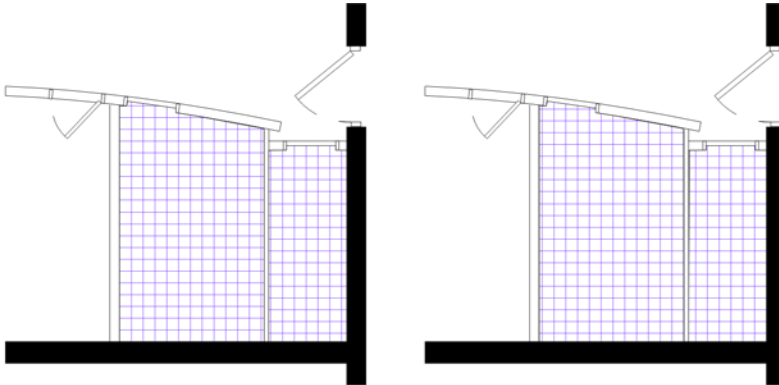
Hatch fills can retain their properties independently of changes made to the object, or they can be transformed and scaled with the object. If you choose to transform the hatch fill with the object, only the transformations you apply from that point forward are applied — previous object transformations are not applied to the hatch fill.



*The original hatch fill (left) isn't scaled with the object in the first example (center) and is scaled with the object in the second example (right).*


### Aligning hatch fills

When you apply the same hatch fill to more than one object, you can retain the fill alignment for the individual objects, or you can align the fills.



*The hatch fills are aligned in the drawing on the right.*

### To apply a hatch fill

- 1 Select an object for which you want to apply or edit a hatch fill.
- 2 On the property bar, click the **Fill** flyout , and choose **Hatch fill dialog**.
- 3 In the **Hatch fill** dialog box, choose a hatch fill library from the **Library** list box.
- 4 Choose a hatch fill from the **Fill** picker located below the **Library** list box.

If a hatch fill is already applied to the selected object, it appears in the **Fill** picker.

5 Specify the attributes you want.

If you want to preview the fill on the object, click **Preview**.

<b>To</b>	<b>Do the following</b>
Change the line color	Choose a color from the <b>Front</b> color picker.
Change the background color	Choose a color from the <b>Back</b> color picker.
Change line spacing	In the <b>Fill</b> area, type a value in the <b>Spacing</b> box. Larger numbers increase the distance between lines; smaller numbers decrease the distance.
Change line width	In the <b>Fill</b> area, type a value in the <b>Thickness</b> box. Larger numbers increase the line width; smaller numbers decrease the line width. For example, typing 200% doubles the existing line width.
Skew lines	Type a value in the <b>Skew</b> box to set the degrees by which the lines are skewed.
Rotate lines	Type a value in the <b>Rotate</b> box to set the degrees by which the lines are rotated.



When you edit a hatch fill in the **Hatch fill** dialog box, the changes are applied only to the object selected in the drawing window. Only custom hatches created in the **New hatch from selected** dialog box can be added to a library.



You can also apply a hatch fill by clicking the **Fill** tab of the **Property manager** docker, choosing **Hatch fill** from the **Fill type** list box, and specifying the properties you want.


## To create a custom hatch fill

- 1 In the **Hatch fill** dialog box, click **New hatch**.  
The new hatch fill is based on the current fill.
- 2 In the **New hatch from selected** dialog box, click a line to edit from the **Hatch lines** list.  
The selected line displays in red in the **Hatch preview** window. Unselected lines display in their applied color.
- 3 In the **Line style** area, specify the attributes you want.
- 4 In the **Line origin** area, specify the following:
  - **y-Origin** — lets you set the y-origin for the line. This setting is important if you have more than one line in the hatch fill. The **y-Origin** value can be used to set the spacing between different lines. For example, to ensure that a new line isn't positioned directly over an existing line, type a new value in the **y-Origin** box.
  - **x-Origin** — lets you set the x-origin for the line. This setting is effective when you have more than one dashed line and you want to offset the patterns of the different lines. It has no visible effect on standard solid lines.
- 5 In the **Line angle** box, type a value to set the angle of the line.
- 6 Type a value in the **Shift** box to offset each instance of a line.  
This setting is effective when you have one dashed line and you want to stagger the pattern. It has no visible effect on standard solid lines.
- 7 Type a value in the **Spacing** box to set the distance between each instance of the lines.  
The distance between lines is set from the path for the line, not the edge of the outline. If the **Outline width** value is high and the **Spacing** value is low, the lines might overlap.
- 8 Repeat steps 2 through 7 for each line you want to edit.
- 9 Click **OK** to return to the **Hatch fill** dialog box, choose a library from the **Library** list box, and click **Add to library**.

### You can also

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Add lines

Click the **Add** button . When you add a new line, it is created directly over the previous line. Change the **y-Origin** value to view the new line.

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## You can also

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Delete lines	In the <b>Hatch lines</b> list, choose a line, and click the <b>Delete</b> button  .
Hide or show lines in the <b>Hatch preview</b> window	In the <b>Hatch lines</b> list, click the <b>Eye</b> icon  to the left of the line name. When the eye appears closed, the line is hidden. When the eye appears open, the line is displayed.

---

## To scale or transform a hatch fill with an object

- 1 Select an object.
- 2 On the property bar, click the **Fill** flyout , and choose **Hatch fill dialog**.
- 3 In the **Hatch fill** dialog box, enable the following options:
  - **Transform fill with object** — automatically transforms the hatch fill to reflect all future transformations applied to the object
  - **Scale line width with object** — automatically scales hatch lines when the object is resized

## To align hatch fills across multiple objects

- 1 Select one or more objects that have the same hatch fill.
- 2 On the property bar, click the **Fill** flyout , and choose **Hatch fill dialog**.
- 3 Enable the **Use world coordinates** option.

## Applying pattern fills


You can fill objects with two-color, full-color, or bitmap pattern fills. A two-color pattern fill is composed of only the two colors that you choose. A full-color pattern fill is a more complex vector graphic that can be composed of lines and fills. A bitmap pattern fill is a bitmap image whose complexity is determined by its size, image resolution, and bit depth.

Corel DESIGNER provides preset pattern fills that you can apply to objects; however, you can also create your own pattern fills. For example, you can create pattern fills from objects that you draw or images that you import.

You can change the tile size of pattern fills. You can also specify exactly where these fills begin by setting the tile origin. Corel DESIGNER also lets you offset tiles in a fill. Adjusting the horizontal or vertical position of the first pattern, relative to the top of the object, affects the rest of the fill.

You can choose how the pattern fill appears by specifying whether to mirror the fill so that alternating tiles are the reflections of one another. If you want a pattern fill to change according to actions you perform on the filled object, you can specify that you want it to transform with the object. For example, if you enlarge an object filled with a pattern that transforms, the pattern becomes larger while the number of tiles is not increased.

### To apply a two-color pattern fill


- 1 Select an object.
- 2 Click the **Interactive fill tools** button, and click the **Fountain fill** tool .
- 3 Choose **Two color pattern** from the **Fill type** list box on the property bar.
- 4 Open the **First fill color or pattern** picker, and click a pattern.
- 5 Open the **Front** color picker, and click a color.
- 6 Open the **Back** color picker, and click a color.






You can also mix colors in a two-color pattern fill by pressing **Ctrl** and clicking a color on the color palette.

You can mix a color with only one of the colors in the fill by pressing **Ctrl** and dragging a color to the interactive handle.

### To apply a full-color or bitmap pattern fill

- 1 Select an object.
- 2 Click the **Interactive fill tools** button, and click the **Interactive fountain fill** tool .
- 3 Choose one of the following from the **Fill type** list box on the property bar:
  - **Full-color pattern**
  - **Bitmap pattern**
- 4 Open the **First fill color or pattern** picker, and click a pattern.

## To create a two-color pattern fill

- 1 Select an object using the **Pick** tool .
- 2 On the property bar, click the **Fill** flyout , and choose **Pattern fill dialog** .
- 3 Enable the **2-color** option.
- 4 Open the following color pickers, and click a color:
  - **Front** — to choose a foreground color
  - **Back** — to choose a background color
- 5 Click **Create**.
- 6 In the **Two-color pattern editor** dialog box, enable one of the following options in the **Bitmap size** area:
  - **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
- 7 In the **Pen size** area, enable one of the following options:
  - **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
- 8 Click in the grid to enable a square. If you want to disable a square, right-click the square.  
Squares that are enabled form the foreground, and squares that are disabled form the background.



You can also create a foreground pattern by dragging in the grid.




## To create a two-color pattern fill from an image

- 1 Click **Tools** ▶ **Create** ▶ **Pattern fill**.
- 2 Enable the **Two-color** option.
- 3 In the **Resolution** area, enable one of the following options:
  - **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**.
- 5 Select the image or area of the image that you want to use in the pattern.




## To create a full-color pattern from an image

- 1 Click **Tools** ▶ **Create** ▶ **Pattern fill**.
- 2 Enable the **Full color** option.
- 3 Click **OK**.
- 4 Select the image or area of the image that you want to use in the pattern.
- 5 In the **Create pattern** dialog box, click **OK**.
- 6 Type a filename for the pattern in the **File name** box.

## To create a pattern fill from an imported image

- 1 Select an object using the **Pick** tool .
- 2 On the property bar, click the **Fill** flyout , and choose **Pattern fill dialog** .
- 3 Enable one of the following options:
  - **2-color**
  - **Full-color**
  - **Bitmap**
- 4 Click **Load**.
- 5 In the **Import** dialog box, locate the image you want to use, and double-click the filename.

## To change the size of pattern tiles

- 1 Select an object using the **Pick** tool .
- 2 On the property bar, click the **Fill** flyout , and choose **Pattern fill dialog** .
- 3 Enable one of the following options:
  - **2-color**
  - **Full-color**
  - **Bitmap**
- 4 Type a value in any of the following boxes:
  - **Width** — lets you change the width of a pattern tile
  - **Height** — lets you change the height of a pattern tile

### You can also

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Set the tile origin of a pattern fill

Type values in the **X** and **Y** boxes in the **Origin** area.

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## You can also


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Offset the tile origin of a pattern fill	Enable the <b>Row</b> or <b>Column</b> option, and type a value in the <b>% of tile size</b> box.
Rotate a pattern fill	Type a value in the <b>Rotate</b> box.
Skew a pattern fill	Type a value in the <b>Skew</b> box.
Mirror a pattern fill	Enable the <b>Mirror fill</b> check box.
Transform a pattern fill with the object	Enable the <b>Transform fill with object</b> check box.

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You can also change the size of pattern tiles by clicking the **Interactive fill tools** button, clicking the **Interactive fountain fill** tool , selecting an object, and clicking the **Small tile for pattern**, **Medium tile for pattern**, or **Large tile for pattern** button on the property bar.

You can skew or rotate tiles by clicking the **Interactive fill tools** button, clicking the **Interactive fountain fill** tool , selecting an object, and dragging the skewing or rotation handles to change the appearance of the pattern.

## Applying texture fills

A texture fill is a randomly generated fill that you can use to give your objects a natural appearance. Corel DESIGNER provides preset textures, and each texture has a set of options that you can change. You can use colors from any color model or palette to customize texture fills. Texture fills can hold only RGB colors; however, other color models and palettes can be used as a reference to select colors. For information about color models, see “Understanding color models” on page 305.




You can change the tile size of texture fills. Increasing the resolution of a texture tile increases the accuracy of the fill. You can also specify exactly where these fills begin by setting the tile origin. Tiles in a fill can also be offset. Adjusting the horizontal or vertical position of the first tile, relative to the top of the object, affects the rest of the fill.

You can rotate, skew, adjust the tile size, and change the center of the texture to create a custom fill.

If you want a texture fill to change according to the actions you perform on the filled object, you can specify that you want the fill to transform with the object. For example, if you enlarge an object filled with a texture that transforms, the texture becomes larger while the number of tiles is not increased.

Texture fills are powerful features that can enhance a drawing. However, they also increase the size of a file and the time it takes to print, so you may want to use them in moderation.

## To apply a texture fill

- 1 Select an object using the **Pick** tool .
- 2 On the property bar, click the **Fill** flyout , and choose **Texture fill dialog** .
- 3 Choose a texture library from the **Texture library** list box.
- 4 Choose a texture from the **Texture** list.

## You can also

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Create a custom texture fill	Specify the settings you want in the <b>Style name</b> area.
Change the size of texture tiles	Click <b>Tiling</b> , and type values in the <b>Width</b> and <b>Height</b> boxes.
Set the tile origin of a texture fill	Click <b>Tiling</b> , and type values in the <b>X</b> and <b>Y</b> boxes in the <b>Origin</b> area.
Offset the tile origin of a texture fill	Click <b>Tiling</b> , and enable the <b>Row</b> or <b>Column</b> option. Type an amount of offset in the <b>% of tile size</b> box.
Rotate a texture fill	Click <b>Tiling</b> , and type a value in the <b>Rotate</b> box.
Skew a texture fill	Click <b>Tiling</b> , and type a value in the <b>Skew</b> box.
Mirror a texture fill	Click <b>Tiling</b> , and enable the <b>Mirror fill</b> check box.

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You can modify the texture you choose from the texture library and save it to another library, but you cannot save textures to or overwrite textures in the texture library.




You can save a custom texture fill by clicking the plus sign (+) in the **Texture fill** dialog box, and typing a name in the **Texture name** box.


## Applying PostScript texture fills

You can apply PostScript texture fills to objects. A PostScript texture fill is created using the PostScript language. Some textures are very complex, and large objects that contain PostScript texture fills may take time to print or to update on the screen. Depending on the view mode you are using, the letters “PS” — rather than the fill — may appear. For more information about displaying PostScript fills, see “Working with views” on page 69.

When you apply a PostScript texture fill, you can change several parameters, such as the size, line width, and the amount of gray that appears in the texture’s foreground and background.

### To apply a PostScript texture fill

- 1 Select an object.
- 2 Click the **Interactive fill tools** button, and click the **Fountain fill** tool .
- 3 Choose **PostScript fill** from the **Fill type** list box on the property bar.
- 4 Choose a PostScript fill from the **PostScript fill textures** list box.

If you want to change the fill’s parameters, click the **Edit fill** button  on the property bar, and specify the settings you want.

## Applying mesh fills

When you fill an object with a mesh fill, you can create unique effects. For example, you can create smooth color transitions in any direction without having to create blends or contours.


When you apply a mesh fill, you specify the number of columns and rows in the grid, and you specify the grid's intersecting points. After you have created a mesh object, you can edit the mesh fill grid by adding and removing nodes or intersections. You can also remove the mesh.

A mesh fill can be applied only to closed objects or a single path. If you want to apply a mesh fill to a complex object, you must first create a mesh-filled object and combine it with the complex object to form a PowerClip object. For more information about working with PowerClip objects, see “Creating PowerClip objects” on page 197.

You can add color to a patch of a mesh fill and to the individual intersection nodes. You can also choose to mix colors for a more blended appearance.




In addition, you can smooth the color in a mesh fill to reduce the appearance of hard edges. You can also reveal objects underneath a selected area by applying transparency to the mesh fill.

## To apply a mesh fill to an object

- 1 Select an object.
- 2 Click the **Interactive fill tools** button, and click the **Mesh fill** tool .
- 3 Type the number of columns in the top portion of the **Grid size** box on the property bar.
- 4 Type the number of rows in the bottom portion of the **Grid size** box on the property bar, and press **Enter**.
- 5 Adjust the grid nodes on the object.

## You can also

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Add an intersection	Click once within a grid, and click the <b>Add intersection</b> button  on the property bar.
Add a node	Double-click where you want to add the node.
Remove a node or an intersection	Click a node, and click the <b>Delete node(s)</b> button  on the property bar.
Shape the mesh fill	Drag a node to a new location.
Remove the mesh fill	Click the <b>Clear mesh</b> button  on the property bar.

---




If the mesh object contains color, adjusting the intersection nodes of the mesh affects how the colors blend together.




You can also marquee select or freehand marquee select nodes to shape an entire area of the mesh. To marquee select nodes, choose **Rectangular** from the **Selection mode** list box, and drag around the nodes you want to select. To freehand select nodes, choose **Freehand** from the **Selection mode** list box, and drag around the nodes you want to select. Holding down **Alt** while dragging lets you toggle between the Rectangular and Freehand selection mode.

You can add an intersection by double-clicking in a space, or you can add a single line by double-clicking a line.

## To add color to a patch in a mesh fill

- 1 Select a mesh-filled object.
- 2 Click the **Interactive fill tools** button, and click the **Mesh fill tool** .
- 3 Open the **Mesh fill color** picker on the property bar, and click a color.

### You can also

Apply a color by dragging it from the color palette	Drag a color from the color palette to a patch in the object.
Color a mesh fill intersection node	Click an intersection node, and click a color on the color palette.
Fill the selected mesh fill node with a sampled color	Click the <b>Sample mesh color</b> button  on the property bar, and click a color on the desktop.
Mix a color in a mesh fill	Select part of the mesh, press <b>Ctrl</b> , and click a color on the color palette.





You can also drag a color from the color palette to an intersection node.


You can also freehand marquee select nodes to apply a color to an entire area of the mesh. To marquee select nodes, choose **Rectangular** from the **Selection mode** list box on the property bar, and drag around the nodes you want to select. To freehand select nodes, choose **Freehand** from the **Selection mode**

list box on the property bar, and drag around the nodes you want to select. Holding down **Alt** while dragging lets you toggle between the Rectangular and Freehand selection mode.

### To smooth the appearance of color in a mesh fill

- 1 Select a mesh-filled object.
- 2 Click the **Interactive fill tools** button, and click the **Mesh fill** tool .
- 3 Click the **Smooth mesh color** button  on the property bar.

### To apply transparency to a mesh fill

- 1 Select a mesh-filled object.
- 2 Click the **Interactive fill tools** button, and click the **Mesh fill** tool .
- 3 Click a node to select part of the mesh.
- 4 On the property bar, move the **Transparency** slider to the right to increase the color transparency.

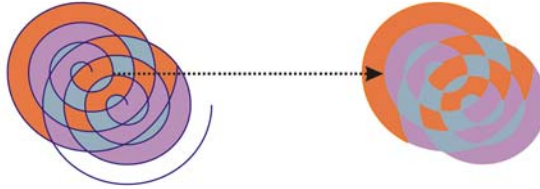
## Applying fills to areas

You can apply fills to any enclosed area by using the **Smart fill** tool. Unlike other fill tools, which fill only objects, the **Smart fill** tool detects the edges of an area and creates a closed path so that the area can be filled. For example, if you draw a freehand line that crosses over itself to create loops, the **Smart fill** tool can detect the edges of the loops and fill them. As long as the paths of one or more objects completely enclose an area, it can be filled.



*In the example above, the original spiral object is duplicated and offset, resulting in enclosed areas that can be filled by using the **Smart fill** tool.*

Because the **Smart fill** tool creates a path around the area, it essentially creates a new object that can be filled, moved, copied, or edited. This means that the tool can be used in one of two ways: to fill an area or to create a new object from an area.




*Although primarily used to fill areas, the **Smart fill** tool can also be used to create new objects. In the example above, the original objects — the two spirals (left) — are deleted (right), but the fill remains because each filled area is actually an object.*

You can apply the default fill and outline to the area, use the property bar to specify a specific fill color and outline, or create an outline with no fill.

When you use the **Smart fill** tool on areas that already have fills applied to them, remember the following:

- An object with transparency applied to it is considered completely transparent — paths under any area of the object are detected, regardless of whether the specific area appears opaque.
- PostScript fills are considered transparent — paths under any area of a PostScript fill are detected.
- All fills other than PostScript fills are considered opaque — paths under these fills are not detected.

## To apply a fill to any enclosed area

- 1 Click the **Interactive fills** tool button, and click the **Smart fill** tool .
- 2 On the property bar, choose one of the following options from the **Fill options** list box:
  - **Specify** — lets you fill the area with a solid color by choosing a color from the **Fill color** picker on the property bar
  - **Use default** — lets you fill the area with the **Fill tool** default setting
  - **No fill** — applies no fill to the area
- 3 From the **Outline options** box, choose one of the following options:
  - **Use default** — lets you apply the default outline setting

- **Specify** — lets you choose a line width from the **Outline width** box and a line color from the **Outline color** color picker
  - **No outline** — applies no outline to the area
- 4 Click inside the enclosed area that you want to fill.

A new object is created from the enclosed area, and the current fill and outline styles are applied to it. The new object appears on top of the existing objects in the layer.





If you click outside an enclosed area, a new object is created from all objects on the page, and the fill and outline properties are applied to the new object.

The outline width is centered on an object's path. Because the **Smart fill** tool detects paths, not outlines, thick outlines appear partially covered by the new object. You can uncover the original outlines by changing the stacking order of the objects. For information about changing the stacking order of objects, see “To change the order of objects” on page 241.

## Working with fills

There are a number of tasks that are common to all types of fills. You can choose a default fill color so that every object you add to a drawing has the same fill. You can also remove any fill, copy it to another object, or use it to fill an area surrounded by an open curve.

### To choose a default fill color




- 1 Click a blank area on the drawing page to deselect all objects.
- 2 Click any rectangle or circle tool.
- 3 On the property bar, click the **Fill** flyout , and choose **Fill color** dialog .
- 4 Specify any fill settings.




You can also choose a default fill color by dragging a color from the color palette to a blank area in the drawing window.



## To remove a fill

- 1 Select an object using the **Pick** tool .
- 2 On the property bar, click the **Fill** flyout , and choose **No fill** .

## To copy a fill to another object

- 1 Using the **Pick** tool , select the object that has the fill you want to copy.
- 2 Right-click the object, and drag over the object you want to fill.  
A blue outline of the original object follows the pointer to the new object.
- 3 Release the mouse button, and choose **Copy fill here** from the context menu.



For more information about copying object properties, see “Copying object properties, transformations, and effects” on page 226.

You can also sample the color of an existing object and apply the sampled color to another object as a uniform fill. For more information, see “To sample a color” on page 317.

## To show fills in open curves

- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, double-click **Document**, and click **General**.
- 3 Enable the **Fill open curves** check box.





## Working with graphics, text, and color styles

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Corel DESIGNER has three types of styles you can create and apply in drawings: graphics, text, and color. After you create a style, you can edit it and apply it to any number of graphics and text objects. When you edit a style, all the unlocked objects using that style are automatically updated, letting you make design changes to many objects in one step.

You can save all styles in the active drawing and use them for all new drawings you create. For more information, see “Saving defaults” on page 755.

This section includes the following topics:

- Creating, applying, and editing graphics styles or text styles
- Customizing the Graphic and Text Styles docker
- Creating and applying color styles
- Editing and sorting color styles
- Moving and copying color styles

### Creating, applying, and editing graphics styles or text styles

A style is a set of formatting attributes. When you apply a style to an object, all the attributes of the style are applied to that object in one step. Styles can save you considerable time if you must apply the same formatting to several objects.

There are graphics styles and text styles. A graphics style consists of fill and outline settings that you can apply to graphics objects such as rectangles, ellipses, and curves. For example, if you have a group of objects in a drawing that use one graphics style, you can simultaneously change their fill by editing the graphics style. For more information about applying fills, see “Filling objects” on page 333. For more information about changing the appearance of outlines, see “Formatting lines and outlines” on page 149.

A text style is a set of text settings such as font type and size. Text styles can also include fill and outline attributes. For example, you can create a style that applies a 72 point

AvantGarde font with a texture fill. There are two types of text styles: artistic and paragraph. You can also change the properties of default artistic and paragraph text. For example, you can change the properties of default artistic text, so that every artistic text object you create has the same formatting. For information about default text, see “Changing the basic properties of text” on page 434.

You can create a graphics or text style from the properties of an existing object or from scratch. When you apply a style to an object, the application overrides the existing text or graphics properties with the properties of the current style. To use the style in another drawing, you can copy the style to the new drawing or save the style in a template. For more information about templates, see “Working with templates” on page 115. If you copy or import a style with the same name as an existing style, the application renames the style by adding a number to the style name. At any point, you can rename a style, unless it is a default style. You can also change the properties of an object back to its previous style if you made a mistake or decide that the previous style was better suited to that object.

After you create a style, you can edit its properties and find any object that uses a given style. For example, you can find all objects that use the default graphics style.

You can also make any custom graphics or text style the default style for new objects.

## To create a graphics or text style from an object

- 1 Right-click an object whose style properties you want to save.
- 2 Click **Styles** ► **Save style properties**.
- 3 Enable one or more of the following check boxes:
  - **Text**
  - **Fill**
  - **Outline**
- 4 In the **Save style as** dialog box, type a name for the style in the **Name** box.




When you create a style from an existing object, Corel DESIGNER does not automatically apply the style to an object. If you want an object to use the style, you must apply the style. For information about applying a style, see “To apply a graphics or text style” on page 357.





You can also create a graphics or text style from an object by dragging the object to the **Graphic and text styles** docker.

## To create or edit a graphics or text style

- 1 Click **Window** ▶ **Graphic and text styles**.
- 2 In the **Graphic and text styles** docker, click the flyout button .
- 3 Click **New**, and click one of the following style types:
  - **Graphic style**
  - **Artistic text style**
  - **Paragraph text style**
- 4 Choose a style from the list.
- 5 Click the flyout button, and click **Properties**.
- 6 Click **Edit** beside a property.
- 7 Modify any text, fill, or outline properties.

## You can also

---


Copy object properties	Choose a style, click the flyout button  , click <b>Copy properties from</b> , and click the object.
Delete a style	Right-click a style, and click <b>Delete</b> .
Rename a style	Right-click a style, click <b>Rename</b> , type a new name, and press <b>Enter</b> .
Revert to an object's style	Right-click an object by using the <b>Pick</b> tool  , and click <b>Styles</b> ▶ <b>Revert to style</b> .

---

## To apply a graphics or text style

- 1 Select an object.
- 2 Click **Window** ▶ **Graphic and text styles**.
- 3 In the **Graphic and text styles** docker, double-click a style.

## To find objects assigned a specific graphics or text style


- 1 Click **Window** ▶ **Graphic and text styles**.
- 2 Choose a style from the list in the **Graphic and text styles** docker.
- 3 Click the flyout button , and click **Find**.

## Customizing the Graphic and Text Styles docker

You can specify what types of styles — graphics, artistic text, or paragraph text — are displayed in the **Graphic and text styles** docker. You can also specify that only the styles available to selected objects will display. For example, when you select artistic text, only artistic text styles appear in the **Graphic and text styles** docker.

If you are using several styles to format a drawing, displaying only the styles applicable to the selected object makes it easier to find the style you want. As you select graphics objects and text objects, Corel DESIGNER automatically refreshes the docker and displays only the relevant styles.

### To specify which styles display in the Graphic and Text Styles docker

- 1 Click **Window** ► **Graphic and text styles**.
- 2 Click the flyout button  in the **Graphic and text styles** docker.
- 3 Click **Show** and click any of the following options:
  - **Graphic styles** — to display graphics styles
  - **Artistic text styles** — to display artistic text styles
  - **Paragraph text styles** — to display paragraph text styles
  - **Auto-view** — to display only those styles available to a selected object

## Creating and applying color styles

A color style is a color you save and apply to objects in a drawing. Since an infinite number of colors are available in Corel DESIGNER, color styles can make it easier to apply the exact color you want.

When you create a color style, the new style is saved to the active drawing. After you create a color style, you can apply it to objects in the drawing. You can also delete color styles if you no longer require them.

One powerful feature of color styles is that you can create a shade or series of shades based on a color style. The original color style is referred to as the “parent” color, and the shades are referred to as “child” colors. For most of the available color models and palettes, child colors share the same hue as the parent color but have different saturation and brightness levels. With the PANTONE MATCHING SYSTEM®, and Custom spot color palettes, child and parents are linked to one another but have different tint levels.


The Auto-create feature lets you create color styles from selected objects. For example, you can import a drawing and auto-create color styles from an object in the drawing.

When you create color styles from an object, the color style is automatically applied to that object so that if you decide to change a color style, the object's related color will also be updated. For more information about importing files, see "Importing files" on page 647.

When you use the Auto-create feature, you can choose to create few or many parent color styles. After you have converted all colors to color styles, you can, for example, use one parent color to control all red objects, or many parents, one for each shade of red in the drawing.

When you create child colors, colors added from a color-matching system are converted to the parent color's color model so that they can be grouped into appropriate parent-child groups automatically.

## To create a color style

- 1 Click **Window** ► **Color styles**.
- 2 In the **Color styles** docker, click the **New color style** button .
- 3 Select a color from the **New color style** dialog box.

## You can also

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Apply a color style	Select an object, and double-click the name of the style you want to apply in the <b>Color styles</b> docker.
Delete a color style	Right-click the color style in the <b>Color styles</b> docker, and click <b>Delete</b> .


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You can also create a color style from an object or the color palette by dragging a color to the **Color styles** docker.

You can also apply a color style to an object by dragging a color from the **Color styles** docker.

## To create a child color


- 1 Click **Window** ► **Color styles**.
- 2 In the **Color styles** docker, choose the color style to which you want to link a child color.
- 3 Click the **New child color(s)** button .

- 4 In the **Create a new child color** dialog box, specify the settings you want.
- 5 Type a name in the **Color name** box.



You can also create a child color by typing values in the **Saturation** and **Brightness** boxes.


### To create a series of child colors

- 1 Click **Window** ► **Color styles**.
- 2 In the **Color styles** docker, choose the color style to which you want to link a child color.
- 3 Click the **New child color(s)** button .
- 4 In the **Number of shades** area, type a value in the **Create** box.
- 5 Enable one of the following options:
  - **Lighter shades** — creates child colors that are lighter than the parent
  - **Darker shades** — creates child colors that are darker than the parent
  - **Both** — creates an equal number of light and dark child colors
- 6 Adjust the **Shade similarity** slider.  
Move the slider to the left to create very different shades; move the slider to the right to create very similar shades.



You can also create a series of child colors by right-clicking a color style and clicking **Create a child color**.

### To create parent and child colors from an object

- 1 Click **Window** ► **Color styles**.
- 2 Select an object or a group of objects.
- 3 In the **Color styles** docker, click the **Auto create color styles** button .
- 4 Enable any of the following check boxes:
  - **Use fill colors**
  - **Use outline colors**
- 5 Enable the **Automatically link similar colors together** check box to link similar colors together under their appropriate parent colors.
- 6 Click the **Convert child palette colors to CMYK** check box.



If you want to convert colors added from a color-matching system to CMYK so that they can be grouped under an appropriate parent color, enable this check box. If you want these colors to represent separate color styles, disable the check box.



If you enable the **Automatically link similar colors** check box, move the **Parent creation index** slider to determine the number of parent colors created. To test different slider values, click **Preview**.


## Editing and sorting color styles

You can edit both parent and child colors in Corel DESIGNER. When you change the hue of a parent color, all of its child colors are updated, based on the new hue and the original saturation and brightness values. For color styles using the PANTONE MATCHING SYSTEM, and Custom spot color palettes, if you change the color of a parent, all child colors are updated, based on the new color and the original tint.

If you want to change the color of the object later, you can edit the parent color, and Corel DESIGNER will automatically adjust the child colors. For example, if you change a parent color from red to yellow, Corel DESIGNER converts the child colors to shades of yellow.

Sorting color styles allows you to locate a style in less time. Instead of having color styles appearing randomly in a list, you can sort color styles alphabetically by name, or you can have all parent colors with child colors listed first.

### To edit a parent or child color

- 1 Click **Window** ► **Color styles**.
- 2 In the **Color styles** docker, choose the parent or child color you want to edit.
- 3 Click the **Edit color style** button .
- 4 Select a color from either of the following dialog boxes:
  - **Edit color style** — for parent colors
  - **Edit child color** — for child colors




You can also edit a parent or child color by right-clicking the color and clicking **Edit color**.

You can also rename a color style by clicking the color style twice, typing the new name, and pressing **Enter**.

## Moving and copying color styles

You can move a child color from one parent to another. The child color will change color based on the new hue and the original saturation, brightness, or tint levels. You can also copy color styles from one drawing to another.

### To move a child color

- 1 Click **Window** ► **Color styles**.
- 2 In the **Color styles** docker, drag the child color under another parent color using the **Pick** tool .

### To copy a color style from one drawing to another

- 1 Open the drawing with the color style you want to copy.
- 2 Open the drawing to which you want to copy the style.
- 3 Click **Window** ► **Color styles**.
- 4 In the **Color styles** docker, drag the color style to another drawing folder.



## Using color management

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Color management helps ensure colors appear consistent when you work with files from various sources and output these files on different devices.

This section contains the following topics:

- Understanding color management
- Getting started with color management in Corel DESIGNER
- Installing, loading, and embedding color profiles
- Assigning color profiles
- Converting colors to other color profiles
- Choosing color-conversion settings
- Soft proofing
- Working with color management presets
- Working with color management policies
- Managing colors when opening documents
- Managing colors when importing and pasting files
- Managing colors for print
- Using a safe CMYK workflow
- Managing colors for online viewing

### Understanding color management

This section provides answers to the following commonly asked questions about color management:

- Why don't colors match?
- What is color management?
- Why do I need color management?
- How do I get started with color management?
- Is my monitor displaying the correct colors?
- Should I assign a color profile or convert colors to a color profile?
- What is a rendering intent?

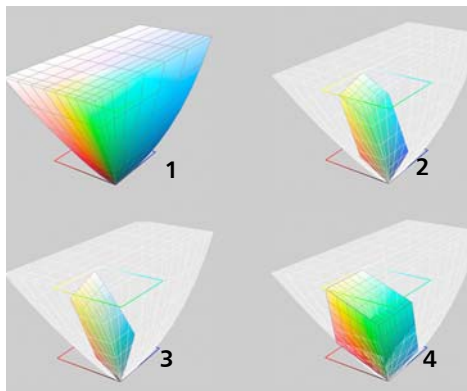
## Why don't colors match?

Different tools are used during the process of creating and sharing a document. For example, you may start with a file that was created in another application or import an image that was captured by a digital camera or scanner. After completing the document, you may print it or e-mail it to a colleague for review. Each of the tools that you use in your workflow has a different way of interpreting color. In addition, each tool has its own range of available colors, called a color space, which is a set of numbers that define how each color is represented.



*Example of a document workflow*

In other words, when defining and interpreting color, each tool speaks a unique language. Consider a color in the color space of your digital camera: a vivid blue RGB color with the values Red = 0, Green = 0, and Blue = 255. This color may appear as a different color in the color space of your monitor. In addition, the color space of your printer may not contain a match for this color. As a result, when your document moves through the workflow, this vivid blue color gets lost in the translation and is not accurately reproduced. A color management system is designed to improve the communication of color in the workflow so that the color of the output matches your intended color.



*Colors are defined by their color space. 1. Lab color space. 2. sRGB color space, displayed against the Lab color space. 3. U.S. Web Coated (SWOP) v2 color space. 4. ProPhoto RGB color space.*

## **What is color management?**

Color management is a process that lets you predict and control color reproduction, regardless of the source or destination of the document. It ensures a more accurate color representation when a document is viewed, modified, shared, exported to another format, or printed.

A color management system, also known as a color engine, uses color profiles to translate the color values from one source to another. For example, it translates the colors that are displayed on the monitor into the colors that a printer can reproduce. Color profiles define the color space of monitors, scanners, digital cameras, printers, and the applications that you use to create or edit documents.

## **Why do I need color management?**

If your document requires accurate color representation, you may want to learn more about color management. The complexity of your workflow and the ultimate destination of your documents are also important considerations. If your documents are destined only for online viewing, color management may not be as important. However, if you plan to open documents in another application or if you are creating documents for print or multiple types of output, then proper color management is essential.

Color management lets you do the following:

- reproduce colors consistently across your workflow, especially when opening documents that were created in other applications
- reproduce colors consistently when sharing files with others
- preview (or “soft-proof”) colors before they are sent to their final destination, such as a printing press, a desktop printer, or the Web
- reduce the need to adjust and correct documents when sending them to different destinations

A color management system does not offer identical color matching, but it greatly improves color accuracy.

## **How do I get started with color management?**

Here are some suggestions for adding color management to your workflow:

- Make sure that your monitor is displaying the correct colors. For more information, see “Is my monitor displaying the correct colors?” on page 366.
- Install color profiles for any input or output devices that you are planning to use. For more information, see “Installing, loading, and embedding color profiles” on page 373.

- Become familiar with the color management features of Corel DESIGNER. The default settings for color management produce good color results, but you can change these default settings so that they suit your specific workflow. For more information, see “Getting started with color management in Corel DESIGNER” on page 369.
- Soft-proof documents to preview final results on-screen. For more information, see “Soft proofing” on page 378.
- Embed color profiles when saving and exporting files. In this way, you help ensure color consistency when the files are viewed, modified, or reproduced. For more information, see “Installing, loading, and embedding color profiles” on page 373.

### **Is my monitor displaying the correct colors?**

Calibrating and profiling the monitor are essential steps for ensuring color accuracy. When you calibrate a monitor, you set it to display colors according to an established standard of accuracy. After calibration, you can create a color profile of the monitor, which describes how the monitor interprets colors. This custom color profile is usually installed in your operating system by the profiling software, so it can be shared with other devices and applications. Calibration and profiling work together to achieve color accuracy: If a monitor is incorrectly calibrated, its color profile is not useful.

Calibration and profiling are complex and usually require third-party calibration devices, such as colorimeters and specialized software. Furthermore, improper calibration may do more harm than good. You can learn more about monitor calibration and custom color profiles by researching color management techniques and products. You can also refer to the documentation that was provided with your operating system or monitor.

How you perceive the color that your monitor displays is also important for managing color consistency. Your perception is influenced by the environment in which you are viewing the documents. Here are some ways to create a suitable viewing environment:

- Ensure that your room has a consistent flow of light. For example, if the room is filled with sunlight, use a shade, or if possible, work in a room without windows.
- Set the monitor background to a neutral color, such as gray, or apply a grayscale image. Avoid using colorful wallpapers and screensavers.
- Don't wear bright clothing that can clash with the display of colors on the monitor. For example, wearing a white shirt reflects onto the monitor and alters your perception of color.

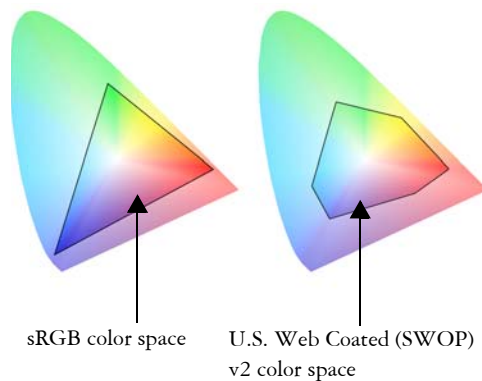
## Should I assign a color profile or convert colors to a color profile?

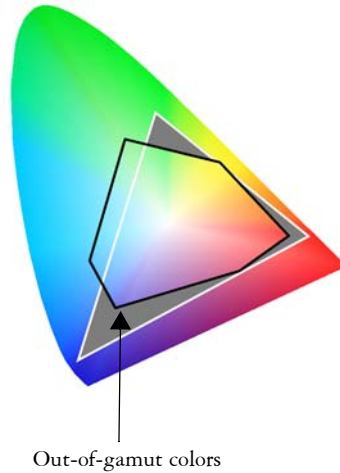
When you assign a color profile, the color values, or numbers, in the document do not change. Instead, the application uses the color profile to interpret the document colors. However, when you convert colors to another color profile, the color values in the document change.

The best practice is to choose a suitable color space when you create a document and to use the same color profile throughout your workflow. You should avoid assigning color profiles and converting colors to other color profiles while working on a document. For more information, see “Assigning color profiles” on page 375 and “Converting colors to other color profiles” on page 376.

## What is a rendering intent?

A color management system can perform effective translation of document colors to multiple devices. However, when converting colors from one color space to another, a color management system may be unable to match certain colors. This translation failure occurs because some colors in the source may not fit within the range (or gamut) of the destination color space. For example, the bright red and blue colors that you see on your monitor are often outside the gamut of colors that your printer can produce. These “out-of-gamut” colors can dramatically change the look of the document, depending on how they are interpreted by the color management system. Each color management system has four methods of interpreting out-of-gamut colors and mapping them into the gamut of the destination color space. These methods are known as “rendering intents.” The choice of a rendering intent depends on the graphical content of the document.





*Many colors in an sRGB document may be out of gamut for the U.S. Web Coated (SWOP) v2 color space. The out-of-gamut colors are mapped into gamut according to the rendering intent.*

The following rendering intents are available:

- The **Relative colorimetric** rendering intent is suitable for logos or other graphics that contain only a few out-of-gamut colors. It matches the out-of-gamut source colors with the closest in-gamut colors at the destination. This rendering intent causes the white point to shift. If you print on white paper, the whiteness of the paper is used to reproduce the white areas of the document. Therefore, this rendering intent is a good option if your document will be printed.
- The **Absolute colorimetric** rendering intent is suitable for logos, or other graphics, that require very precise colors. If no match is found for the source colors, then the closest possible match is used. The **Absolute colorimetric** and **Relative colorimetric** rendering intents are similar, but the **Absolute colorimetric** rendering intent preserves the white point through the conversion and does not adjust for the whiteness of the paper. This rendering intent is used mainly for proofing.
- The **Perceptual rendering** intent is suitable for photographs and bitmaps that contain many out-of-gamut colors. The overall color appearance is preserved by changing all the colors, including the in-gamut colors, to fit within the range of colors at the destination. This rendering intent maintains the relationships between colors to produce the best results.



- The **Saturation** rendering intent produces more concentrated solid colors in business graphics, such as charts and graphs. Colors may be less accurate than those produced by other rendering intents.



*The number of out-of-gamut colors (indicated by the green overlay) may influence your choice of a rendering intent. Left: The **Relative colorimetric** rendering intent is suitable for this photo, which contains only a few out-of-gamut colors. Right: The **Perceptual** rendering intent is a good choice for this photo, which contains many out-of-gamut colors.*

## Getting started with color management in Corel DESIGNER

Corel DESIGNER has two types of color management settings: default settings for color management and document color settings. The default settings for color management control the colors of new documents and any documents that do not contain color profiles (also known as “untagged documents”). Documents that were created in earlier versions of Corel DESIGNER are treated as untagged. Document color settings affect only the colors of the active document.

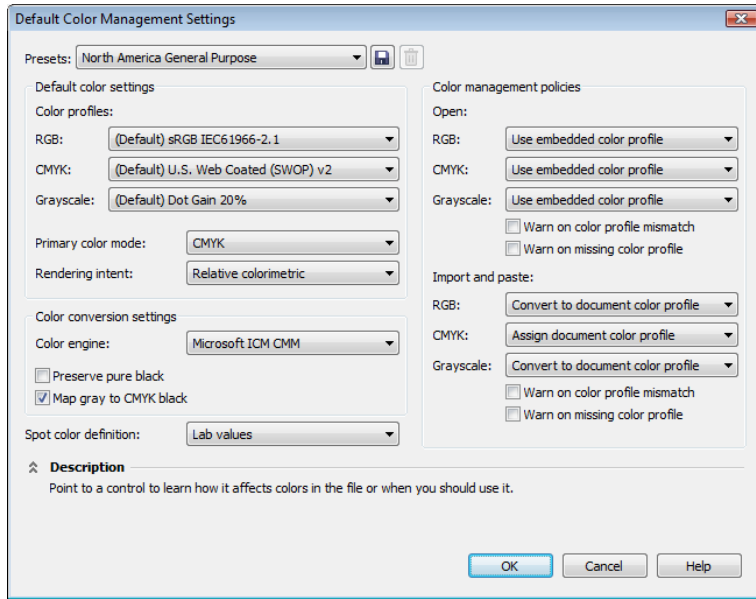
### Default settings for color management

The default settings for color management are essential for producing consistent colors.

- **Presets** — If you are new to color management and create designs for a specific output, you can choose a preset to help you get started with the right color management settings such as default color profiles and color-conversion settings. Examples are the **North America Prepress** preset, which is suitable for projects to be printed by North American print service providers, and the **Europe Web** preset, which is suitable for Web projects that are created in Europe. For more information

about color management presets, see “Working with color management presets” on page 382.

- **Default color profiles** — define the RGB, CMYK, and grayscale colors in new and untagged documents. You can change these settings so that all new documents use the color profiles that you specify. In some applications, default color profiles are called “working space profiles.”
- **Primary color mode** — determines the document color palette that is displayed when you open or start a document as well as the default color mode of a document that is exported as a bitmap. The primary color mode is set for all new and untagged documents, but you can change this setting for the active document in the **Document color settings** dialog box. Note that the primary color mode does not limit colors in a Corel DESIGNER document to a single color mode.
- **Rendering intent** — lets you choose a method for mapping out-of-gamut colors in new and untagged documents. If the default rendering intent is not suitable for the active document, you can change it in the **Document color settings** dialog box. For information about choosing the right rendering intent for your projects, see “What is a rendering intent?” on page 367.
- **Color conversion settings** — control how colors are matched when you are converting colors from one color profile to another. For example, you can change the color engine or specify options for converting pure black colors in RGB, CMYK, Lab, or Grayscale documents. For more information, see “Choosing color-conversion settings” on page 377.
- **Spot color definition** — lets you display spot colors by using their Lab, CMYK, or RGB color values. These alternative color values are also used when spot colors are converted to process colors.
- **Color management policies** — manage colors in files that you open, or import or paste in an active document. For more information about color management policies, see “Working with color management policies” on page 383.

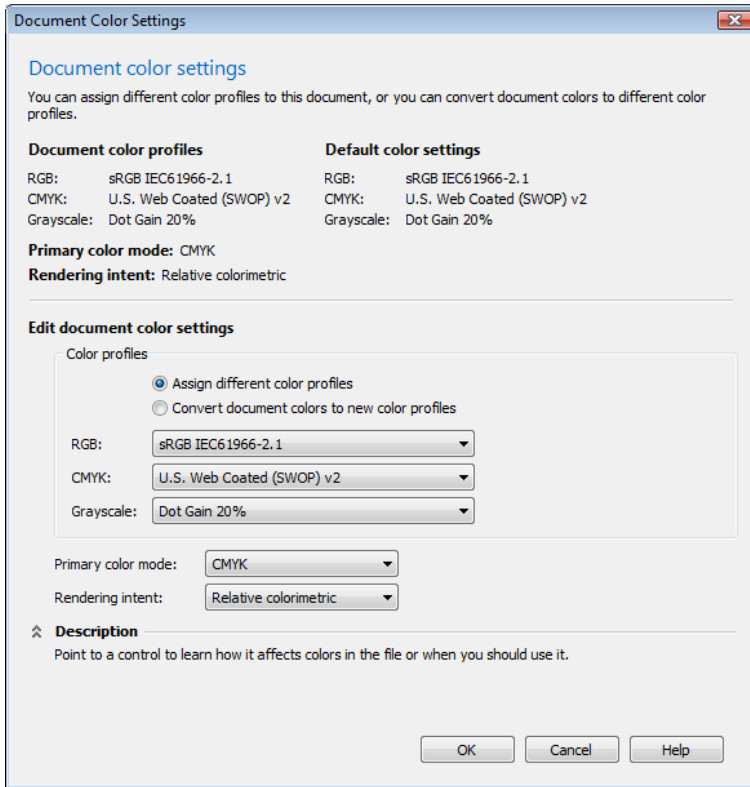


*Default color management settings dialog box*

## Document color settings

You can view and edit the color settings of the active document, without affecting new and untagged documents. You can see what color profiles are assigned to the document as well as what are the default color profiles of the application. The color profiles that are assigned to an active document determine the document color space for RGB, CMYK, and grayscale colors.

You can also assign different color profiles to the active document or convert its colors to specific color profiles. For information about assigning color profiles, see “Assigning color profiles” on page 375. For information about converting document colors to other color profiles, see “Converting colors to other color profiles” on page 376.



*Document color settings dialog box*

In addition, you can change the primary color mode and rendering intent for the active document.

## Getting help

You can find information about each control available in the **Default color settings** and **Document color settings** dialog boxes by pointing to the control and viewing the description in the **Description** area.

## To access default settings for color management

- Click **Tools** ▶ **Color management** ▶ **Default settings**.

## To change the default color profiles

- 1 Click **Tools** ▶ **Color management** ▶ **Default settings**.
- 2 In the **Default color settings** area, choose a color profile from the following list boxes:
  - **RGB** — describes RGB colors in new and untagged documents
  - **CMYK** — describes CMYK colors in new and untagged documents
  - **Grayscale** — describes grayscale colors in new and untagged documents

## To access document color settings

- Click **Tools** ▶ **Color management** ▶ **Document settings**.



You can also view the document color settings in the **Document properties** dialog box by clicking **File** ▶ **Document properties**.

The status bar displays the color profiles that are used in the active document.

## Installing, loading, and embedding color profiles

To ensure color accuracy, a color management system needs ICC-compliant profiles for monitors, input devices, external monitors, output devices, and documents.

- **Monitor color profiles** — define the color space that is used by your monitor to display document colors. Corel DESIGNER uses the primary monitor profile that is assigned by the operating system. The monitor profile is very important for color accuracy. For more information, see “Is my monitor displaying the correct colors?” on page 366.
- **Input device color profiles** — used by input devices such as scanners and digital cameras. These color profiles define which colors can be captured by specific input devices.
- **Display color profiles** — include monitor profiles that are not associated with your monitor in the operating system. These color profiles are especially useful for soft-proofing documents for monitors that are not connected to your computer.
- **Output device color profiles** — define the color space of output devices such as desktop printers and printing presses. The color management system uses these profiles to map accurately document colors to the colors of the output device.
- **Document color profiles** — define the RGB, CMYK, and grayscale colors of a document. Documents that contain color profiles are known as “tagged.”

## Finding color profiles

Many color profiles are installed with your application or can be generated with profiling software. Manufacturers of monitors, scanners, digital cameras, and printers also provide color profiles. In addition, you can access color profiles from Web sites such as:

- <http://www.color.org/findprofile.xalter> — This Web site of the International Color Consortium (ICC) can help you find commonly used standard color profiles.
- <http://www.eci.org/doku.php?id=en:downloads> — This Web site of the European Color Initiative (ECI) provides standard ISO profiles as well as profiles that are specific to Europe
- [http://www.tftcentral.co.uk/articles/icc\\_profiles.htm](http://www.tftcentral.co.uk/articles/icc_profiles.htm) — This Web site provides ICC profiles for many different types of LCD (Liquid Crystal Display) monitors to help you display consistent colors. However, if color accuracy is essential for your workflow, you should calibrate and profile your monitor instead of relying on readily available monitor profiles. For more information, see “Is my monitor displaying the correct colors?” on page 366.

## Installing and loading color profiles

If you don't have the necessary color profile, you can install it, or you can load it within the application. Installing a color profile adds it to the **Color** folder of the operating system; loading a color profile adds it to the **Color** folder of the application. CorelDRAW Graphics Suite can access color profiles from both **Color** folders.

## Embedding color profiles

When you save or export a document to a file format that supports color profiles, the color profiles are embedded in the file by default. Embedding a color profile attaches the color profile to the document to ensure that the same colors you used are shared with anyone who views or prints the document.

## To install a color profile

- In Windows Explorer, right-click a color profile, and click **Install profile**.

## To load a color profile

- 1 Click **Tools** ▶ **Color management** ▶ **Default settings**.
- 2 In the **Default color setting** area, choose **Load color profiles from the RGB, CMYK, or Grayscale** list boxes.

- 3 In the **Open** dialog box, navigate to the color profile.



After you load a color profile, you can also access it from the **Color proof settings** docker, **Print** dialog box, and **Document color setting** dialog box.

Note that you can load a color profile of any color mode from any list box: **RGB**, **CMYK**, or **Grayscale**. However, after you load the profile, you can access it only from the list box of the respective color mode. For example, you can load an **RGB** color profile from the **CMYK** list box, but you can access the profile only from the **RGB** list box.



You can also load a color profile from the **Document color settings** dialog box.

## To embed a color profile

- 1 Click **File**, and then click one of the following commands:
  - **Save as**
  - **Export**
  - **Export for Web**
- 2 In the dialog box that appears, enable the **Embed color profiles** check box.



When you save or export a file to the Corel DESIGNER (DES) or Adobe Portable Document Format (PDF) file format, you can embed up to three color profiles.

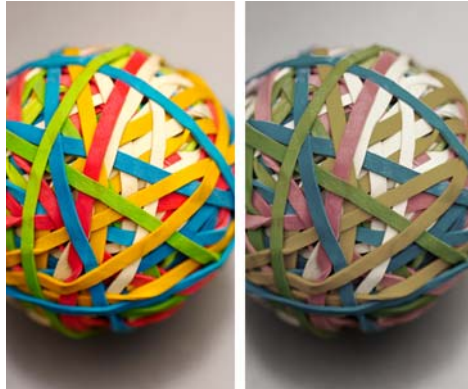
Embedding a color profile increases the file size of a document. To avoid increasing the file size unnecessarily, Corel DESIGNER embeds only color profiles for colors that are used in the document. For example, if your document contains only **RGB** objects, only the **RGB** color profile will be embedded.

## Assigning color profiles

When you open or import a document that is missing a color profile, by default the application automatically assigns a color profile to the document. If the document has a color profile that is not suitable for the required destination, you can assign a different color profile to the document. For example, if the document is intended to be displayed on the Web or to be printed on a desktop printer, you should make sure that **sRGB** is

the document RGB profile. If the document is destined for print production, the Adobe RGB (1998) profile is a better choice, because it has a larger gamut and produces good results when RGB colors are converted to a CMYK color space.

When you assign a different color profile to a document, the colors may appear different, although the color values do not change.



*Left: The SWOP 2006\_Coated3v2.icc color profile is assigned to the active document. Right: When the Japan Color 2002 Newspaper color profile is assigned to the document, the colors appear much less saturated.*

## To assign color profiles to a document

- 1 Click **Tools** ▶ **Color management** ▶ **Document settings**.
- 2 In the **Edit document color settings** area, enable the **Assign different color profiles** option.
- 3 Choose color profiles from the **RGB**, **CMYK**, and **Grayscale** list boxes.

## Converting colors to other color profiles

When you convert document colors from one color profile to another, the color values in the document are changed according to the rendering intent, but the appearance of colors is preserved. The main purpose of converting colors is to match the appearance of colors in the source color space as closely as possible to colors in the destination color space.

Because multiple color conversions deteriorate accuracy, it is recommended that you convert colors only once. Wait until the document is ready and you are sure of the color profile that will be used for the final output. For example, if you designed a document in the Adobe® RGB (1998) color space, and the document will be posted on the Web, you can convert document colors to the sRGB color space.



You can choose the color management engine that is used for converting colors. For more information, see “Choosing color-conversion settings” on page 377.

### **To convert colors to other color profiles**

- 1 Click **Tools** ▶ **Color management** ▶ **Document settings**.
- 2 In the **Edit document color settings** area, enable the **Convert document colors to new color profiles** option.
- 3 Choose a color profile from the **RGB, CMYK, and Grayscale** list box.
- 4 Choose a suitable rendering intent from the **Rendering intent** list box. For information about the available rendering intents, see “What is a rendering intent?” on page 367.

### **Choosing color-conversion settings**

When you choose color profiles, colors are matched between devices as closely as possible by the color management module (CMM) of the Microsoft® Image Color Management (ICM), which is the default CMM. Color management modules are also known as “color engines.”

On Windows Vista, you can also use the Windows Color System (WCS) color management module. In addition, you can use the Adobe® CMM if it is installed on your computer. To download and install the Adobe CMM, visit the Adobe Web site.

### **Handling pure black and grayscale colors**

You can preserve pure black color in the destination color space during color conversion. For example, if you are converting an RGB document to a CMYK color space, pure RGB black (R=0, G=0, B=0) can be mapped to pure black CMYK colors (K=100). This option is recommended for grayscale documents or documents that contain mostly text. Note that preserving pure black during color conversion may create solid edges of black in effects and gradient fills that contain black.

By default, grayscale colors are converted to the CMYK black (K) channel. This process ensures that all grayscale colors print as shades of black, and no cyan, magenta, and yellow inks are wasted during printing.

## To choose color-conversion settings

- 1 Click **Tools** ▶ **Color management** ▶ **Default settings**.
- 2 In the **Color conversion settings** area, choose a color engine from the **Color engine** list box.

### You can also

### Do the following

---

Keep pure black in the source color space as pure black in the destination color space	Enable the <b>Preserve pure black</b> check box.
Map grayscale colors to CMYK black during conversion	Enable the <b>Map gray to CMYK black</b> check box.

---

## Soft proofing

Soft proofing provides an on-screen preview of a document as it will appear when it is reproduced by a specific printer or displayed on a specific monitor. Unlike the “hard-proofing” technique that is used in a traditional printing workflow, soft proofing lets you look at the final result without committing ink to paper. You can verify whether the color profile of the document is suitable for a specific printer or monitor and avoid unwanted results.



*Top left: An RGB color profile is assigned to the document. Middle and right: Assigning a specific CMYK profile allows an on-screen simulation of the printed output.*

To simulate the output colors that are produced by a device, you need to choose the color profile of the device. Because the color spaces of the document and device are

different, some document colors may not have matches in the gamut of the device color space. You can enable the gamut warning, which lets you preview the on-screen colors that cannot be reproduced accurately by the device. When the gamut warning is enabled, an overlay highlights all the out-of-gamut colors for the device that you are simulating. You can change the color of the out-of-gamut overlay, and you can also make it more transparent to see the underlying colors.



*The gamut warning highlights colors that a printer or monitor cannot reproduce accurately.*

You can change how out-of-gamut colors are brought into the gamut of the proof profile by changing the rendering intent. For more information, see “What is a rendering intent?” on page 367.

You can preserve the RGB, CMYK, or grayscale color values of the document when soft-proofing. For example, if you are soft-proofing a document to be printed to a printing press, you can keep the original document CMYK color values in the soft proof. In this case, all colors will be updated on-screen, but only the RGB and grayscale color values of the document will be changed in the soft proof. Preserving the CMYK color values can help you prevent unwanted color conversions in the final output.

If you often need to soft-proof documents for a specific output, you can create and save custom proof presets. You can delete the presets that you no longer need at any time.

You can save soft proofs by exporting them to the JPEG, TIFF, Adobe Portable Document Format (PDF), or Corel PHOTO-PAINT (CPT) file format. You can also print proofs.

By default, soft proofing is disabled when you start a new document or when you open a document. However, you can make sure that soft proofing is turned on by default at all times.

## To turn soft proofing on or off


- Click **Tools** ▶ **Proof colors**.



When you turn soft proofing on, colors in the document window, color palettes, and preview windows of dialog boxes appear different.

Simulating printer output may cause on-screen colors to appear dull because all colors are brought into a CMYK color space, which has a smaller gamut than an RGB color space.





You can also enable or disable soft proofing by clicking the **Proof colors** button  on the status bar.

## To specify soft-proof settings

- 1 Click **Tools** ▶ **Color proof settings**.
- 2 Perform any of the following tasks.

To	Do the following
Simulate the output of a specific device	From the <b>Simulate environment</b> list box, choose the color profile of the device.
Keep specific color values unchanged	Enable the <b>Preserve {} numbers</b> check box. Depending on the color profile in the <b>Simulate environment</b> box, the check box lets you preserve CMYK, RGB, or grayscale color values.
Change the rendering intent	Choose a rendering intent from the <b>Rendering intent</b> list box.
Enable the gamut warning	In the <b>Gamut warning</b> area, enable the <b>Out-of-gamut colors</b> check box.

To	Do the following
Change the color of the out-of-gamut overlay	In the <b>Gamut warning</b> area, choose a color from the color picker.
Change the transparency of the out-of-gamut overlay	In the <b>Gamut warning</b> area, type a value in the <b>Transparency</b> box.  The value should be between 1 and 100.
Save a custom proof preset	Choose the settings that you want, click the <b>Save</b> button  , and then type a name in the <b>Save preset as</b> dialog box.  Out-of-gamut settings are not included in the proof preset.
Choose a proof preset	From the <b>Proof preset</b> list box, choose a preset.
Delete a proof preset	Click the <b>Delete</b> button  .



The accuracy of the simulation depends on factors such as the quality of your monitor, the color profile of the monitor and the output device, and the ambient lighting in your work area.

## To export a soft proof

- 1 Click **Tools** ► **Color proof settings**.
- 2 In the **Color proof settings** docker, click the **Export soft proof** button.
- 3 Type a filename in the **File name** box.
- 4 From the **Save as type** list box, choose one of the following options:
  - **JPG - JPEG Bitmaps**
  - **PDF - Adobe Portable Document Format**
  - **TIF - TIFF Bitmap**
  - **CPT - Corel PHOTO-PAINT image**
- 5 Choose any settings in the dialog box that appears.

## To print a proof

- 1 Click **Tools** ► **Color proof settings**.
- 2 In the **Color proof settings** docker, click the **Print proof** button.

## To turn soft proofing on by default

- 1 Click **Tools** ► **Options**.
- 2 In the **Workspace** list of categories, click **Display**.
- 3 Enable the **Proof colors by default** check box.

## Working with color management presets

The application provides color management presets, which are default color settings that are applied to new and untagged documents. You can choose a color management preset that is suitable for the geographic region where a document is created or for the location of its final output.


You can also create your own presets, which allows you to retain your selections in the **Default color management settings** dialog box and reuse them in other documents. If you no longer need a preset, you can delete it.

## To choose a color management preset for new documents


- 1 Click **Tools** ► **Color management** ► **Default settings**.
- 2 Choose one of the following color management presets from the **Presets** list box:
  - **North America General Purpose** — suitable for designs that will be used in multiple types of output in North America
  - **Europe General Purpose** — suitable for designs that will be used in multiple types of output in Europe
  - **Europe Prepress** — suitable for designs that will be printed by print service providers in Europe
  - **Europe Web** — suitable for Web designs that are created in Europe
  - **Japan General Purpose** — suitable for designs that will be used in multiple types of output in Japan
  - **Japan Prepress** — suitable for designs that will be printed by print service providers in Japan
  - **Japan Web** — suitable for Web designs that are created in Japan

- **Minimal Color Management** — preserves the original RGB, CMYK, and Grayscale color values when opening, importing, or pasting documents
- **North America Prepress** — suitable for designs that will be printed by print service providers in North America
- **North America Web** — suitable for Web designs that are created in North America
- **Simulate Color Management Off** — produces the color-conversion results of the **Color Management Off** preset that is available in earlier versions of Corel DESIGNER
- **Simulate Corel DESIGNER Technical Suite X4** — displays colors as they appear in Corel DESIGNER Technical Suite X4

### To add a color management preset

- 1 Click **Tools** ▶ **Color management** ▶ **Default settings**.
- 2 Change any default color settings.
- 3 Click the **Save** button  next to the **Presets** list box.
- 4 In the **Save color management style** dialog box, type a name in the **Save style as** box.

### To delete a color management preset

- 1 Click **Tools** ▶ **Color management** ▶ **Default settings**.
- 2 Choose a preset from the **Presets** list box.
- 3 Click the **Delete** button .

## Working with color management policies

Color management policies determine how colors are managed in documents that you open and work with in an application. In Corel DESIGNER, you can set one color-management policy for opening documents and another for importing and pasting files and objects in the active document.

The color management policy for opening files determines what RGB, CMYK, and Grayscale color profiles are used in each file you want to open. By default, the application uses the color profiles embedded in the file. You can also choose to assign the default color profiles to the file or convert colors in the file to the default color profiles.

By default, the color management policy for importing and pasting files converts the RGB and Grayscale colors of the files to the document color profiles, and assigns the document CMYK color profile to files in the CMYK mode. You can also choose to assign the document color profiles to the file, or convert the colors of the active document to the color profiles that are embedded in the file.

The files that you are opening or importing may be missing color profiles, or may contain color profiles that do not match the default color profiles. By default, the application does not warn you about missing or mismatched color profiles but makes color management choices that produce good results. However, you can activate warning messages if you want to have full control over the colors in your documents.

### **To set a color management policy for opening documents**

- 1 Click **Tools** ▶ **Color management** ▶ **Default settings**.
- 2 In the **Open** section of the **Color management policies** area, choose one of the following options from the **RGB** list box:
  - **Use embedded color profile** — preserves the RGB color profile that is embedded in the file. This option is recommended, because it preserves the original RGB color appearance and RGB color values of the document.
  - **Assign default color profile** — uses the default RGB color profile to define document colors. RGB color values are preserved, but the appearance of RGB colors may change.
  - **Convert to default color profile** — converts colors to the default RGB color profile. The appearance of RGB colors in documents is preserved, but the color values may change.
- 3 From the **CMYK** list box in the **Open** area, choose an option for managing CMYK colors in documents. The options are the same as the options that are available for RGB colors.
- 4 From the **Grayscale** list box in the **Open** area, choose an option for managing the grayscale colors in documents. The options are the same as the options that are available for RGB colors.

### **To set a color management policy for importing and pasting files**

- 1 Click **Tools** ▶ **Color management** ▶ **Default settings**.
- 2 In the **Import and paste** section of the **Color management policies** area, choose one of the following options from the **RGB** list box:



- **Convert to document color profile** — converts the RGB colors of the imported or pasted file to the RGB color profile of the active document. This option is used when the imported file contains a color profile that does not match the color profile of the document.
  - **Assign document color profile** — assigns the RGB color profile of the document to the imported or pasted file. The RGB color values of the file are preserved but the color appearance may change.
  - **Use embedded color profile** — uses the RGB color profile that is embedded in the file, preserving the RGB color values and appearance of the imported or pasted file. This option converts document colors to the color profile that is embedded in the imported or pasted file.
- 3 From the **CMYK** list box in the **Import and paste** area, choose an option for managing CMYK colors in imported and pasted files. The options are the same as the options that are available for RGB colors.
  - 4 From the **Grayscale** list box in the **Import and paste** area, choose an option for managing the grayscale colors in imported and pasted files. The options are the same as the options that are available for RGB colors.

### **To activate warning messages for missing and mismatched color profiles**

- 1 Click **Tools** ▶ **Color management** ▶ **Default settings**.
- 2 In the **Color management policies** area, enable any of the following check boxes in the **Open** and **Import and paste** areas:
  - **Warn on color profile mismatch**
  - **Warn on missing color profile**

### **Managing colors when opening documents**

The default color management policy for opening documents preserves colors in all tagged documents that you open and assigns the default color profiles to untagged documents.

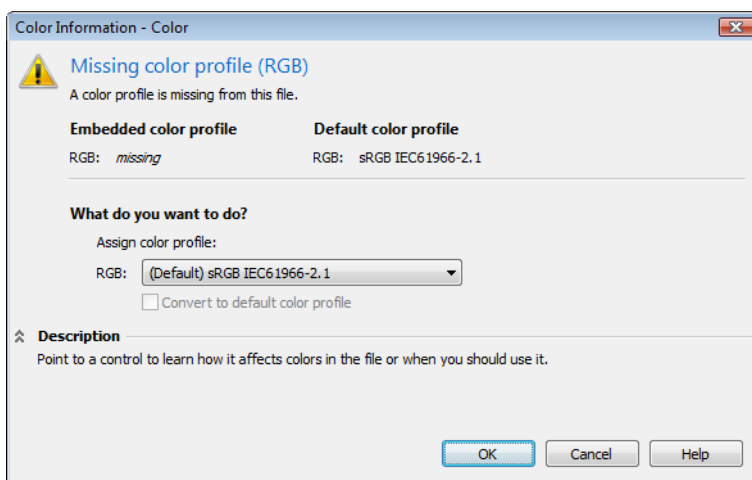
If a document that you open is missing a color profile or contains color profiles that do not match the default color profiles of the application, Corel DESIGNER makes color-management choices based on the color management policy. If you are comfortable with color management, you can view warnings about missing and mismatched color profiles and choose different color management options. For more information about how to activate warnings, see “To activate warning messages for missing and mismatched color profiles” on page 385.

## Opening documents with missing color profiles

The document you are opening may support one or multiple color modes and therefore be missing one or more color profiles. For example, a Corel DESIGNER (DES) or PDF document may contain three types of objects: RGB, CMYK, and Grayscale, so up to three color profiles may be missing from such a document.

The following options are available when you are opening a document with a missing color profile and have activated warnings for missing color profiles.

- **Assign color profile** — lets you assign a color profile to the document. This option preserves color values, but may change the appearance of colors. For example, if the RGB color profile is missing from the document, the default RGB color profile of the application is assigned by default. The RGB color values are preserved but the RGB colors may not appear as originally designed. You can also choose to assign a color profile that is different from the default color profile of the application. This option is recommended only if you know the original color space of the document and have the associated color profile installed.
- **Convert to default color profile** — Used in conjunction with the **Assign color profile** control, this option converts colors from the assigned color profile to the default color profile. Colors will appear as they would in the assigned color space, but the color values may change.



*Corel DESIGNER displays this warning dialog box for a document that is missing an RGB color profile.*

## Opening documents with mismatched color profiles

When a document contains a color profile that does not match the default color profile, you can choose one of the following options:

- **Use embedded color profile** — This option ensures that the color values are preserved and colors are displayed as originally intended.
- **Ignore embedded color profile, and use default color profile** — Assigning the default color profile will preserve the color values but may change the appearance of colors.
- **Convert from embedded color profile to default color profile** — This option converts colors from the embedded color profile to the default color profile. The appearance of colors will be preserved, but the color values may change. This option is recommended if you have already set color management options suitable for your workflow. For example, you may be creating graphics for the Web, and you may have chosen sRGB as the application default color space. Enabling this option ensures that the document uses the sRGB color space, and document colors are consistent and suitable for the Web.

## Opening documents with missing and mismatched color profiles

Documents that support multiple color modes can be missing color profiles and contain mismatched color profiles at the same time. For example, a document that contains RGB, Grayscale, and CMYK objects may be missing an RGB profile and may have a mismatched CMYK color profile. In such cases, you are presented with warning dialog boxes that include options for missing and mismatched color profiles.

## Managing colors when importing and pasting files

The default color policy for importing and pasting files converts the colors of imported and pasted files to the color profile of the active document. If the color profile of the imported or pasted file matches the color profile of the active document, no color conversion is performed. For more information about color management policies, see “Working with color management policies” on page 383.

However, you can choose to view warnings about missing and mismatched profiles and set other color management options. For more information about how to view warnings, see “To activate warning messages for missing and mismatched color profiles” on page 385.

## **Importing and pasting files with missing color profiles**

If color profiles are missing from a file, you can choose to assign specific color profiles to the file, and then convert its colors to the document color profiles. The color values of the file will change.

## **Importing and pasting files with mismatched color profiles**

If a file contains color profiles that do not match the document color profile, the following options are available:

- **Ignore embedded color profile, and assign the document color profile** — Color values are preserved, but the appearance of colors may change.
- **Convert from embedded color profile to the document color profile** (default option) — The color of the imported file are converted from the embedded color space to the document color space. The appearance of colors is preserved, but the color values may change.
- **Convert document colors to embedded color profile** — Document colors are converted to the color profile embedded in the imported file. The appearance and color values of the imported or pasted file are preserved.

## **Importing and pasting files with missing and mismatched color profiles**

Some files can be missing color profiles and contain mismatched color profiles at the same time. In such cases, you are presented with dialog boxes that include options for missing and mismatched color profiles.

## **Managing colors for print**

By default, Corel DESIGNER does not perform color conversions when a document is sent to the printer. The printer receives the color values and interprets the colors. However, if there is a color profile associated with the printer in the operating system, Corel DESIGNER detects the color profile and uses it to convert document colors to the color space of the printer.

If you have a PostScript printer, you can let Corel DESIGNER or the PostScript printer perform any necessary color conversion. When Corel DESIGNER manages the color conversion, document colors are converted from the assigned color space to the color space of the PostScript printer. Note that you must disable color management in the printer driver. Otherwise, both application and printer manage colors during printing, and document colors are corrected twice, which causes unwanted color shifts.

When the PostScript printer converts document colors, the color management feature must be enabled in the printer driver. Only PostScript printers and RIP engines that support printer color conversions can be used in this advanced method. Although it increases the file size, this method has the advantage of ensuring consistent colors when you send the same print job to different print service providers.

For more information about reproducing colors for print, see “Printing colors accurately” on page 612.

You can also manage colors in PDF files that you create for commercial printing. For more information, see “Specifying color management options for exporting PDF files” on page 670.

## Using a safe CMYK workflow

Often, you may use specific CMYK color values in your projects. To ensure reliable color reproduction, you may obtain these CMYK color values from a color swatch book. By preserving these CMYK color values throughout the printing process, you can help prevent unwanted color conversions and ensure that colors are reproduced as they appeared in the original design. A workflow that preserves the CMYK color values is known as a “safe” CMYK workflow.

Corel DESIGNER supports a safe CMYK workflow. By default, CMYK color values are preserved in any document that you open, import, or paste. Also, CMYK color values are preserved by default when you print documents.

In some cases, you may want to bypass the safe CMYK workflow and preserve the appearance of CMYK colors when you open, import, or paste documents. This option is useful when you want to see the original colors of a design on-screen, or view a copy that is printed to a desktop printer. To preserve the appearance of CMYK colors, you can set color management policies that convert CMYK colors in documents that you open, import, or paste. In addition, when printing to a PostScript printer, you can convert CMYK colors to the printer color profile by disabling the **Preserve CMYK numbers** check box on the **Color** page of the **Print** dialog box.

## Managing colors for online viewing

Managing colors for online viewing can be even more complex than managing colors for print. Documents and images on the Web are displayed on a great variety of

monitors, which are often uncalibrated. In addition, most Web browsers do not support color management and ignore the color profiles that are embedded in files.

When you design documents for exclusive Web use, it is recommended that you use the sRGB color profile as your document RGB color profile and choose RGB colors. If a document contains a different color profile, you should convert document colors to sRGB before saving the document for use on the Web.

When you create a PDF file for online viewing, you can embed color profiles in the file to reproduce colors consistently in Adobe® Reader® and Adobe® Acrobat®. For more information, see “To specify color management options for exporting PDF files” on page 670.

When you start a new document that is destined for online viewing, you can choose a preset that can help you achieve good color results. In addition, Corel DESIGNER offers color management presets for Web documents. For information about how to choose a color management preset, see “To choose a color management preset for new documents” on page 382.



## Special effects

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## Adding 3D effects to objects

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You can create the illusion of three-dimensional (3D) depth in objects by adding contour, perspective, extrusion, bevel, or drop shadow effects.

This section contains the following topics:

- Contouring objects
- Applying perspective to objects
- Creating extrusions
- Creating bevel effects
- Creating drop shadows
- Blending objects

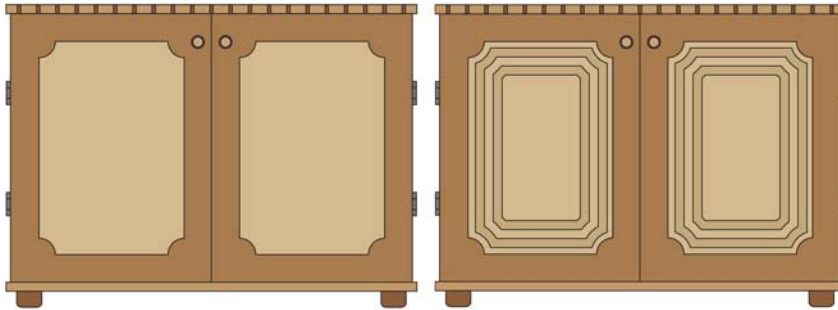
### Contouring objects

You can contour an object to create a series of concentric lines that progress to the inside or outside of the object. Corel DESIGNER also lets you set the number and distance of the contour lines.

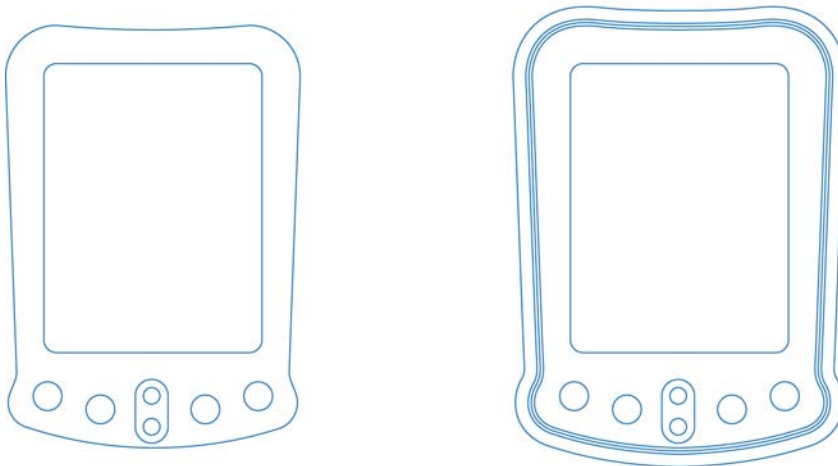
In addition to creating interesting 3D effects, you can use contours to create cuttable outlines for output to devices, such as plotters, engraving machines, and vinyl cutters.

After contouring an object, you can copy or clone its contour settings to another object. With cloning, any changes you make to the master object are automatically applied to its clones. You can also change the colors of the fill between the contour lines and the contour outlines themselves. You can set a color progression in the contour effect, where one color blends into another. The color progression can follow a straight, clockwise, or counterclockwise path through the color range of your choice.

You can separate an object from its contour lines.




*A center contour has been applied to the cabinet on the right. The number of contour lines, as well as the distance between lines, can be changed.*







*An outside contour has been applied to the above object. Note that an outside contour projects from the outside edge of the object.*

## **To contour an object**

- 1 Click the **Interactive tools** button, and click the **Contour** tool .
- 2 Click an object or a set of grouped objects, and drag the start handle toward the center to create an inside contour or away from the center to create an outside contour.
- 3 Move the object slider to change the number of contour steps.

## You can also


---

Add contour lines to the center of the selected object	Click the <b>To center</b> button  .
Specify the number of contour lines	Click the <b>Inside contour</b>  or <b>Outside contour</b>  button on the property bar, and type a value in the <b>Contour steps</b> box on the property bar.
Specify the distance between contour lines	Type a value in the <b>Contour offset</b> box on the property bar.
Accelerate contour line progression	Click the <b>Object and color acceleration</b> button  , and move the object slider.

---




You can create contours by clicking **Effects** ▶ **Contour** and specifying the settings you want in the **Contour** docker.

If you need to scale the contoured object, you can change the object's reference point to use when scaling by locating the **Object origin** icon  on the property bar and clicking the box that corresponds to the reference point you want to set.


## To copy or clone a contour

- 1 Select the object you want to contour.
- 2 Click **Effects** and click one of the following:
  - **Copy effect** ▶ **Contour from**
  - **Clone effect** ▶ **Contour from**
- 3 Click the object whose contour effect you want to copy.



You can also use the **Attributes eyedropper** tool  to copy a contour. For more information, see “To copy effects from one object to another” on page 227.


## To set the fill color for a contour object

- 1 Click the **Interactive tools** button, and click the **Contour tool** .
- 2 Select a contour object.
- 3 Open the **Fill color** picker on the property bar, and click a color.

If you cannot apply the fill color, you need to make sure the **Fill color** option is enabled on the status bar.


If the original object has a fountain fill, a second color picker appears.







You can accelerate the fill color progression by clicking the **Object and color acceleration** button  on the property bar.

You can change the contour center's color by dragging a color from the color palette to the end fill handle.


## To specify an outline color for the contour object

- 1 Click the **Interactive tools** button, and click the **Contour tool** .
- 2 Select a contour object.
- 3 Open the **Outline color** picker on the property bar, and click a color.

## To set the fill progression

- 1 Click the **Interactive tools** button, and click the **Contour tool** .
- 2 Select a contour object.
- 3 Click one of the following buttons on the property bar:
  - **Linear contour colors** 
  - **Clockwise contour colors** 
  - **Counterclockwise contour colors** 

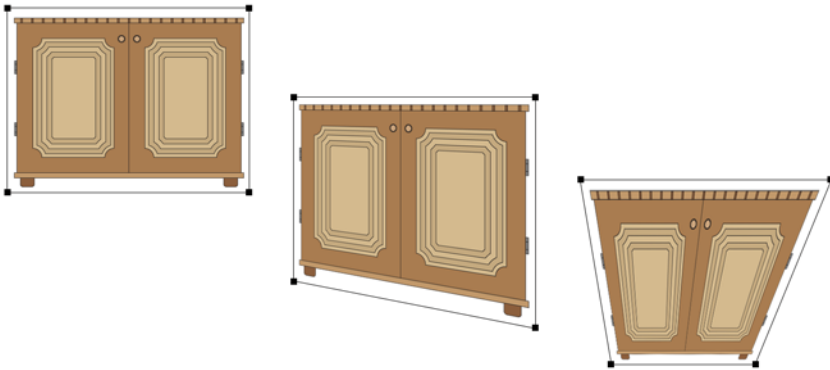
## To separate an object from its contour lines

- 1 Using the **Pick tool** , select a contoured object.
- 2 Click **Arrange** ► **Break contour group apart**.

## Applying perspective to objects

You can create a perspective effect by shortening one or two sides of an object. This effect gives an object the appearance of receding in one or two directions, thereby creating a one-point perspective or a two-point perspective.

Perspective effects can be added to objects or grouped objects. You can also add a perspective effect to linked groups, such as contours, blends, extrusions, and objects created with the Linear pattern brush tool. You can't add perspective effects to paragraph text, bitmaps, or symbols.



*The original graphic (left) with one-point (middle) and two-point (right) perspectives applied to it.*

After you apply a perspective effect, you can copy it to other objects in a drawing, adjust it, or remove it from the object.

### To apply a perspective

#### To

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Apply a one-point perspective

Click **Effects** ► **Add perspective**. Press **Ctrl**, and drag a node.

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Apply a two-point perspective

Click **Effects** ► **Add perspective**. Drag the nodes on the outside of the grid to apply the effect you want.

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Pressing **Ctrl** constrains the node's movement to the horizontal or vertical axis to create a one-point perspective effect.




You can move opposing nodes the same distance in opposite directions by pressing **Ctrl + Shift** as you drag.


## To copy an object's perspective effect

- 1 Select an object to which you want to apply a perspective effect.
- 2 Click **Effects** ▶ **Copy effect** ▶ **Perspective from**.
- 3 Select an object whose perspective effect you want to copy.



You can also use the **Attributes eyedropper tool**  to copy a perspective effect. For more information, see “To copy effects from one object to another” on page 227.

## To adjust the perspective

- 1 In the toolbox, click the **Shape tool** .
- 2 Select an object that has a perspective effect.
- 3 Drag a node to a new position.



You can also adjust the perspective by dragging one or both of the vanishing points.

You can move opposing nodes the same distance in opposite directions by pressing **Ctrl + Shift** while dragging the node.

## To remove a perspective effect from an object

- 1 Select an object that has a perspective effect.
- 2 Click **Effects** ▶ **Clear perspective**.

## Creating extrusions

You can make objects appear three-dimensional by creating extrusions. You can create extrusions by projecting points from an object and joining them to create an illusion of three dimensions. Corel DESIGNER also lets you apply a vector extrusion to an object in a group.

After you create an extrusion, you can copy or clone its attributes to a selected object. Cloning and copying transfer the extrusion attributes of an extruded object to another. However, the cloned extrusion settings cannot be edited independently from the master.

You can change an extruded form by rotating it, changing its direction, changing its depth, and rounding its corners.

Corel DESIGNER also lets you remove a vector extrusion.

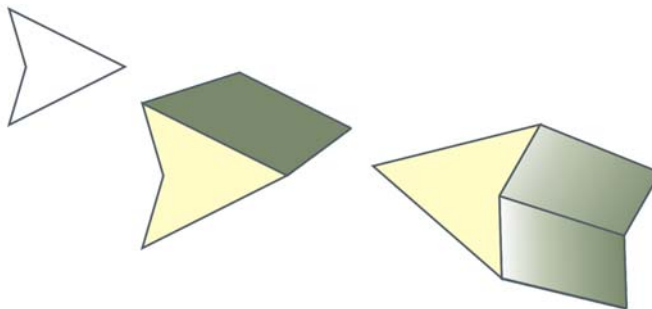
## Bevels

Another way in which you can give an object a three-dimensional appearance is by applying a beveled edge to an extrusion. A bevel creates the illusion that an object's extruded edges are cut on an angle. You can specify the angle and depth values of the bevel to control the effect.

You can create a bevel effect without extruding an object. For more information, see "Creating bevel effects" on page 404.

## Extruded fills

You can apply fills to an entire extrusion or only to the extruded surfaces. You can cover each surface individually with the fill, or you can drape the fill so that it blankets the entire object with no breaks to the pattern or texture.



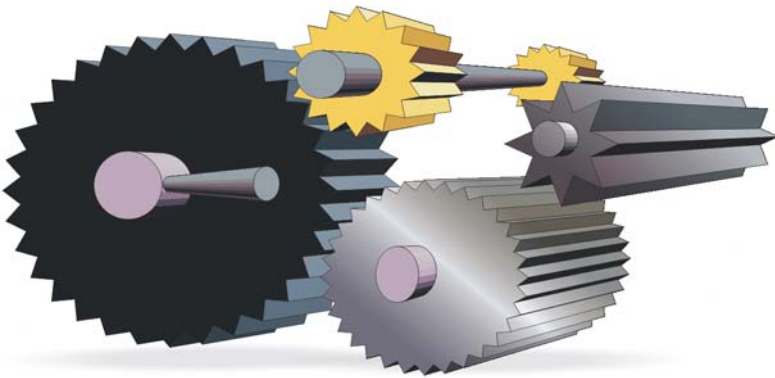
*Left to right: a simple shape, the shape with an extruded fill of solid color, the shape with an extruded gradient fill and a rotation applied.*

## Lighting

You can enhance extrusions by applying light sources. You can add up to three light sources to project toward the extruded object with varying intensity. When you no longer need light sources, you can remove them.

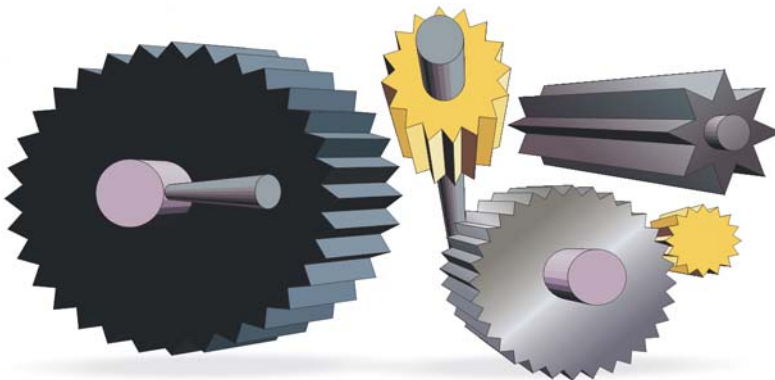
## Vanishing points

You can create a vector extrusion in which the lines of the extrusion converge at a vanishing point. The vanishing point of a vector extrusion can be copied to another object so that both objects appear to recede toward the same point.



*Extrusions with the same vanishing point*



You can also give two extrusions different vanishing points.




*Extrusions with different vanishing points*



## To create an extrusion

- 1 Select an object using the **Pick** tool .
- 2 Click the **Interactive tools** button, and click the **Extrude** tool .
- 3 Choose an extrusion type from the **Extrusion type** list box on the property bar.
- 4 Select an object.
- 5 Drag the object's selection handles to set the direction and depth of the extrusion.  
If you want to reset the extrusion, press **Esc** before releasing the mouse button.




If you need to scale the extruded object, you can change the object's reference point to use when scaling by locating the **Object origin** icon  on the property bar and clicking the box that corresponds to the reference point you want to set.


## To copy or clone an extrusion




- 1 Select the object you want to extrude.
- 2 Click **Effects** and click one of the following:
  - Copy effect ▶ Extrude from
  - Clone effect ▶ Extrude from
- 3 Click an object whose extrusion properties you want to copy.



You can also use the **Attributes eyedropper** tool  to copy an extrusion. For more information, see “To copy effects from one object to another” on page 227.

## To change the form of a vector extrusion

To	Do the following
Rotate an extrusion	Select an extruded object. Click the <b>Extrude rotation</b> button  on the property bar. Drag the extrusion in the direction you want.

To	Do the following
Change the direction of an extrusion	Using the <b>Extrude</b> tool  , click an extrusion. Click the vanishing point, and drag in the direction you want.
Change the depth of an extrusion	Using the <b>Extrude</b> tool  , click an extrusion. Drag the slider between the interactive vector handles.
Round the corners of an extruded rectangle or square	In the toolbox, click the <b>Shape</b> tool  . Drag a corner node along the outline of the rectangle or square.






### To remove a vector extrusion

- 1 Select an extruded object.
- 2 Click **Effects** ► **Clear extrusion**.



You can also remove a vector extrusion by clicking the **Clear extrusion** button  on the property bar.


### To apply a fill to an extrusion


- 1 Select an extruded object with the **Extrude** tool .
- 2 Click the **Extrusion color** button  on the property bar.
- 3 Click one of the following buttons:
  - **Use object fill**  — applies the object's fill to the extrusion
  - **Use solid color**  — applies a solid color to the extrusion
  - **Use color shading**  — applies a gradient fill to the extrusion




You can apply an unbroken pattern or texture fill to an object by enabling the **Drape fills** check box before you click the **Use object fill** button.

### To apply beveled edges to an extrusion

- 1 Click the **Interactive tools** button, and click the **Extrude** tool .
- 2 Select an extruded object.



- 3 Click the **Extrusion bevels** button  on the property bar.
- 4 Enable the **Use bevel** check box.
- 5 Type a value in the **Bevel depth** box.
- 6 Type a value in the **Bevel angle** box.



You can also set the bevel depth and angle by using the **Interactive display**  box below the **Use bevel** check box.

You can show only the bevel and hide the extrusion by enabling the **Show bevel only** check box.

### To add light to an extrusion

- 1 Select an extruded object.
- 2 Click the **Extrusion lighting** button  on the property bar.
- 3 Click any of the three **Light** buttons .
 

The lights appear as numbered circles in the preview window.
- 4 Drag the numbered circles in the **Light intensity preview** window to position the lights.
 

If you want to create more realistic shading, enable the **Use full color range** check box.

### You can also

---

Adjust the intensity of a light source

Select a light in the **Light intensity preview** window, and move the **Intensity** slider.

---

Remove a light source

Click an active **Light** button.

---

### To change the vanishing point of an extrusion

#### To

#### Do the following

---

Lock a vanishing point

Double-click an extruded object. Choose **Page** or **object vanishing point** from the **Vanishing point properties** list box on the property bar.

---

**To****Do the following**

---

Copy a vanishing point

Double-click an extruded object whose vanishing point you want to change. From the **Vanishing point properties** list box on the property bar, choose **Copy VP from**. Select the extruded object that has the vanishing point you want to copy.

---

Set one vanishing point for two extrusions

Double-click an extruded object. Choose **Shared vanishing point** from the **Vanishing point properties** list box on the property bar. Select the extruded object that has the vanishing point you want to share.

---

## Creating bevel effects

A bevel effect adds 3D depth to a graphic or text object by making its edges appear sloped (cut at an angle). Bevel effects can contain both spot and process (CMYK) colors, so they are ideal for printing.

You can remove a bevel effect at any time.

Bevel effects can be applied only to vector objects and text, not to bitmaps.

### Bevel styles

You can choose from the following bevel styles:

- **Soft edge** — creates beveled surfaces that appear shaded in some areas
- **Emboss** — makes an object appear as a relief



*Left to right: Object without a bevel effect, with a Soft Edge bevel effect, and with an Emboss bevel effect*

## Beveled surfaces

You can control the intensity of the bevel effect by specifying the width of the beveled surface.

### Light and color

An object with a bevel effect appears lit by white ambient (surrounding) light and a spotlight. The ambient light is of low intensity and cannot be changed. The spotlight is also white by default, but you can change its color, intensity, and location. Changing the spotlight color affects the color of the beveled surfaces. Changing the spotlight's intensity lightens or darkens the beveled surfaces. Changing the location of the spotlight determines which beveled surfaces appear lit.

You can change the location of the spotlight by specifying its direction and altitude. Direction determines where the light source is located in the plane of the object (for example, to the left or right of an object). Altitude determines how high the spotlight is located in relation to the object's plane. For example, you can place the spotlight flush with the horizon (altitude of 0°) or directly above the object (altitude of 90°).

In addition, you can change the color of the beveled surfaces that are in shadow by specifying a shadow color.

### To create a Soft Edge bevel effect

- 1 Select an object that is closed and has a fill applied to it.
- 2 Click **Effects** ► **Bevel**.
- 3 In the **Bevel** docker, choose **Soft edge** from the **Style** list box.
- 4 Enable one of the following **Bevel offset** options:
  - **To center** — lets you create beveled surfaces that meet in the middle of the object
  - **Distance** — lets you specify the width of the beveled surfaces. Type a value in the **Distance** box.

### You can also

---

Change the color of beveled surfaces in shadow

Choose a color from the **Shadow** color picker.

Beveled surfaces change to a shade of the specified shadow color.

---

## You can also

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Choose a spotlight color	Choose a color from the <b>Light</b> color picker.
Change the intensity of the spotlight	Move the <b>Intensity</b> slider.
Specify the position of the spotlight	Move either of the following sliders: <ul style="list-style-type: none"><li>• <b>Direction</b></li><li>• <b>Altitude</b></li></ul> Direction values range from 0° to 360°; altitude values range from 0° to 90°.

---



The lowest altitude value (0°) places the spotlight on the plane of the object; the highest altitude value (90°) places the spotlight directly above the object.

Using a given altitude value, you can change the spotlight's location by changing the direction value. For example, at an altitude of 45°, the following direction values change the spotlight location as noted:

- 45° places the spotlight on the upper right.
- 135° places the spotlight on the upper left.
- 225° places the spotlight on the lower left.
- 315° places the spotlight on the lower right.

The effect of the shadow color is most apparent when the spotlight is located close to the object's plane (low altitude value).

## To create an Emboss effect

- 1 Select an object that is closed and has a fill applied to it.
- 2 Click **Effects** ► **Bevel**.
- 3 In the **Bevel** docker, choose **Emboss** from the **Style** list box.
- 4 In the **Distance** box, type a low value.
- 5 To change the intensity of the spotlight, move the **Intensity** slider.
- 6 To specify the direction of the spotlight, move the **Direction** slider.
- 7 Click **Apply**.

If you want to create a more pronounced bevel effect, type a higher value in the **Distance** box, and reapply the effect.

## You can also

---

Choose a shadow color

Choose a color from the **Shadow** color picker.

---

Choose a spotlight color

Choose a color from the **Light** color picker.

---



The Emboss bevel effect is achieved by creating two duplicates of the object. The duplicates are offset in opposite directions: one toward the light source and the other away from the light source. The color of the duplicate placed toward the spotlight is a blend of the spotlight and object colors and depends on the light intensity. The color of the duplicate placed away from the spotlight is a 50 percent blend of the shadow and object colors.

The **Altitude** slider is disabled for the Emboss bevel style.

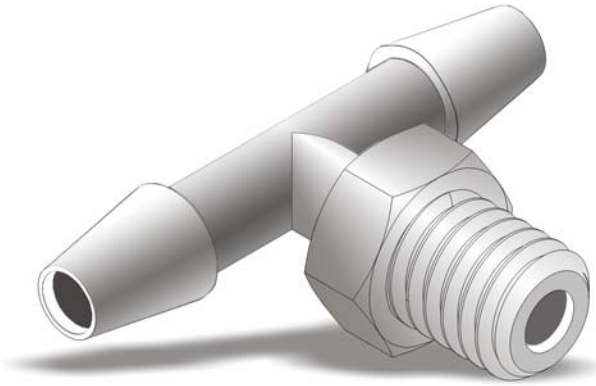
## To remove a bevel effect

- 1 Select an object with a bevel effect applied.
- 2 Click **Effects** ► **Clear effect**.

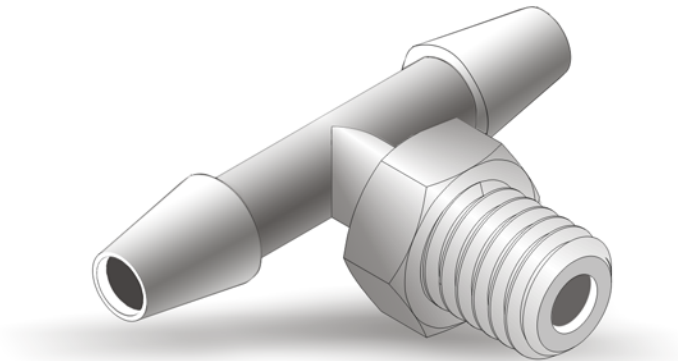
## Creating drop shadows

Drop shadows simulate light falling on an object from one of five particular perspectives: flat, right, left, bottom, and top. You can add drop shadows to most objects or groups of objects, including artistic text, paragraph text, and bitmaps.

Drop shadows created in Corel DESIGNER are ideal for printed outputs, but are not appropriate for output to devices, such as vinyl cutters and plotters. Cuttable shadows are needed for such projects. To add a cuttable shadow to an object, you need to duplicate the object, fill the duplicate with a dark color, and then place it behind the original object. When you add a drop shadow, you can change its perspective, and you can adjust attributes such as color, opacity, fade level, angle, and feathering.



*A drop shadow applied to an object*



*The feathered effect softens the edges of a drop shadow.*

After you create a drop shadow, you can copy it or clone it to a selected object. When you copy a drop shadow, the original and copy have no connection and can be edited independently. With cloning, the master object's drop shadow attributes are automatically applied to its clone.


By separating a drop shadow from its object, you gain more control over the drop shadow itself. For example, you can edit the drop shadow as you would edit a transparency. For information about editing a transparency, see “Applying transparencies” on page 417.

As with transparencies, you can apply a merge mode to a drop shadow to control how the color of the drop shadow blends with the color of the object underneath.




You can remove a drop shadow.

### To add a drop shadow

- 1 Click the **Interactive tools** button, and click the **Drop shadow** tool .
- 2 Click an object.
- 3 Drag from the center or side of the object until the drop shadow is the size you want.
- 4 Specify any attributes on the property bar.



Drop shadows cannot be added to linked groups, such as blended objects, contoured objects, beveled objects, extruded objects, objects created with the **Linear pattern brush** tool , or other drop shadows.


### To add a cuttable shadow

- 1 Select an object.
- 2 Click **Edit** ▶ **Duplicate**.
- 3 Click a dark color on the onscreen color palette.
- 4 Click **Arrange** ▶ **Order** ▶ **Behind**, and click the original to position the duplicate behind it.
- 5 Adjust the position of the duplicate.

### To copy or clone a drop shadow

- 1 Select the object to which you want to copy or clone a drop shadow.
- 2 Click **Effects** and click one of the following:
  - **Copy effect** ▶ **Drop shadow from**
  - **Clone effect** ▶ **Drop shadow from**
- 3 Click the drop shadow of an object.




You can also use the **Attributes eyedropper** tool  to copy a drop shadow. For more information, see “To copy effects from one object to another” on page 227.

## To separate a drop shadow from an object

- 1 Select an object's drop shadow.
- 2 Click **Arrange** ► **Break drop shadow group apart**.
- 3 Drag the shadow.

## To apply a merge mode to a drop shadow

- 1 Click the **Interactive tools** button, and click the **Drop shadow** tool .
- 2 Select an object with a drop shadow, and choose a merge mode from the **Transparency operation** list box on the property bar.




The default merge mode **Multiply** produces natural-looking drop shadows.

## To remove a drop shadow

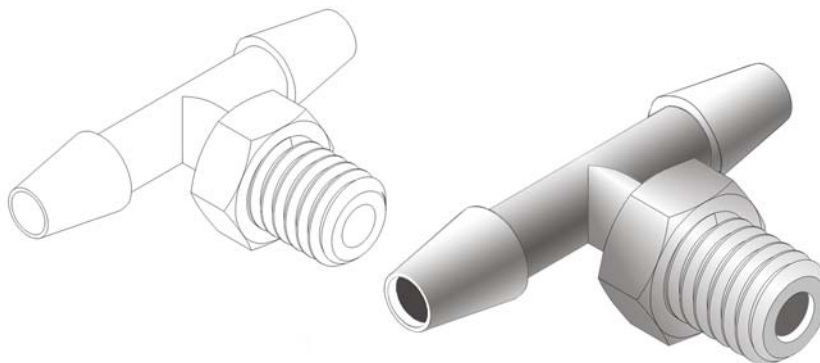
- 1 Select an object's drop shadow.
- 2 Click **Effects** ► **Clear drop shadow**.



You can also remove a drop shadow from an object by clicking the **Clear drop shadow** button  on the property bar.

## Blending objects

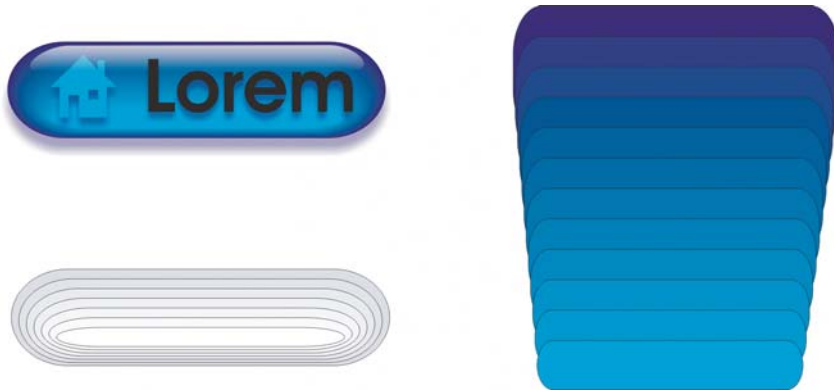
Corel DESIGNER lets you create blends, such as straight-line blends, blends along a path, and compound blends. Blends are often used for creating realistic shadows and highlights in objects.



*The highlights and shadows in the object on the right were created by using blends.*

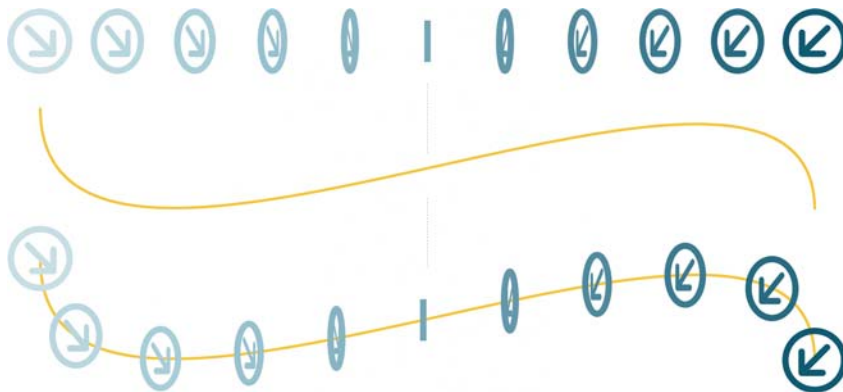
A straight-line blend shows a progression in shape and size from one object to another. The outline and fill colors of the intermediate objects progress along a straight-line path across the color spectrum. The outlines of intermediate objects show a gradual progression in thickness and shape.

After you create a blend, you can copy or clone its settings to other objects. When you copy a blend, the object takes on all the blend-related settings, except for their outline and fill attributes. When you clone a blend, changes you make to the original blend (also called the master) are applied to the clone.



*Straight-line blends can be used to create graphics with a glass-like appearance. The rollover button (left) contains a blend of tightly overlapped blended objects.*

You can fit objects along part or all of a path's shape, and you can add one or more objects to a blend to create a compound blend.



*The straight-line blend (top) is fitted to a curved path (bottom).*

You can change the appearance of a blend by adjusting the number and spacing of its intermediate objects, the blend's color progression, the nodes the blends map to, the blend's path, and the start and end objects. You can fuse the components of a split or compound blend to create a single object.

You can also split and remove a blend.



*By mapping nodes, you can control the appearance of a blend.*


## To blend objects

### To

### Do the following


---

Blend along a straight line

Click the **Interactive tools** button, and click the **Blend** tool . Select the first object, and drag over the second object. If you want to reset the blend, press **Esc** as you drag.



---

Blend an object along a freehand path

Click the **Interactive tools** button, and click the **Blend** tool . Select the first object. Hold down **Alt**, and drag to draw a line to the second object.

---

Fit a blend to a path

Click the **Interactive tools** button, and click the **Blend** tool . Click the blend. Click the **Path properties** button  on the property bar. Click **New path**. Using the curved arrow, click the path to which you want to fit the blend.


---

## To

## Do the following

---

Stretch the blend over an entire path

Select a blend that is already fitted on a path. Click the **More blend options** button  on the property bar, and enable the **Blend along full path** check box.


---

Create a compound blend

Using the **Blend** tool, drag from an object to the start or end object of another blend.

---



If you need to scale the blended object, you can change the object's reference point to use when scaling by locating the **Object origin** icon  on the property bar and clicking the box that corresponds to the reference point you want to set.


## To copy or clone a blend

- 1 Select the two objects you want to blend.
- 2 Click **Effects**, and click one of the following:
  - **Copy effect** ▶ **Blend from**
  - **Clone effect** ▶ **Blend from**
- 3 Select the blend whose attributes you want to copy or clone.



You can't copy or clone a compound blend.




You can also use the **Attributes eyedropper** tool  to copy a blend. For more information, see “To copy object properties from one object to another” on page 226.


## To set the number of intermediate objects in a blend

- 1 Select a blend.
- 2 Type a value in the **Blend objects** box on the property bar.
- 3 Press **Enter**.



You can set object and color acceleration rates by clicking the **Object and color acceleration** button  on the property bar and moving the corresponding slider.


### To set the distance between objects in a blend that is fit to a path

- 1 Select a blend that is fit to a path.
- 2 Click the **Blend spacing** button  on the property bar.
- 3 Type a value in the **Blend objects** box on the property bar.
- 4 Press **Enter**.






If you have used the **Blend along full path** command, the **Blend spacing** button is unavailable.



You can set object and color acceleration rates by clicking the **Object and color acceleration** button  on the property bar and moving the corresponding slider.


### To set the color progression in a blend

- 1 Select a blend.
- 2 On the property bar, click one of the following:
  - **Direct blend** 
  - **Clockwise blend** 
  - **Counterclockwise blend** 




You can't create color progressions by using blended objects filled with bitmaps, texture, pattern, or PostScript fills.







You can set how fast the object's colors transform from the first to the last object by clicking the **Object and color acceleration** button  on the property bar and moving the corresponding sliders.

## To map the nodes of a blend

- 1 Select a blend.
- 2 Click the **More blend options** button  on the property bar.
- 3 Click the **Map nodes** button on the property bar.
- 4 Click a node on the start object and on the end object.


## To work with the start or end objects in a blend

To	Do the following
Select the start or end object	Select a blend, click the <b>Starting and ending objects</b> button  on the property bar, and click <b>Show start</b> , or <b>Show end</b> .
Change the start or end object of a blend	Select a blend, click the <b>Starting and ending objects</b> button on the property bar, and click <b>New start</b> , or <b>New end</b> . Click an object outside the blend that you want to use as the start or end of the blend.
Fuse the start or end object in a split or compound blend	Hold down <b>Ctrl</b> , click a middle object in a blend, and then click a start or end object. Click the <b>Miscellaneous options</b> button  on the property bar. If you have selected the start object, click the <b>Fuse start</b> button  . If you have selected the end object, click the <b>Fuse end</b> button  .



You can reverse the direction of the blend by clicking **Arrange** ▶ **Order** ▶ **Reverse order**.

## To change the blend path

- 1 Select a blend.
- 2 Click the **Path properties** button  on the property bar, and click **New path**.
- 3 Click the path you want to use for the blend.

## You can also


---

Detach a blend from a path

Click the **Path properties** button  on the property bar, and click **Detach from path**.


---

Change the path of a selected freehand blend



Click the blend path with the **Shape** tool , and drag a path's node.

---



To select the blend path, click the **Path properties** button , and click **Show path**.

## To split a blend

- 1 Select a blend.
- 2 Click the **Miscellaneous options** button  on the property bar.
- 3 Click the **Split** button .
- 4 Click the intermediate object at the point at where you want to split the blend.




You can't split a blend at the intermediate object that is immediately adjacent to the start or end object.

## To remove a blend

- 1 Select a blend.
- 2 Click **Effects** ► **Clear blend**.



You can also remove a selected blend by clicking the **Clear blend** button  on the property bar.



# Changing the transparency of objects

---



You can apply a transparency to an object so that all objects behind it show through. The Corel DESIGNER application also lets you specify how the color of the transparent object combines with the color of the object beneath it.

This section contains the following topics:

- Applying transparencies
- Applying merge modes

## Applying transparencies


When you apply a transparency to an object, you make the objects beneath it partially visible. You can apply transparencies using the same kind of fills you apply to objects; that is, uniform, fountain, texture, and pattern. For more information about these fills, see “Filling objects” on page 333.

By default, the program applies all transparencies to the object’s fill and outline; however, you can specify whether you want the transparency to apply only to the object’s outline or fill.

You can also copy a transparency from one object to another.

When you position a transparency over an object, you can freeze it, making the view of the object move with the transparency.


## To apply a uniform transparency

- 1 Select an object.
- 2 Click the **Interactive tools** button, and click the **Transparency tool** .
- 3 On the property bar, choose **Uniform** from the **Transparency type** list box.
- 4 Type a value in the **Starting transparency** box on the property bar, and press **Enter**.



You can click a color on the color palette to apply a color to the transparency.


### To apply a fountain transparency

- 1 Select an object.
- 2 Click the **Interactive tools** button, and click the **Transparency** tool .
- 3 On the property bar, choose one of the following fountain transparencies from the **Transparency type** list box:
  - **Linear**
  - **Radial**
  - **Conical**
  - **Square**
- 4 Reposition the interactive vector handles that display, or point to where you want the transparency to start on the object, and drag to where you want the transparency to end.


If you want to reset the transparency, press **Esc** before releasing the mouse button.

- 5 Type a value in the **Transparency midpoint** box on the property bar, and press **Enter**.




You can create a custom fountain transparency by dragging colors, whose shades convert to grayscale, from the color palette onto the object's interactive vector handles .


### To apply a textured transparency

- 1 Select an object.
- 2 In the toolbox, click the **Interactive tools** button, and click the **Transparency** tool .
- 3 Choose **Texture** from the **Transparency type** list box on the property bar.
- 4 Choose a sample from the **Texture library** list box on the property bar.
- 5 Open the **First transparency picker** on the property bar, and click a texture.
- 6 On the property bar, type values in the following boxes:
  - **Starting transparency** — lets you change the opacity of the starting color
  - **Ending transparency** — lets you change the opacity of the ending color

## To apply a pattern transparency

- 1 Select an object.
- 2 In the toolbox, click the **Interactive tools** button, and click the **Transparency** tool .
- 3 From the **Transparency type** list box on the property bar, choose one of the following:
  - **Two Color Pattern** — a simple picture composed of “on” and “off” pixels. The only shades included in the picture are the two that you assign.
  - **Full Color Pattern** — a picture composed of lines and fills, instead of dots of color like bitmaps. These vector graphics are smoother and more complex than bitmap images and are easier to manipulate.
  - **Bitmap Pattern** — a color picture composed of patterns of light and dark or differently colored pixels in a rectangular array.
- 4 Open the **First transparency** picker on the property bar, and click a pattern.
- 5 On the property bar, type values in the following boxes:
  - **Starting transparency**
  - **Ending transparency**



## To specify the extent of a transparency

- 1 In the toolbox, click the **Interactive tools** button, and click the **Transparency** tool .
- 2 Select an object to which a transparency has been applied.
- 3 From the **Transparency target** list box on the property bar, choose one of the following:
  - **Fill**
  - **Outline**
  - **All**

## To copy a transparency to another object

- 1 Select an object to which you want to apply a transparency.
- 2 Click **Effects** ▶ **Copy effect** ▶ **Lens** from.
- 3 Using the horizontal cursor, select the object with the transparency you want to copy.

## To freeze the contents of a transparency

- 1 In the toolbox, click the **Interactive tools** button, and click the **Transparency** tool .
- 2 Select an object to which a transparency has been applied.
- 3 Click the **Freeze transparency** button  on the property bar.



The view of the object beneath the transparency moves with it; however, the actual object remains unchanged.

## Applying merge modes


You can apply a merge mode to a transparency to specify how the color of a transparency is combined with the color of the object behind it. The following merge modes available for transparencies can also be applied to drop shadows.

Merge mode	Description
Normal	Applies the transparency color on top of the base color
Add	Adds the values of the transparency color and the base color
Subtract	Adds the values of the transparency color and the base color together, and then subtracts 255
Difference	Subtracts the transparency color from the base color and multiplies by 255. If the transparency color value is 0, the result will always be 255.
Multiply	Multiplies the base color by the transparency color, and then divides by 255. This has a darkening effect, unless you are applying color to white. Multiplying black with any color results in black. Multiplying white with any color leaves the color unchanged.

<b>Merge mode</b>	<b>Description</b>
Divide	Divides the base color by the transparency color, or conversely, divides the transparency color by the base color, depending on which color has the higher value
If lighter	Replaces any base color pixels that are a darker color with the transparency color. Base color pixels that are lighter than the transparency color are not affected.
If darker	Replaces any base color pixels that are a lighter color with the transparency color. Base color pixels that are darker than the transparency color are not affected.
Texturize	Converts the transparency color to grayscale, and then multiplies the grayscale value by the base color
Hue	Uses the hue of the transparency color, as well as the saturation and lightness of the base color. If you are adding color to a grayscale image, there will be no change because the colors are desaturated.
Saturation	Uses the lightness and hue of the base color and the saturation of the transparency color
Lightness	Uses the hue and saturation of the base color and the lightness of the transparency color
Invert	Uses 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, and then applies the Boolean algebraic formula AND to these values

<b>Merge mode</b>	<b>Description</b>
Logical OR	Converts the transparency and base colors to binary values, and then applies the Boolean algebraic formula OR to these values
Logical XOR	Converts the transparency and base colors to binary values, and then applies the Boolean algebraic formula XOR to these values
Red	Applies the transparency color to the red channel of RGB objects
Green	Applies the transparency color to the green channel of RGB objects
Blue	Applies the transparency color to the blue channel of RGB objects

### **To apply a merge mode to a transparency**

- 1 Click the **Interactive tools** button, and click the **Transparency tool** .
- 2 Select an object with a transparency.
- 3 Choose a merge mode from the **Transparency operation** list box on the property bar.



## Using lenses with objects

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Lenses contain creative effects that let you change the appearance of an object without actually changing the object.

This section contains the following topics:

- Applying lenses
- Editing lenses

### Applying lenses

Lenses change how the object area beneath the lens appears, not the actual properties and attributes of the objects. You can apply lenses to any vector object, such as a rectangle, ellipse, closed path, or polygon. You can also change the appearance of artistic text and bitmaps. When you apply a lens over a vector object, the lens itself becomes a vector image. Likewise, if the lens is placed over a bitmap, the lens also becomes a bitmap.

After you apply a lens, you can copy it and use it with another object.

The following are the types of lenses you can apply to objects.

<b>Lens</b>	<b>Description</b>
Brighten	Lets you brighten and darken object areas and set the rate of the brightness and darkness
Color add	Lets you simulate an additive light model. The colors of the objects beneath the lens are added to the color of the lens as if you were mixing colors of light. You can choose the color and the amount of color you want to add.

---

<b>Lens</b>	<b>Description</b>
Color limit	Lets you view an object area with only black and the lens color showing through. For example, if you place a green color limit lens over a bitmap, all colors except green and black are filtered out in the lens area.
Custom color map	Lets you change all the colors of the object area beneath the lens to a color ranging between two colors you specify. You can choose the range's start and end colors and the progression between the two colors. The progression can follow a direct, forward, or reverse route through the color spectrum.
Fish eye	Lets you distort, magnify, or shrink the objects beneath the lens, according to the percentage value you specify
Heat map	Lets you create the effect of an infrared image by mimicking the heat levels of colors in object areas beneath the lens
Invert	Lets you change the colors beneath the lens to their complementary CMYK colors. Complementary colors are colors that are opposite one another on the color wheel.
Magnify	Lets you magnify an area on an object by an amount that you specify. The magnify lens overrides the original object's fill, making the object look transparent.
Tinted grayscale	Lets you change the colors of object areas beneath the lens to their grayscale equivalents. Tinted grayscale lenses are particularly effective for creating sepia-tone effects.
Transparency	Lets you make an object look like a piece of tinted film or colored glass



Lens	Description
Wireframe	Lets you display the object area beneath the lens with the outline or fill color you choose. For example, if you set red for the outline and blue for the fill, all areas beneath the lens appear to have red outlines and blue fills.

## To apply a lens

- 1 Select an object.
- 2 Click **Effects** ▶ **Lens**.
- 3 Choose a lens type from the list box in the **Lens** docker.
- 4 Specify the settings you want.



You cannot apply the lens effect directly to linked groups such as contoured objects, beveled objects, extruded objects, paragraph text or objects created with **Linear pattern** tools.



You can preview the different types of lenses in real-time before auto-applying one to a drawing by clicking the **Lock** button and then choosing a lens and settings to preview. When you find the lens you want to use, click the **Lock** button again, and click **Apply**.

## To copy a lens

- 1 Select an object.
- 2 Click **Effects** ▶ **Copy effect** ▶ **Lens from**.
- 3 Click the object whose lens you want to copy.

## Editing lenses

You can edit a lens to change how it affects the area beneath it. For example, you can change the viewpoint of a lens, indicated by an **X** in the drawing window, to display any part of a drawing. The viewpoint represents the center point of what is being viewed

through the lens. You can position the lens anywhere in the drawing window, but it always shows the area around its viewpoint marker. For example, you can use the viewpoint marker on the Magnify lens to enlarge part of a map.

You can also display a lens only where it overlaps other objects or the background. As a result, the lens effect is not seen where the lens covers blank space (white space) in the drawing window.

Freezing the current view of a lens lets you move the lens without changing what's displayed through it. In addition, changes you make to the areas beneath the lens have no effect on the view.

## To edit a lens

- 1 Select an object.
- 2 Click **Effects ▶ Lens**.
- 3 Enable the **Viewpoint** check box on the **Lens** docker.  
If you want to display a lens only where it covers other objects, enable the **Remove face** check box.
- 4 Click **Edit** to display the viewpoint marker.
- 5 Drag the viewpoint marker in the drawing window to a new location.
- 6 Click **End**.  
If you want to freeze the current view of a lens, enable the **Frozen** check box.
- 7 Click **Apply**.



The **Remove face** check box is not available for the Fish Eye and Magnify lenses.



## **Text**

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## Adding and formatting text

---

The Corel DESIGNER application lets you use text to create documents or annotate drawings.

This section contains the following topics:

- Adding text
- Selecting text
- Encoding text
- Changing the basic properties of text
- Finding, editing, and converting text
- Aligning text
- Spacing text
- Shifting and rotating text
- Moving text
- Fitting text to a path
- Formatting paragraph text
- Hyphenating text
- Combining and linking paragraph text frames
- Wrapping paragraph text around objects, artistic text, and text frames
- Embedding graphics and adding special characters
- Inserting formatting codes
- Displaying nonprinting characters

### Adding text

You can add two types of text to drawings — artistic text and paragraph text. You can add short lines of artistic text and then apply a wide range of effects, such as drop shadows or a contour, to the text. Paragraph text, also known as “block text,” can be

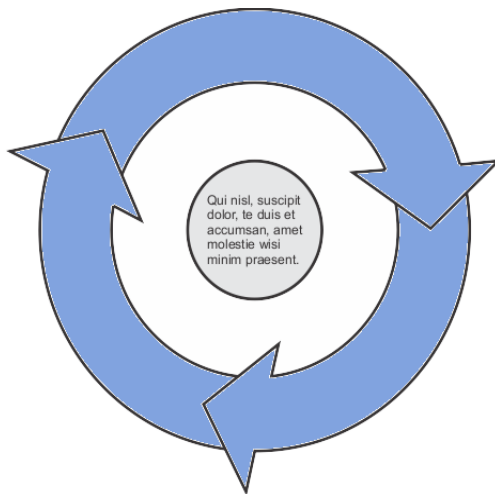
used for larger bodies of text that have greater formatting requirements. You can add both paragraph and artistic text directly in the drawing window.

You can add artistic text along an open or closed path. You can also fit existing artistic and paragraph text to a path. For more information, see “Fitting text to a path” on page 448.

When adding paragraph text, you must first create a text frame. By default, paragraph text frames remain the same size regardless of how much text you add to them. Any text that continues past the lower-right border of the text frame is hidden and becomes red until you either enlarge the text frame or link it to another text frame. You can fit text to a text frame by automatically adjusting the point size so that the text fits perfectly. For information about fitting text to a text frame, see “To fit text to a paragraph text frame” on page 452.

You can also expand and shrink text frames automatically while you type, so that the text fits perfectly in the text frame.

You can insert a paragraph text frame inside a graphic object. Doing so lets you use the object as a container for text and, it increases the number of different shapes that you can use as text frames. You can also separate text from an object, so that each can be moved or modified independently and the text retains its shape.




*Paragraph text placed inside an object.*




When you import or paste text, you can maintain formatting, maintain fonts and formatting, or discard fonts and formatting. Maintaining fonts ensures that imported or pasted text retains its original font type. Maintaining formatting preserves information such as bullets, columns, and bold or italic formatting. You can also preserve the text color or import black text as CMYK black. If you choose to discard fonts and formatting, the properties of the selected text are applied to the imported or pasted text. If no text is selected, the default font and formatting properties are applied to the imported or pasted text. For more information about importing files, see “Importing files” on page 647. For more information about pasting, see “To paste an object into a drawing” on page 224.

You can also assign hyperlinks to text. For more information, see “To assign a hyperlink to text” on page 274.

## To add artistic text

- Using the **Text** tool , click anywhere in the drawing window, and type.

## To add paragraph text

<b>To</b>	<b>Do the following</b>
Add paragraph text	Click the <b>Text</b> tool  . Drag in the drawing window to size the paragraph text frame, and type.
Add paragraph text inside an object	Click the <b>Text</b> tool. Move the pointer over the outline of the object, and click the object when the pointer changes to an <b>Insert in object</b> pointer  . Type inside the text frame.
Separate a paragraph text frame from an object	Click the <b>Pick</b> tool  , select the object, and click <b>Arrange</b> ► <b>Break paragraph text inside a path apart</b> .
Set paragraph text frames to adjust automatically to fit text	Click <b>Tools</b> ► <b>Options</b> . In the <b>Workspace</b> list of categories, double-click <b>Text</b> , and click <b>Paragraph</b> . Enable the <b>Expand and shrink paragraph text frames to fit text</b> check box.



A red text frame indicates that the paragraph text continues past the lower-right border of the text frame.



You can use the **Pick** tool to adjust the size of a paragraph text frame. Click the text frame, and drag any selection handle.

## To set options for importing or pasting text

- 1 Copy or cut text.

If you want to import text, click **File ▶ Import**, and browse to the text file that you want to import.

- 2 Click **Edit ▶ Paste**.

- 3 In the **Importing/Pasting text** dialog box, enable one of the following options:

- **Maintain fonts and formatting**
- **Maintain formatting only**
- **Discard fonts and formatting**

If you want to apply CMYK black to the imported black text, enable the **Force CMYK black** check box. This check box is available when you choose an option that maintains text formatting.



Clicking **Cancel** cancels the import or paste operation.

If you choose to maintain fonts, and a required font is not installed on your computer, the PANOSE font matching system substitutes the font for you. For more information, see “Substituting fonts” on page 471.

You can also set hyphenation options for imported text.

For more information about hyphenation options, see “To create a custom definition for optional hyphenation” on page 457.





If you want to use the same formatting options whenever you import or paste text, enable the **Don't show this warning again** check box. To reactivate the warning, click **Tools ▶ Options**, click **Warnings** in the **Workspace** list of categories, and enable the **Pasting and importing text** check box.



## Selecting text

To modify text, you must first select it. You can choose to select either entire text objects or only specific characters.

### To select text

To	Do the following
Select an entire text object	Using the <b>Pick</b> tool  , click the text object.
Select specific characters	Using the <b>Text</b> tool  , drag across the text.



You can use the **Pick** tool to select multiple text objects. Hold down **Shift**, and click each text object.

## Encoding text

After opening or importing a drawing that contains text in a language different from the language of your operating system, you may find that the text is not displayed correctly. To display text correctly, you can change the encoding. Encoding determines the character set of text.

Encoding settings do not affect the display of text outside the drawing window, such as keywords, filenames, and text entries in the **Object manager** and **Object data manager** dockers. For these types of text, you must use code page settings in the **Open** or **Import** dialog boxes to set the proper characters. For information about using code page settings, see “Starting and opening drawings” on page 52.

### To display text correctly in any language

- 1 Click **Text** ► **Encode**.
- 2 In the **Text encoding** dialog box, choose the **Other encoding** option.
- 3 From the **Other encoding** list, choose an encoding setting that makes the text readable.

The preview window displays the text with the selected encoding setting.

## Changing the basic properties of text

You can enhance both artistic text and paragraph text by modifying the character properties. You can also change the default text style, so that the same properties are applied to all new artistic or paragraph text. For example, you can change the font type and size, or change the text to bold or italic. In addition, you can change the text color and add a background color to paragraph text frames, the bounding box of artistic text, or selected text characters.

Lorem Ipsum

Lorem ipsum dolor sit amet,  
consectetur adipiscing elit, sed  
do eiusmod tempor incididunt ut  
labore et dolore magna aliqua.

Lorem Ipsum


*Left to right: Background color is applied to artistic text, paragraph text, and selected characters*

You can change the text format to subscript or superscript, which is useful if a drawing contains scientific notation. You can also add underlines, strikethrough lines, and overlines to text. In addition, you can change the thickness of these lines and change the distance between the lines and the text.

You can change text to lowercase or uppercase without deleting or replacing letters. You can also increase or decrease font size by a specified increment. By default, the unit of measure is points. You can change this setting for the active drawing and all subsequent drawings that you create, so that the new unit of measure is used in all font settings.

If you need to increase the redraw speed for text that is smaller than a specific font size, you can use lines to represent the text. This method, called “greeking” text, is useful for creating prototypes of documents or drawings. You can make text readable again by reducing the greeking value or by zooming in on the text.

## To change the default text style

- 1 Using the **Pick tool** , click a blank space in the drawing window.
- 2 In the **Character formatting** docker, change any of the text properties.  
If the **Character formatting** docker does not appear in your workspace, click **Text** ▶ **Character formatting**.  
By default, you must specify whether to apply each modified text property to artistic text, to paragraph text, or to both.



To use the modified text style as the default for future documents, click **Tools** ▶ **Save settings as default**.

To make the style of an existing text frame or object the default style, click **Window** ▶ **Graphic and text styles**, and drag the text frame or object over either the **Default artistic text** icon or the **Default paragraph text** icon in the **Graphic and text** docker.

## To change character properties




- 1 Select the text.  
If the **Character formatting** docker does not appear in your workspace, click **Text** ▶ **Character formatting**.
- 2 In the **Character formatting** docker, perform one or more tasks from the following table.

<b>To</b>	<b>Do the following</b>
Change the font	Choose a font from the <b>Font</b> list box.
Change the font style	Choose a font style from the <b>Font style</b> list box.
Change the font size	Type a value for the font size in the <b>Font size</b> box.
Underline text	In the <b>Character effects</b> area, choose a style from the <b>Underline</b> list box.
Use strikethrough text	In the <b>Character effects</b> area, choose a style from the <b>Strikethru</b> list box.


To	Do the following
Use overline text	In the <b>Character effects</b> area, choose a style from the <b>Overline</b> list box.
Capitalize text	<p>In the <b>Character effects</b> area, choose <b>Small CAPS</b> or <b>All CAPS</b> from the <b>Uppercase</b> list box.</p> <p>The <b>Small CAPS</b> option formats lowercase text as capital letters in a smaller font size. The <b>All CAPS</b> option formats all lowercase text as capital letters.</p>
Use superscript or subscript	In the <b>Character effects</b> area, choose <b>Superscript</b> or <b>Subscript</b> from the <b>Position</b> box.




You can also change the font and font size from the property bar.

You can also change the formatting of selected text by clicking the **Bold** button , **Italic** button , or **Underline** button  on the property bar.


## To change the text color

- 1 Using the **Text** tool , select the text.
- 2 Click a color on the color palette.



You can change the color of an entire text object by selecting it with the **Pick** tool  and dragging a color swatch from the color palette to the text object.


## To add a background color to text

To	Do the following
Add a background color to paragraph or artistic text	Using the <b>Pick</b> tool  , select the text. Open the <b>Text box background color</b> picker on the property bar, and pick a color.

**To****Do the following**

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Add a background color to specific characters

Using the **Text** tool , select the characters. Open the **Character background color** picker on the property bar, and pick a color.

---



You can also add a background color to text by using the **Background color** controls on the **Format** page of the **Property manager** docker. To access the **Property manager** docker, click **Window ▸ Property manager**.


**To change the text case**

- 1 Select the text.
- 2 Click **Text ▸ Change case**.
- 3 Enable one of the following options:
  - **Sentence case** — capitalizes the initial letter of the first word in each sentence
  - **Lowercase** — makes all text lowercase
  - **Uppercase** — makes all text uppercase
  - **Title case** — capitalizes the initial letter of each word
  - **Toggle case** — changes all uppercase letters to lowercase, and all lowercase letters to uppercase

**To resize text****To****Do the following**

---

Increase the size of text

Press **Num Lock** to activate the number pad on your keyboard, and use the **Text** tool  to select the text. Then, hold down **Ctrl**, and press **8** on the number pad.

The **Num Lock** light on your keyboard indicates whether the number pad is activated.

---

Decrease the size of text

Using the **Text** tool, select the text. Then, hold down **Ctrl**, and press **2** on the number pad.

---

<b>To</b>	<b>Do the following</b>
Set an increment for resizing text	Click <b>Tools ▶ Options</b> . In the <b>Workspace</b> list of categories, click <b>Text</b> , and type a value in the <b>Keyboard text increment</b> box.
Change the default unit of measure	Click <b>Tools ▶ Options</b> . In the <b>Workspace</b> list of categories, click <b>Text</b> , and choose a unit from the <b>Default text units</b> list box.

### **To greek text**

- 1 Click **Tools ▶ Options**.
- 2 In the **Workspace** list of categories, click **Text**.
- 3 Type a value in the **Greek text below** box.

## **Finding, editing, and converting text**

You can find text in a drawing and replace it automatically. You can also find special characters, such as an em dash or optional hyphen. You can edit text directly in the drawing window or in a dialog box.

Corel DESIGNER lets you convert artistic text to paragraph text if you require more formatting options, and paragraph text to artistic text if you'd like to apply special effects.

You can also convert both paragraph and artistic text to curves. By transforming characters into single lines or curve objects, you can add, delete, or move the nodes of individual characters to alter their shape. For more information, see “Working with curve objects” on page 177.

When you convert text to curves, the appearance of the text is preserved, including font, style, character position and rotation, spacing, and any other text settings and effects. Any linked text objects are also converted to curves. If you convert paragraph text in a fixed-sized text frame to curves, any text that overflows the text frame is deleted. For information about fitting text to a text frame, see “Formatting paragraph text” on page 451.

## To find text

- 1 Click **Edit** ▶ **Find and replace** ▶ **Find text**.
- 2 Type the text that you want to find in the **Find** box.  
If you want to find the exact case of the text that you specified, enable the **Match case** check box.
- 3 Click **Find next**.



You can also find special characters by clicking the right arrowhead next to the **Find** box, choosing a special character, and clicking **Find next**.

## To find and replace text

- 1 Click **Edit** ▶ **Find and replace** ▶ **Replace text**.
- 2 Type the text that you want to find in the **Find** box.  
If you want to find the exact case of the text that you specified, enable the **Match case** check box.
- 3 Type the replacement text in the **Replace with** box.
- 4 Click one of the following buttons:
  - **Find next** — finds the next occurrence of the text that is specified in the **Find what** box
  - **Replace** — replaces the selected occurrence of the text that is specified in the **Find what** box. If no occurrence is selected, **Replace** finds the next occurrence.
  - **Replace all** — replaces every occurrence of the text that is specified in the **Find what** box

## To edit text

- 1 Select the text.
- 2 Click **Text** ▶ **Edit text**.
- 3 In the **Edit text** dialog box, make changes to the text.




Text that has been converted to curves cannot be edited.



You can also use the **Text** tool to edit text. Click the **Text** tool, select the text in the drawing window, and make changes to the text.

## To convert text

To	Do the following
Convert paragraph text to artistic text	Using the <b>Pick</b> tool  , select the text, and click <b>Text</b> ► <b>Convert to artistic text</b> .
Convert artistic text to paragraph text	Using the <b>Pick</b> tool, select the text, and click <b>Text</b> ► <b>Convert to paragraph text</b> .
Convert artistic or paragraph text to curves	Using the <b>Pick</b> tool, select the text, and click <b>Arrange</b> ► <b>Convert to curves</b> .



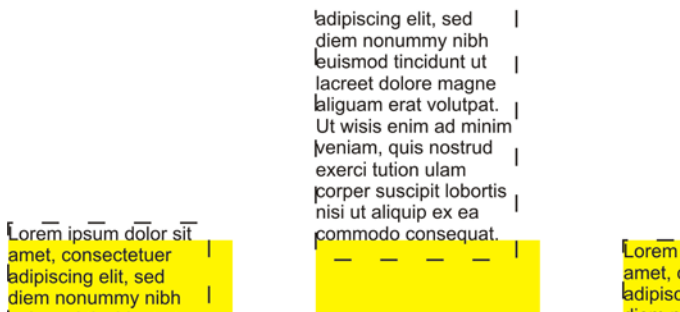
Paragraph text cannot be converted to artistic text when it is linked to another text frame, has special effects applied to it, or overflows the text frame.



You can also use the **Pick** tool to convert text to curves. Right-click the text, and click **Convert to curves**.

## Aligning text

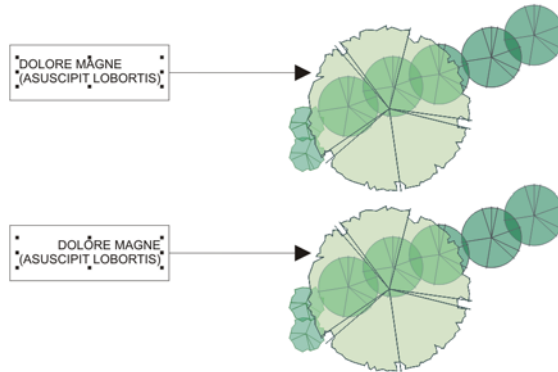
You can align both paragraph text and artistic text horizontally. When you align paragraph text, the text is positioned in relation to the paragraph text frame. You can horizontally align all paragraphs, or only selected paragraphs, in a paragraph text frame. Alternatively, you can vertically align all paragraphs in a paragraph text frame or align text with another object.



*You can align a text object with other objects by using the baseline of the first line, the baseline of the last line, or the edge of the text bounding box.*




Artistic text can be aligned horizontally, but not vertically. When you align artistic text, the entire text object is aligned in relation to the bounding box. If characters have not been shifted horizontally, applying no alignment produces the same result as applying left alignment.



*Artistic text is aligned within the bounding box, which is indicated by eight selection handles (black squares). The text at the top is left-aligned; the text at the bottom is right-aligned.*


## To align text horizontally

- 1 Using the **Pick tool** , select the text object.
- 2 In the **Alignment** area of the **Paragraph formatting** dock, choose an alignment option from the **Horizontal** list box.

If the **Paragraph formatting** dock does not appear in your workspace, click **Text** ► **Paragraph formatting**.



You can also align text horizontally by clicking the **Horizontal alignment** button on the property bar and choosing an alignment style from the list box. The property bar displays the alignment icon that corresponds to the current alignment style.

To align selected paragraphs in a paragraph text frame, use the **Text tool**  to select the paragraphs.

## To align paragraph text vertically

- 1 Select the paragraph text.
- 2 In the **Alignment** area of the **Paragraph formatting** docker, choose an alignment option from the **Vertical** list box.

If the **Paragraph formatting** docker does not appear in your workspace, click **Text** ► **Paragraph formatting**.



You can also align text vertically by clicking the **Vertical alignment** button on the property bar and choosing an alignment style from the list box. The property bar displays the alignment icon that corresponds to the current alignment style.

## To align text with an object

- 1 Hold down **Shift**, select the text, and then select the object.
- 2 Click **Arrange** ► **Align and distribute** ► **Align and distribute**.
- 3 Choose one of the following from the **For text source objects use** list box:
  - **First line baseline** —uses the baseline of the first line of text to align objects
  - **Last line baseline** — uses the baseline of the last line of text to align objects
  - **Bounding box** — aligns text with its bounding box
- 4 Enable one of the following horizontal alignment check boxes:
  - **Left**
  - **Right**
  - **Center**
- 5 Enable one of the following vertical alignment check boxes:
  - **Top**
  - **Bottom**
  - **Center**
- 6 Click **Apply**.



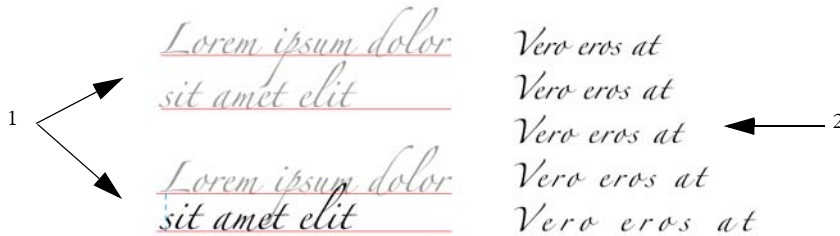
If you select the objects one at a time, the last object selected is the reference point for aligning the other objects. If you marquee select the objects before you align them, the object that is positioned in the upper-left corner of the selection is used.

If you have applied a linear transformation, such as rotation, to the text and are aligning objects with a baseline, the objects align with the baseline point of the starting edge of the text object.

## Spacing text

You can change the spacing between lines of text. This spacing is known as “leading” or “interline spacing.” Changing the leading for artistic text applies the spacing to lines of text that are separated by a hard return. For paragraph text, leading applies only to lines of text within the same paragraph. You can also change the spacing before and after paragraphs in paragraph text.

You can change character spacing and word spacing in selected paragraphs, or in an entire paragraph text frame or artistic text object. Changing the spacing between characters is also known as “tracking” or “letter spacing.” You can change the spacing between characters in an entire block of text or in a small group of characters.



1. Changing the interline spacing 2. Changing the letter spacing

You can also kern pairs of selected characters. Kerning refers to the repositioning of two characters to balance the optical space between them. For example, kerning is often used to decrease the space in character pairs such as AW, WA, VA, or TA. Such character pairs are known as “kerning pairs.” Kerning increases readability and makes letters appear balanced and proportional, especially at larger font sizes.

SOLUTA  
SOLUTA

*In the second line, the kerning was decreased in between the “T” and the “A”.*

With Corel DESIGNER, you can space text by using the **Paragraph** formatting and **Character** formatting dockers, or by using the **Shape** tool.



*Spacing text by using the Shape tool*

### To change the text spacing

- 1 Select the text.

If the **Paragraph** formatting docker is not open, click **Text** ▶ **Paragraph** formatting.

- 2 Click the **Spacing** arrow in the **Paragraph** formatting docker, and perform one or more tasks from the following table.

To	Do the following
Set the unit for spacing text vertically	Choose an option from the <b>Vertical spacing units</b> list box.




<b>To</b>	<b>Do the following</b>
Change the spacing between lines (leading)	Type a value in the <b>Line spacing</b> box.
Change the spacing before or after a paragraph	Type a value in the <b>Before paragraph spacing</b> box or the <b>After paragraph spacing</b> box.  You can adjust the value in only one of these controls at a time.  You can use this procedure to change the spacing between items in a bulleted list.
Change the spacing between characters (tracking)	Type a value in the <b>Character spacing</b> box.
Change the spacing between words	Type a value in the <b>Word spacing</b> box.




Character and word spacing can be applied to entire paragraphs only, or to an entire paragraph text frame or artistic text object. For information about adjusting character and word spacing for selected characters, see “To kern text” on page 445.

Values for adjusting spacing represent a percentage of the space character. The **Character** values range from -100 to 2000 percent. All other values range from 0 to 2000 percent.




You can also use the **Shape** tool  to change the spacing between words and characters proportionally. Select the text object, and drag the **Interactive horizontal spacing** arrow  in the lower-right corner of the text object. To change the line spacing proportionally, drag the **Interactive vertical spacing** arrow  in the lower-left corner of the text object.

## To kern text

- Using the **Text** tool , drag across the characters that you want to kern.  
If the **Character formatting** docker does not appear in your workspace, click **Text** ▶ **Character formatting**.
- In the **Character formatting** docker, type a value in the **Range kerning** box.

Negative values decrease the spacing between characters; positive values increase the spacing between characters.



To kern text directly in the drawing window, click the **Shape** tool  and drag sideways the node that is to the lower-left corner of a character.

## Shifting and rotating text


Artistic and paragraph text can be shifted vertically or horizontally, or rotated, to create interesting effects. You can straighten text into its original position, and you can return vertically shifted characters to the baseline.

If you want to adjust the position of an entire text object that is fitted to a path such as a circle or a freehand line, see “To adjust the position of text that is fitted to a path” on page 449.



*Rotated characters*





### To shift or rotate a character

- 1 Using the **Text** tool , select the character or characters.
- 2 Click the **Character shift** arrow in the **Character formatting** docker, type a value in one of the following boxes:
  - **Angle** — A positive number rotates characters counterclockwise, and a negative number rotates characters clockwise.
  - **Horizontal shift** — A positive number moves characters to the right, and a negative number moves characters to the left.

- **Vertical shift** — A positive number moves characters up, and a negative number moves characters down.

If the **Character formatting** docker does not appear in your workspace, click **Text** ▶ **Character formatting**.




You can also use the **Shape** tool  to shift or rotate characters. Select the character node or nodes, and then type values in the **Horizontal shift** box , **Vertical shift** box , or **Angle of rotation** box  on the property bar.


### To straighten a shifted or rotated character

- 1 Select the text.
- 2 Click **Text** ▶ **Straighten text**.

### To return a vertically shifted character to the baseline

- 1 Click the **Shape** tool .
- 2 Select the text object, and select the node to the left of the character.
- 3 Click **Text** ▶ **Align to baseline**.


### To flip text by dragging diagonally

- 1 Using the **Text** tool , select the artistic text or the paragraph text frame.
- 2 Drag a corner selection handle across the text and past the corner handle on the opposite side.

## Moving text

Corel DESIGNER lets you move paragraph text between frames, and artistic text between artistic text objects. You can also move paragraph text to an artistic text object, and artistic text to a paragraph text frame.

### To move text

- 1 Using the **Text** tool , select the text.
- 2 Drag the text to another paragraph text frame or artistic text object.

## You can also

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Move text within the same text frame or object

Select the text, and drag it to a new position.

---

Move or copy selected text to a new text object

Right-click, drag the text to a new position, and click **Copy here** or **Move here**.

---

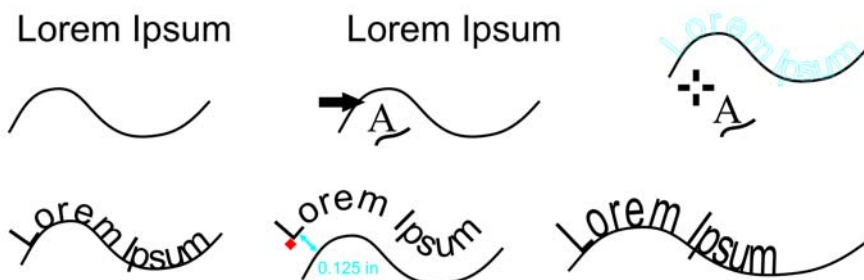
## Fitting text to a path

You can add artistic text along the path of an open object (for example, a line) or a closed object (for example, a square). You can also fit existing text to a path. Paragraph text can be fitted to open paths only.

After you fit text to a path, you can adjust the text position relative to that path. For example, you can mirror the text horizontally, vertically, or both. Using tick spacing, you can specify an exact distance between the text and the path.

Corel DESIGNER treats text fitted to a path as one object; however, you can separate the text from the object if you no longer want it to be part of the path. When you separate text from a curved or closed path, the text retains the shape of the object to which it was fitted.


The text reverts to its original appearance when you straighten it.



*Text and curve as separate objects (upper left), choosing a path with Fit Text to Path tool (upper middle), aligning text while fitting it to path (upper right), text fitted to path (lower left), interactive feedback about offset distance (lower middle), and text and curve stretched horizontally by 200% (lower right)*



## To add text along a path

- 1 Using the **Pick tool** , select a path.
- 2 Click **Text** ► **Fit text to path**.


The text cursor is inserted on the path. If the path is open, the text cursor is inserted at the beginning of the path. If the path is closed, the text cursor is inserted at the center of the path.

- 3 Type along the path.





Text cannot be added to the path of another text object.



You can also fit text to a path by clicking the **Text tool**  and pointing to a path. When the pointer changes to a **Fit to path** pointer, click where you want the text to begin, and type.

## To fit text to a path

- 1 Using the **Pick tool** , select a text object.
- 2 Click **Text** ► **Fit text to path**.

The pointer changes to the **Fit text to path** pointer . By moving the pointer over the path, you can preview where the text will be fitted.

- 3 Click a path.


If the text is fitted to a closed path, the text is centered along the path. If the text is fitted to an open path, the text flows from the point of insertion.



Artistic text can be fitted to open or closed paths. Paragraph text can be fitted to open paths only.

Text cannot be fitted to the path of another text object.

## To adjust the position of text that is fitted to a path

- 1 Using the **Pick tool** , select the text that is fitted to a path.
- 2 Choose a setting from any of the following list boxes on the property bar:
  - **Text orientation** — specifies how the text bends to follow the path
  - **Distance from path** — distance between the text and the path
  - **Offset** — horizontal position of the text along the path

## You can also

---


Use tick spacing to increase the distance between the path and the text in specified increments

Select the text. On the property bar, click **Tick snapping**, enable the **Tick snapping on** option, and type a value in the **Tick spacing** box.

When you move the text from the path, it moves in the increment you specified in the **Tick spacing** box. When you move the text, the distance from the path is displayed below the original text.


---

Change the horizontal position of fitted text

Using the **Shape** tool , select the text, and drag the character nodes that you want to reposition.

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

Move fitted text along or off the path

Using the **Pick** tool , drag the red glyph that appears next to the text.

When you drag the glyph along the path, a preview of the text is displayed. When you drag the glyph off the path, the distance between the text preview and the path is displayed.

---


## To mirror text that is fitted to a path

- 1 Using the **Pick** tool , click the text that is fitted to a path.
- 2 In **Mirror text** area of the property bar, click one of the following buttons:
  - **Mirror text horizontally**  — flips the text characters from left to right
  - **Mirror text vertically**  — flips the text characters upside down




You can apply a 180-degree rotation to text that is fitted to a path by clicking both the **Mirror text horizontally** and the **Mirror text vertically** buttons.

## To separate text from a path

- 1 Using the **Pick** tool , select the path and the fitted text.
- 2 Click **Arrange** ► **Break text apart**.

## To straighten text

- 1 Using the **Pick** tool , select the path and the fitted text.
- 2 Click **Arrange** ▶ **Break text apart**.
- 3 Using the **Pick** tool, select the text.
- 4 Click **Text** ▶ **Straighten text**.

## Formatting paragraph text

Corel DESIGNER offers various formatting options for paragraph text. For example, you can fit text to a paragraph text frame. Fitting text to a text frame increases or decreases the point size of text so that it fits the text frame exactly. You can use columns to lay out text-intensive projects. You can create columns of equal or varying widths and gutters.

Applying drop caps to paragraphs enlarges the initial letter and insets it into the body of text. You can customize a drop cap by changing its settings. For example, you can change the distance between the drop cap and the body of text, or specify the number of lines of text that you want to appear next to the drop cap. You can remove the drop cap at any point, without deleting the letter.

You can use bulleted lists to format information. You can have text wrap around bullets, or you can offset a bullet from text to create a hanging indent. Corel DESIGNER lets you customize bullets by changing their size, position, and distance from text. You can also change the spacing between items in a bulleted list. For more information, see “To change the text spacing” on page 444.

After you add a bullet, you can remove it without deleting the text.

You can add tab stops to indent paragraph text, remove tab stops, and change the alignment of tab stops. You can also set tab stops with trailing leader characters, so that dots automatically precede the tab stops.

When adding drop caps, bullets, tab stops, and columns, you can save time by previewing all the changes you make before committing to them. When you preview the changes, they are temporarily applied directly to the text in the drawing window. You can see exactly how the new settings would affect your drawing if they were applied.

Indenting changes the space between a paragraph text frame and the text that it contains. You can add and remove indents without deleting or retyping text. You can

indent an entire paragraph, the first line of a paragraph, or all lines of a paragraph except the first line (a hanging indent). You can also indent from the right side of the text frame.

You can change the formatting of selected paragraph text frames, or of selected text frames plus the text frames with which they are currently linked. For information about setting these options, see “To choose formatting options for paragraph text frames” on page 461.

### To fit text to a paragraph text frame

- 1 Select a paragraph text frame.
- 2 Click **Text** ▶ **Paragraph text frame** ▶ **Fit text to frame**.



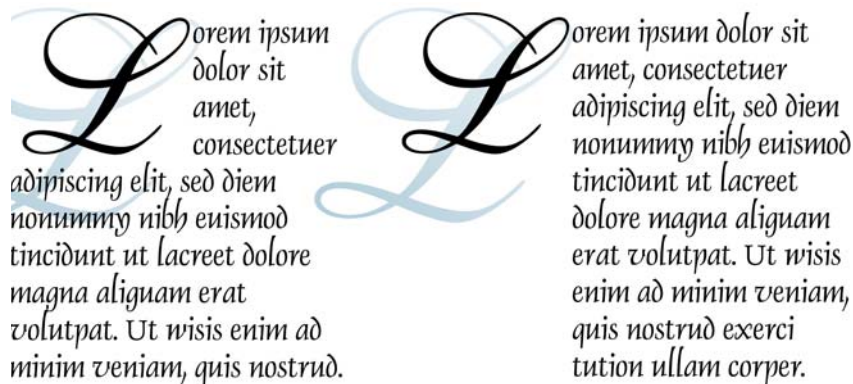
If you fit text to linked paragraph text frames, the application adjusts the size of text in all the linked text frames. For more information about linking text frames, see “Combining and linking paragraph text frames” on page 458.

### To add columns to paragraph text frames

- 1 Select a paragraph text frame.
- 2 Click **Text** ▶ **Columns**.  
If you want to see how the columns will appear when they are applied to the text, enable the **Preview** check box.
- 3 Type a value in the **Number of columns** box.
- 4 Specify settings and options.

### To add a drop cap

- 1 Select the paragraph text.
- 2 Click **Text** ▶ **Drop cap**.  
If you want to see how the drop cap will appear when it is applied to the text, enable the **Preview** check box.
- 3 Enable the **Use drop cap** check box.



*You can add a drop cap (left) or a hanging indent drop cap (right).*

## You can also

Specify the number of lines next to a drop cap	Type a value in the <b>Number of lines dropped</b> box.
Specify the distance between the drop cap and the body of text	Type a value in the <b>Space after drop cap</b> box.
Remove drop caps	Disable the <b>Use drop cap</b> check box.
Offset the drop cap from the body of text	Enable the <b>Use hanging indent style for drop cap</b> check box.

## To add bullets

- 1 Select the paragraph text.
- 2 Click **Text ► Bullets**.
- 3 Enable the **Use bullets** check box.  
If you want to see how the bullets will appear when they are applied to the text, enable the **Preview** check box.
- 4 In the **Appearance** area, choose a font from the **Font** list box.
- 5 Open the **Symbol** picker, and click a symbol.
- 6 Type a value in the **Size** box to specify the bullet size.

- 7 Type a value in the **Baseline shift** box to specify the distance that the bullet is shifted from the baseline.
- 8 In the **Spacing** area, type a value in the **Text frame to bullet** box to specify the distance that the bullet is indented from the paragraph text frame.
- 9 Type a value in the **Bullet to text** box to specify the distance between the bullet and the text.

### You can also

Change the bullet size	Type a value in the <b>Size</b> box.
Raise or lower a bullet	Type a value in the <b>Baseline shift</b> box.



Bullets are inserted at the beginning of each new line that is preceded by a return.

### To add a tab stop

- 1 Select the paragraph text.
- 2 Click **Text ▶ Tabs**.  
If you want to see how the tab stops will appear when they are applied to the text, enable the **Preview** check box.
- 3 Click **Add**.
- 4 Click the new cell in the **Tabs** column, and type a value.

### You can also

Change the alignment of tab stops	Click the cell in the <b>Alignment</b> column, and choose an alignment option from the list box.
Set tab stops with trailing leader characters	Click the cell in the <b>Leaders</b> column, and choose <b>On</b> from the list box.
Delete a tab stop	Click the cell, and click <b>Remove</b> .
Change the default leader character	Click <b>Leader options</b> , open the <b>Character</b> picker, and click a character.

## You can also

---

Change the default leader spacing

Click **Leader options**, and type a value in the **Spacing** box.

---



You can also add, move, or delete tab stops on the horizontal ruler at the top of the drawing window. Click to add a tab stop, drag a tab marker to move it, and drag a tab marker off the ruler to delete it. For information about rulers, see “Using the rulers” on page 512.

## To indent paragraph text

- 1 Select the paragraph text.
- 2 In the **Paragraph formatting** docker, click the **Indents** arrow.  
If the **Paragraph formatting** docker does not appear in your workspace, click **Text** ► **Paragraph formatting**.
- 3 Type values in the following boxes:
  - **First line** — indents the first line of paragraph text
  - **Left** — creates a hanging indent in which all text except the first line is indented
  - **Right** — indents the right side of paragraph text



You can remove indents by typing 0 in the **First Line**, **Left**, and **Right** boxes. You can indent an entire paragraph by typing the same value in both the **First line** box and the **Left** box.

## Hyphenating text

Hyphenation can be used to break a word if the entire word does not fit at the end of a line. You can hyphenate automatically by using a preset hyphenation definition in combination with your own hyphenation settings. You can set the minimum number of characters before and after a hyphen. You can also specify the number of characters in the “hot zone,” which is the area at the end of a line where hyphenation can occur.

You can insert an optional hyphen in a word to produce a specific word break at the end of a line. You can also create custom definitions that specify the location of optional hyphens in specific words whenever you type, paste, or import the words in the application.

## To hyphenate paragraph text automatically

- 1 Select the paragraph text frame or a paragraph.
- 2 Click **Text ▶ Use hyphenation**.



Hyphenation can be used for any languages that have corresponding writing tools installed with the application. For more information about language modules, see “Working with languages” on page 482.

If you do not see any hyphenated words in the paragraph after applying the **Text ▶ Use Hyphenation** command, you may need to modify the hyphenation settings.

## To modify the hyphenation settings

- 1 Select a paragraph or paragraph text frame.
- 2 Click **Text ▶ Hyphenation settings**.
- 3 Enable the **Automatically hyphenate paragraph text** check box.
- 4 Perform one or more tasks from the following table.

<b>To</b>	<b>Do the following</b>
Hyphenate capitalized words	Enable the <b>Break capitalized words</b> check box.
Hyphenate words that contain all uppercase letters	Enable the <b>Break words using ALL CAPS</b> check box.
Set a minimum word length for automatic hyphenation	In the <b>Hyphenation criteria</b> area, type a value in the <b>Minimum word length</b> box.  This value represents the minimum number of characters that hyphenated words must contain.
Set the minimum number of characters to precede a hyphen	In the <b>Hyphenation criteria</b> area, type a value in the <b>Minimum characters before</b> box.
Set the minimum number of characters to follow a hyphen	In the <b>Hyphenation criteria</b> area, type a value in the <b>Minimum characters after</b> box.



**To****Do the following**



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Set the “hot zone”

In the **Hyphenation criteria** area, type a value in the **Distance from right margin** box. This value represents the number of characters in the hot zone. A word that does not fit within this zone is hyphenated or moved to the next line.

---

**To insert an optional hyphen**

- 1 Using the **Text** tool , click in a word where you want to place an optional hyphen.
- 2 Click **Text** ▶ **Insert formatting code** ▶ **Optional hyphen**.



You can insert an optional hyphen by pressing **Ctrl + -**.

**To create a custom definition for optional hyphenation**

- 1 Click **Text** ▶ **Insert formatting code** ▶ **Custom optional hyphens**.
- 2 In the **Word** box, type the word for which you want to create the hyphenation definition.  
When you type in the **Word** box, the same text is entered in the **Hyphenated word** box.
- 3 In the **Hyphenated word** box, click where you want the optional hyphen inserted, and press the hyphen key (-).
- 4 Click **Add definition**.

**You can also**


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Create a custom hyphen definition for a specific language keyboard

Enable the **Show all languages** check box, and choose a language option from the **Language** list box.

---

Automatically insert custom optional hyphens when typing

Enable the **When typing** check box.

---

Automatically insert custom optional hyphens when typing, pasting, or importing text

Enable the **When pasting and importing text** check box.

---

## You can also

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Delete a custom optional hyphen definition    Click **Remove definition**.

---



The custom hyphenation definition is defined only for the language specified in the **Language** list box. You can choose another language without affecting your keyboard.



You can create a custom optional hyphen definition by selecting a word in the document. The word appears in the **Word** box of the **Custom optional hyphens** dialog box. After you insert the optional hyphen in the **Hyphenated word** box, you can apply it by clicking **Apply to selection**.

You can find and replace optional hyphens.

## Combining and linking paragraph text frames

You can combine paragraph text frames. You can also break paragraph text frames apart into subcomponents — columns, paragraphs, bullets, lines, words, and characters. Every time you break apart a text frame, the subcomponents are placed into separate paragraph text frames.

Linking paragraph text frames directs the flow of text from one text frame to another if the amount of text exceeds the size of the first text frame. If you shrink or enlarge a linked paragraph text frame, or change the size of the text, the amount of text in the next text frame is automatically adjusted. You can link paragraph text frames before or after you type text.

You cannot link artistic text. However, you can link a paragraph text frame to an open or closed object. When you link a paragraph text frame to an open object, such as a line, the text flows along the path of the line. Linking a text frame to a closed object, such as a rectangle, inserts a paragraph text frame and directs the flow of text inside the object. If text exceeds the open or closed path, you can link the text to another text frame or object. You can also link to paragraph text frames and objects across pages.

After linking paragraph text frames, you can redirect the flow from one object or text frame to another. When you select the text frame or object, a blue arrow indicates the direction of the text flow. You can hide or display these arrows.




*You can make text flow between text frames and objects by linking the text.*

You can remove links between multiple paragraph text frames, and between paragraph text frames and objects. When you have only two linked paragraph text frames and you remove the link, the text flows into the remaining paragraph text frame. Removing a link between paragraph text frames with a series of links redirects the flow of text into the next paragraph text frame or object.

By default, paragraph formatting, such as columns, drop caps, and bullets, is applied to the selected paragraph text frames only. However, you can change your settings so that formatting is applied to all linked text frames, or to all selected and subsequently linked text frames. For example, if you apply columns to the text in one text frame, you can choose whether to apply columns to the text in all the linked text frames. For information about paragraph formatting, see “Formatting paragraph text” on page 451.

## To combine or break apart paragraph text frames

- 1 Select a text frame.

If you are combining text frames, hold down **Shift**, and use the **Pick tool**  to select subsequent text frames.

- 2 Click **Arrange**, and click one of the following:





- **Combine**
- **Break apart**




Text frames with envelopes, text fitted to a path, and linked text frames cannot be combined.

If you first select a text frame with columns, the combined text frame will have columns.

### To link paragraph text frames and objects



- 1 Using the **Text** tool , select the starting text frame.
- 2 Click the **Text flow** tab  at the bottom of the text frame or object.  
If the text frame cannot hold all the text, the tab contains an arrow  and the text frame becomes red.
- 3 When the pointer changes to a **Link to** pointer , click the text frame or object into which you want to continue the text flow.  
If the text frame or object is on a different page, first click the corresponding **Page** tab on the Document Navigator.



If a text frame is linked, the **Text flow** tab changes , and a blue arrow indicates the direction of text flow. If the linked text is on another page, the page number and a dashed blue line are displayed. To hide or display these indicators, see “To choose formatting options for paragraph text frames” on page 461.

To link paragraph text frames successfully, the text frames cannot be automatically sized.

### To redirect text flow to a different text frame or object

- 1 Using the **Pick** tool , click the **Text flow** tab  at the bottom of the text frame or object that contains the link to be modified.
- 2 Select the new text frame or object into which you want the text flow to continue.

### To remove links between text frames or objects

- 1 Click the text frame to which another text frame is linked.
- 2 Click **Arrange** ► **Break apart**.



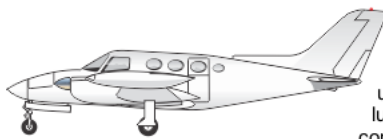
You can remove links from linked text frames that are on different pages.

## To choose formatting options for paragraph text frames

- 1 Click **Tools** ► **Options**.
- 2 In the **Workspace** list of categories, double-click **Text**, and click **Paragraph**.  
If you want to hide or display the text flow indicators, disable or enable the **Show linking of text frames** check box.
- 3 Enable one of the following options:
  - **To all linked frames** — applies paragraph formatting to selected text frames and all text frames that are linked to them
  - **To selected frames only** — applies paragraph formatting to the selected text frames only
  - **To selected and subsequent frames** — applies paragraph formatting to selected text frames and any text frames that are later linked to them

## Wrapping paragraph text around objects, artistic text, and text frames

You can change the shape of text by wrapping paragraph text around an object, artistic text, or a paragraph text frame. You can wrap text by using contour or square wrapping styles. The contour wrapping styles follow the curve of the object. The square wrapping styles follow the bounding box of the object. You can also adjust the amount of space between paragraph text and the object or text, and you can remove any previously applied wrapping style.




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*Text wrapped around an object by using the contour wrapping style*

## To wrap paragraph text around an object, artistic text, or a text frame

- 1 Select the object or text around which you want to wrap text.
- 2 Click **Window** ► **Property manager**.
- 3 In the **Property manager** docker, click the **General** tab.
- 4 Choose a wrapping style from the **Wrap text** list box.  
If you want to change the amount of space between wrapped text and the object or text, change the value in the **Text wrap offset** box.

- 5 Click the **Text** tool , and drag to create a paragraph text frame over the object or text.
- 6 Type text in the paragraph text frame.



You can wrap existing paragraph text around a selected object by applying a wrapping style to the object and dragging the paragraph text frame over the object.

### **To remove a wrapping style**


- 1 Select the wrapped text or the object it wraps.
- 2 Click **Window** ► **Property manager**.
- 3 In the **Property manager** docker, click the **General** tab.
- 4 Choose **None** from the **Wrap text** list box.

## **Embedding graphics and adding special characters**



You can embed a graphic object or bitmap in text. The graphic object or bitmap is treated as a text character. As a result, you can apply formatting options according to the type of text in which you embed the graphic object. You can also remove an embedded object from text, after which the object returns to its original state.

You can add special characters to text as text objects or as graphic objects. When you add special characters as text, you can format the characters as you do the text. When you add special characters as graphic objects, the characters are curves. Consequently, you can edit them as you would other graphic objects.


### **To embed a graphic object in text**

- 1 Select a graphic object.
- 2 Click **Edit**, and click one of the following:
  - **Cut**
  - **Copy**
- 3 Using the **Text** tool , click where you want to embed the graphic object.
- 4 Click **Edit** ► **Paste**.

## To remove an embedded object from text

- 1 Using the **Text** tool , select an embedded object.
- 2 Click **Edit** ▶ **Cut**.
- 3 Click the **Pick** tool , and click outside the text object.
- 4 Click **Edit** ▶ **Paste**.

## To add a special character as a text object

- 1 Using the **Text** tool , click where you want to add the special character.
- 2 Click **Text** ▶ **Insert symbol character**.
- 3 In the **Insert character** docker, choose a font from the **Font** list box.
- 4 Double-click a character in the list.

The size of the character is determined by the font size of the text.



The **Insert character** docker displays the keyboard shortcuts that you can use to add special characters.

## To add a special character as a graphic object

- 1 Click **Text** ▶ **Insert symbol character**.
- 2 In the **Insert character** docker, choose a font from the **Font** list box.
- 3 Type a value in the **Character size** box.
- 4 Drag a special character from the list to the drawing page.



The special character is inserted with the default graphic style. For information about graphic styles, see “Working with graphics, text, and color styles” on page 355.

## Inserting formatting codes


You can insert formatting codes, such as em dashes and nonbreaking spaces. In some programs, formatting codes are also known as “symbols.” The following table lists the available formatting codes and their corresponding keyboard shortcuts.

Formatting code	Keyboard shortcut
Em space	Ctrl + Shift + M
En space	Ctrl + Shift + N
1/4 em space	Ctrl + Alt + Space
Nonbreaking space	Ctrl + Shift + Space
Tab	Tab
Column break or text-frame break	Ctrl + Enter
Em dash	Alt + _
En dash	Alt + -
Nonbreaking hyphen	Ctrl + Shift + -
Optional hyphen	Ctrl + -

All shortcut keys for formatting codes are customizable. For information about customizing these shortcut keys, see the **Text** commands category in “To assign a keyboard shortcut to a command” on page 759.

You can find and replace formatting codes. For more information, see “To find text” on page 439 and “To find and replace text” on page 439.

## To insert a formatting code

- 1 Using the **Text** tool , click to place the cursor where you want to insert a character or space.
- 2 Click **Text** ► **Insert formatting code**, and choose a formatting code from the menu.



The **Insert formatting code** menu is unavailable when the **Text** tool is not active.



You can insert a character not listed in the **Insert formatting code** menu by clicking **Text** ► **Insert symbol character** and clicking the character in the **Insert character** docker.



## Displaying nonprinting characters

You can display nonprinting characters, such as spaces, tabs, and formatting codes. For example, when you display nonprinting characters, a space appears as a tiny black dot, a nonbreaking space appears as a circle, and an em space appears as a line. When enabled, nonprinting characters are displayed only when you add or edit text.

### To display nonprinting characters

- Click **Text** ▶ **Show nonprinting characters**.



You can also display nonprinting characters by clicking **Tools** ▶ **Options**, choosing **Text** from the **Workspace** list of categories, and then enabling the **Show nonprinting characters** check box.





## Working with Asian text

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If you are running Corel DESIGNER on an Asian operating system, or if you have Asian language support installed on another operating system, you can take advantage of the Asian text formatting capabilities available with Corel DESIGNER.

This section contains the following topics:


- Formatting Asian text
- Using line-breaking rules for Asian text

### Formatting Asian text

Asian character input is only supported in Corel DESIGNER when using an Asian operating system or when language support is installed on a non-Asian operating system. You can choose a default font and text orientation (either horizontal or vertical) when typing text on an operating system that has Asian language support. When you type artistic or paragraph text, the program uses a default artistic or paragraph text style.

You can also mix Asian text and other scripts in one text object and set the spacing between the two. You can change the font properties of one or both languages in a block of Latin or Asian text.

### To choose a default font for Asian text

- 1 Click the Text tool .
- 2 Choose an input method from the Input Method Editor (IME) on the status bar.
- 3 Choose a font from the **Font list** list box on the property bar.

## To choose a text orientation

To	Do the following
Choose a default text orientation	Click a blank space in the drawing window, click <b>Text ► Paragraph formatting</b> . In the <b>Text direction</b> area of the <b>Paragraph formatting</b> docker, choose either <b>Horizontal</b> or <b>Vertical</b> from the <b>Orientation</b> list box.
Change the text orientation	Using the <b>Pick</b> tool, select the text, and click <b>Text ► Paragraph formatting</b> . In the <b>Text direction</b> area of the <b>Paragraph formatting</b> docker, choose either <b>Horizontal</b> or <b>Vertical</b> from the <b>Orientation</b> list box.



The default orientation for Asian text is horizontal.

When you change the text orientation from horizontal to vertical, underlines become left lines and overlines become right lines.

The text orientation setting applies to the entire text object. You cannot mix orientations in one text object.



If you have Asian text support installed with your operating system, you can also change text orientation on the **Text** tool property bar.

## To specify spacing between Latin and Asian text

- 1 Click **Text ► Paragraph formatting**.
- 2 In the **Spacing** area of the **Paragraph formatting** docker, type a value in the **Language** box.



The inter-language spacing is based on the percentage of a standard space. For example, two spaces are represented by typing a value of 200.

## To change the font properties of Latin and Asian text

- 1 Select the text.
- 2 Click **Text** ► **Character formatting**.
- 3 In the **Character formatting** docker, choose one of the following from the **Script** list box:
  - **Latin**
  - **Asian**
- 4 Change any font properties.

## Using line-breaking rules for Asian text

Corel DESIGNER includes line-breaking rules for use with Asian text when you have an Asian operating system. For most Asian languages, a line of text can break between any two characters, with a few exceptions. Some characters cannot appear at the beginning of a line. These characters are referred to as “leading characters.” Other characters — referred to as “following characters” — cannot appear at the end of a line. The line breaks either after the following character or before the character that precedes the following character. Still others — referred to as “overflow characters” — are not wrapped but are, instead, allowed to extend beyond the right or bottom margin.

To enforce one or more of the line-breaking rules, you can enable any of the rules. To customize the rules, you can add or remove characters. You can also reset the rules to the default.

## To disable or enable line-breaking rules

- 1 Click **Text** ► **Line-breaking rules**.
- 2 In the **Asian line-breaking rules** dialog box, enable any of the following check boxes:
  - **Leading characters** — ensures that a line does not break before any of the characters in the list
  - **Following characters** — ensures that a line does not break after any of the characters in the list
  - **Overflow characters** — ensures that the characters in the list are allowed to extend beyond the margin of the line



You must have Asian text support installed on your operating system to view the **Asian line-breaking rules** dialog box.

### **To add or remove characters to a line-breaking rule**

- 1 Click **Text** ► **Line-breaking rules**.
- 2 Type or remove the characters in the appropriate box.



You must have Asian text support installed on your operating system to view the **Asian line-breaking rules** dialog box.

### **To reset a line-breaking rule to the default**

- 1 Click **Text** ► **Line-breaking rules**.
- 2 Click the **Default** button beside a rule.



You must have Asian text support installed on your operating system to view the **Asian line-breaking rules** dialog box.



## Managing fonts

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Corel DESIGNER allows you to manage fonts.

This section contains the following topics:

- Substituting fonts
- Previewing and displaying fonts

### Substituting fonts

You can use PANOSE font matching to access a list of fonts that can be used as substitutes for fonts used in a drawing but not installed on your computer.

You can set options for font matching. You can use font matching in text only or in both text and text styles. You can also turn off font matching. When you use font matching, you can accept the default substitute font, or you can choose another font to substitute for the missing font. You can apply the substitution temporarily or permanently to the drawing.

You can build a list of exceptions to font substitutions. Exceptions override the font substitutions recommended by the PANOSE font-matching feature. A list of exceptions can be useful when you share drawings across platforms, because sometimes the same font is spelled differently on each platform.

### To set options for font matching

- 1 Click **Tools** ► **Options**.
- 2 In the **Workspace** list of categories, double-click **Text**, and click **Fonts**.
- 3 Click **PANOSE font matching**.
- 4 In the **PANOSE font matching preferences** dialog box, enable one of the following options:
  - **Text** — lets you choose font substitutions for text in the document and applies default font substitutions for text styles

- **Text and styles** — lets you choose font substitutions for text in the document and for text styles
- **Never show** — applies default font substitutions for text in the document and for text styles

## To use PANOSE font matching

- 1 Open a drawing.

If the drawing contains missing fonts, the **Font substitution for missing fonts** dialog box opens. The name of the missing font appears in the **Missing font** list, and the recommended substitute appears in the **Substituted font** list.

- 2 Enable one of the following options:
  - **Temporary** — replaces the missing font with the substitution in the current session of the drawing
  - **Permanent** — permanently replaces the missing font with the substitution. When you save and reopen the file, the new font is used.

## To substitute a missing font

- 1 Open a drawing.

If the drawing contains missing fonts, the **Font matching results** dialog box opens.

- 2 Enable the **Substitute font with** option.
- 3 Enable one of the following options:
  - **Show fonts in the same code page as missing font** — displays only missing fonts that support the code page of the active drawing
  - **Show all fonts** — displays all missing fonts
- 4 Choose a missing font from the **Missing font** list.
- 5 Choose a font from the **Substitute font with** list box.
- 6 Enable one of the following options:
  - **Temporary** — replaces the missing font with the substitution in the current session of the drawing
  - **Permanent** — permanently makes the font substitution in the document. When you save and reopen the file, the new font is used.





You can save font substitutions by enabling the **Save this exception for future font matching** check box.

You can substitute a font for more than one missing font by holding down **Shift** and selecting the fonts in the **Missing font** list in the **Font substitution for missing fonts** dialog box.


## To build a list of exceptions to font substitutions

- 1 Click **Tools** ▶ **Options**.
- 2 In the **Workspace** list of categories, double-click **Text**, and click **Fonts**.
- 3 Click **PANOSE font matching**.
- 4 In the **PANOSE font matching preferences** dialog box, click **Exceptions**.
- 5 In the **PANOSE font matching exceptions** dialog box, type the name of the missing font in the **Missing font** box.
- 6 Choose a font that is installed on your computer from the **Substituted font** list box.

## Previewing and displaying fonts

Corel DESIGNER lets you preview fonts before you use them. You can also preview a font in all available styles, such as bold and italic.

### To preview a font

- 1 Click the **Text** tool .
- 2 On the property bar, click the **Font list** box.

The font name appears in the given font.




The names of symbol fonts are displayed in the default user interface font, with examples of the symbol font appearing to the right of the symbol font name.



If a font has other styles, such as bold or italic, you can preview them by pointing to the flyout arrow ▶ next to the font name.

## To display fonts in a document

- 1 Click **Text** ► **Font list options**.
- 2 Enable the **Show document fonts only** check box.

Only the fonts used in the active drawing appear in the **Font** list box on the property bar when the **Text** tool  is active.



The fonts you used most recently are displayed at the top of the **Font** list box. By default, the list displays the five most recently used fonts. You can modify the number of fonts that appear in this list by typing a value in the **Number of most recently used fonts displayed** box. The maximum number of recently used fonts that you can display is 20.



## Using writing tools

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You can use writing tools to correct errors in spelling and grammar, correct mistakes automatically, and refine your writing style.

This section contains the following topics:

- Using QuickCorrect
- Using the spelling checker and Grammatik
- Using the thesaurus
- Working with languages
- Customizing the writing tools
- Using checking styles
- Using rule classes
- Analyzing a drawing
- Using word lists
- Checking statistics

For more information about using the writing tools, see “Reference: Using writing tools” on page 494.

### Using QuickCorrect

QuickCorrect® automatically corrects misspelled words and capitalization errors. You can customize QuickCorrect by specifying which types of errors you want to correct automatically.

In Corel DESIGNER, the quotation marks that are applied to text vary according to the language that you have selected. You can further customize the quotation marks for different languages by using QuickCorrect. For example, you can change the style of double, single, and straight quotation marks for a language.

Adding words to QuickCorrect lets you replace words and abbreviations that you often mistype. The next time you type the misspelled word, QuickCorrect corrects the word

automatically. You can use this feature to 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.

You can have QuickCorrect add corrections made with the spelling checker to its word list so that the next time you misspell the word the same way, it is automatically corrected.

You can also undo a QuickCorrect correction.

## To customize QuickCorrect

- 1 Click **Text** ▶ **Writing tools** ▶ **QuickCorrect**.
- 2 Enable any of the following check boxes:
  - **Capitalize first letter of sentences**
  - **Correct two initial, consecutive capitals**
  - **Capitalize names of days**
  - **Automatic hyperlink**
  - **Replace text while typing**



The **Correct two initial, consecutive capitals** option doesn’t make a change when a capital letter is followed by a space or period, or if a word contains other capital letters.

Instead of enabling the **Capitalize first letter of sentences** check box, you can change the text case to sentence case. For more information, see “To change the text case” on page 437.

## To customize quotation marks for different languages

- 1 Click **Text** ▶ **Writing tools** ▶ **QuickCorrect**.
- 2 Choose a language from the **Language** list box.
- 3 Perform a task from the following table.

<b>To</b>	<b>Do the following</b>
Change straight quotation marks to typographic (“curly”) quotation marks	Enable the <b>Change straight quotes to typographic quotes</b> check box.

<b>To</b>	<b>Do the following</b>
Insert straight quotation marks when the quotation mark follows a number	Enable the <b>Use straight quotation marks after numbers</b> check box.
Change the appearance of single quotation marks	Choose a quotation mark style from the <b>Open</b> and <b>Close</b> list boxes, or type a character in each of the boxes.
Change the appearance of double quotation marks	Choose a quotation mark style from the <b>Open</b> and <b>Close</b> list boxes, or type a character in each of the boxes.



Straight quotation marks are sometimes used to represent feet ( ' ) and inches ( " ).

### To add words to QuickCorrect

- 1 Click **Text** ▶ **Writing tools** ▶ **QuickCorrect**.
- 2 Enable the **Replace text while typing** check box.
- 3 In the **Replace** box, type the text to be replaced.
- 4 Type the replacement text in the **With** box.
- 5 Click **Add**.



You can use this feature to create shortcuts to frequently used words and phrases. Type the abbreviation in the **Replace** box, and the word or phrase in the **With** box.

### To add spelling corrections to QuickCorrect

- 1 Click **Tools** ▶ **Options**.
- 2 In the **Workspace** list of categories, double-click **Text**, and click **Spelling**.
- 3 Enable the **Add corrections to QuickCorrect** check box.

### To undo a QuickCorrect correction

- Click **Edit** ▶ **Undo QuickCorrect**.

## Using the spelling checker and Grammatik

The writing tools let you check your text in many ways. By using the spelling checker and Grammatik, you can check the spelling and grammar in an entire drawing, part of a drawing, or only selected text.

You can manually edit text and then resume checking the drawing.

The spelling checker and Grammatik replace words or phrases in two ways: you can choose a word, or define an automatic replacement for a word. Defining automatic replacement words is useful for words that are regularly misspelled. Automatic replacement words are stored in a user word-list file. For more information about user word-list files, see “Using word lists” on page 490.

You can skip a writing error once but flag subsequent occurrences of the problem, or you can skip the error throughout the entire proofreading session.

### To check the spelling or grammar in an entire drawing

- 1 Click **Text** ► **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 Choose **Document** from the **Check** list box.
- 3 Click **Start**.

### To check the spelling or grammar in part of a drawing

- 1 Click **Text** ► **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 From the **Check** list box, choose one of the following:
  - **Paragraph**
  - **Selected text**
  - **Sentence**
  - **Word**
- 3 Click one of the following:
  - **Start** — begins a new check
  - **Resume** — continues an interrupted check



The options available from the **Check** list box vary according to the type of drawing that you are checking.

### To check the spelling or grammar of selected text

- 1 Select the text you want to check.
- 2 Click **Text** ► **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**

By default, the **Auto start** command is enabled for the spelling checker and **Grammatik**. If you want to disable the **Auto start** command, click **Options** ► **Auto start**; to check a drawing, you must click the **Start** button in the **Writing tools** dialog box.

### To edit text manually

- 1 Click **Text** ► **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 When the spelling or grammar checker stops on a word or phrase, click where you want to make changes.
- 3 Edit the text.

### To replace a word or phrase

- 1 Click **Text** ► **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 When the spelling or grammar checker stops, choose a word or phrase from the **Replacements** list.
- 3 Click **Replace**.



If the spelling checker does not offer replacement words, you can edit text manually in the **Replace with** box.

## To define automatic text replacements

- 1 Click **Text** ► **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 When the spelling or grammar checker stops on a word, click **Auto replace**.

## To skip a spelling or grammar error once

- 1 Click **Text** ► **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 When the spelling or grammar checker stops, click **Skip once**.

## To skip all occurrences of an error

- 1 Click **Text** ► **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 When the spelling or grammar checker stops, click **Skip all**.



You can also skip all occurrences of a word for all proofreading sessions by adding it to a user word list. For more information about user word-list files, see “Using word lists” on page 490.

## Using the thesaurus

You can use the thesaurus to refine your writing style. The thesaurus lets you look up options such as synonyms, antonyms, and related words.

You can replace a word by using the thesaurus. When you look up a word, the thesaurus provides a short definition and a list of the lookup options selected. The thesaurus also maintains a history list of the words that you have looked up. Each time you start the thesaurus, it begins a new history list.

The thesaurus automatically replaces a word with a suggested word, but you can also use the thesaurus to insert words.



## To replace a word

- 1 Select a word.
- 2 Click **Text** ▶ **Writing tools** ▶ **Thesaurus**.
- 3 Click **Look up**.
- 4 In the list of categories, double-click a definition and click a word.
- 5 Click **Replace**.

## You can also

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Look up words suggested by the thesaurus	View definitions in the pane to the right of the suggested words.
Look up any word	Type a word in the list box at the top of the <b>Thesaurus</b> page. Click <b>Look up</b> .
Look up recently checked words	Choose a word from the list box at the top of the <b>Thesaurus</b> page.

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In some instances, you are prompted to select the correct form of the word that you want to insert. This prompt appears when the word that you want to replace is spelled the same in both the present and past tenses (for example, “read”), or when the word can be used as more than one part of speech (for example, “wonder,” which can be used as either a noun or a verb).



Click the left and right arrows to scroll through word lists.

## To insert a word

- 1 In the drawing, click where you want to insert the word.
- 2 Click **Text** ▶ **Writing tools** ▶ **Thesaurus**.
- 3 Type a word in the box at the top of the **Thesaurus** page.
- 4 Click **Look up**.
- 5 Choose a word from the list box.
- 6 Click **Insert**.



In some instances, you are prompted to select the correct form of the word that you want to insert. This prompt appears when the word that you want to replace is spelled the same in both the present and past tenses (for example, “read”), or when the word can be used as more than one part of speech (for example, “wonder,” which can be used as either a noun or a verb).

## Working with languages

A drawing can contain text that alternates between different languages. For example, if English is the default language of your computer’s operating system, and you also have a French language module installed, you can use the writing tools to check the spelling or grammar of both French and English text. When you run the spelling checker or Grammatik, Corel DESIGNER checks words, phrases, and sentences according to their assigned language. This prevents foreign words from being marked as misspellings. You can use the writing tools the same way you would if the text were all in one language.

You can select from a list of writing tool languages when you install the application. If you did not perform a custom installation to include additional languages, only the default writing tool language is installed.

For more information about installing a Writing Tools language module, see “Changing languages” on page 5.

You can also check for the formatting conventions of another language. For example, the spelling checker can format all dates in a drawing according to French conventions (such as “12 avril 2005”).

Many of the languages support hyphenation. Hyphenation lets you reduce the raggedness of text along the right margin by dividing a word that falls at the end of a line, instead of forcing the entire word to the next line.

You can also specify which quotation marks to use for different languages. For more information, see “To customize quotation marks for different languages” on page 476.

### To assign a language to text

- 1 Select the text.
- 2 Click **Text** ▶ **Writing tools** ▶ **Language**.
- 3 In the **Text language** dialog box, choose a language from the list.



You can assign a language to selected words, sentences, or paragraphs.

To use the writing tools for the language you select in the **Text language** dialog box, the module for that language must be installed.



You can check which language has been assigned to text by selecting the text and viewing the three-letter language code that appears in the status bar.

## Customizing the writing tools

You can customize how the spelling is checked in a drawing. For example, you can choose how the spelling checker starts and whether it searches for misspelled words, irregular capitalization, duplicate words, or words with numbers.

You can customize how Grammatik checks grammar in a drawing. For example, you can customize Grammatik to start automatically, to prompt you before it automatically replaces words, and to show spelling suggestions for misspelled words.

You can customize the thesaurus to look up words or close automatically. The thesaurus can also be customized to suggest spelling suggestions for misspelled words and to display multiple alternative word lists.

## To set spelling checker options

- 1 Click **Text** ► **Writing tools** ► **Spell check**.
- 2 Click **Options**, and then click one of the following:
  - **Auto start**
  - **Beep on misspelled**
  - **Recheck all text**
  - **Check words with numbers**
  - **Check duplicate words**
  - **Check irregular capitalization**
  - **Prompt before auto replacement**
  - **Show phonetic suggestions**



The options you click are applied the next time you open the spelling checker.

## To set Grammatik options

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options**, and click one of the following:
  - **Auto start**
  - **Prompt before auto replacement**
  - **Suggest spelling replacements**



The options you click are applied the next time you open Grammatik.

## To set thesaurus options

- 1 Click **Text** ▶ **Writing tools** ▶ **Thesaurus**.
- 2 Click **Options**, and click one of the following:
  - **Auto look up**
  - **Auto close**
  - **Spelling assist**



The options you click are applied the next time you open the thesaurus.

## Using checking styles

A checking style is a preset writing style rule applied to a drawing. Using a checking style lets you check a drawing that has a specific type of writing. For example, you can choose an advertising checking style to check advertising copy or marketing materials.

You can create, delete, edit, and restore a checking style.

You can specify a maximum number of items when Grammatik checks the grammar of a drawing. For example, you can specify the maximum number of consecutive nouns that Grammatik allows.

Choosing a formality level lets Grammatik check a drawing for strict or relaxed use of language and diction. Each checking style has a default level of formality assigned to it. Each formality level focuses on a different style of writing. You can choose from three formality levels: informal, standard, and formal.

## To select a checking style

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Checking styles**.
- 3 In the **Checking styles** dialog box, choose one of the following:
  - Spelling plus
  - Quick check
  - Very strict
  - Formal memo or letter
  - Informal memo or letter
  - Technical or scientific
  - Documentation or speech
  - Student composition
  - Advertising
  - Fiction
  - Grammar As-You-Go™
- 4 Click **Select**.



A checking style remains in effect until you disable the checking style or choose another one.

## To create a checking style

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Checking styles**.
- 3 In the **Checking styles** dialog box, choose **Very strict** from the list.
- 4 Click **Edit**.
- 5 In the **Edit checking styles** dialog box, disable any rule classes in the **Rule classes** list that you do not want to include.
- 6 Modify any of the settings.
- 7 Click **Save as**.
- 8 In the **Save as checking style** dialog box, type a name in the **Custom style name** box.

## To delete a checking style

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Checking styles**.
- 3 In the **Checking styles** dialog box, choose a checking style from the list.
- 4 Click **Delete**.



You can delete custom checking styles, but you cannot delete preset checking styles.

## To edit a checking style

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Checking styles**.
- 3 In the **Checking styles** dialog box, choose a checking style.
- 4 Click **Edit**.
- 5 Modify any of the settings.
- 6 Click **Save**.



When you save an edited checking style, an asterisk (\*) is added to the style name.

## To restore an edited checking style

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Checking styles**.
- 3 In the **Checking styles** dialog box, choose an edited checking style from the list.
- 4 Click **Edit**.
- 5 Click **Restore**.

If you want to save an edited or restored checking style with a new name, click **Save as**, and type the new name in the **Save as checking style** dialog box.



Custom checking styles saved with new names cannot be returned to default settings.

## To specify the maximum number of specific items

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Checking styles**.
- 3 In the **Checking styles** dialog box, choose a checking style from the list.
- 4 Click **Edit**.
- 5 In the **Maximum allowed** area, type values in any of the following boxes:
  - **Consecutive nouns**
  - **Consecutive prepositional phrases**
  - **Long sentence length**
  - **Spell numbers below or equal to**
  - **Words allowed in split infinitive**



Set the **Spell numbers below or equal to** value to zero if you do not want numerals to be flagged as errors.

## To change a formality level

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Checking styles**.
- 3 In the **Checking styles** dialog box, choose a checking style from the list.
- 4 Click **Edit**.
- 5 In the **Formality levels** area, enable one of the following:
  - **Informal**
  - **Standard**
  - **Formal**

## Using rule classes

Rule classes contain groups of grammar and style rules. Grammatik uses rule classes to detect common writing errors.

You can enable or disable rules at any time during a Grammatik session. When you disable a rule, Grammatik ignores all the errors associated with that rule during the current proofreading session. You can also choose which rule classes to apply during a Grammatik session or save a new set of rules as a checking style.

## To enable a rule

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Turn on rules**.
- 3 In the **Turn on rules** dialog box, choose the rules you want to enable from the **Rules** list.



The **Turn on rules** command is available only when you have disabled a rule during proofreading. Otherwise, it is grayed.

## To disable a rule

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Start a new grammar-checking session.
- 3 When Grammatik alerts you to an error that you do not want to flag, click **Turn off**.

## To add rule classes

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Checking styles**.
- 3 In the **Checking styles** dialog box, choose a checking style from the list.
- 4 Click **Edit**.
- 5 In the **Edit checking styles** dialog box, enable any check boxes beside the rule classes in the **Rule classes** list that you want to add.

## To save a set of rules as a new checking style

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Save rules**.
- 3 In the **Save rules** dialog box, click **Save as**.
- 4 In the **Save as checking style** dialog box, type a name in the **Custom style name** box.



The **Save rules** command is available only when a rule has been turned off.



## Analyzing a drawing

Grammatik lets you analyze the grammatical structure of text in a drawing. You can analyze parts of a sentence and parts of speech. When Grammatik analyzes a sentence, it assigns a sentence part to each word or group of words. Grammatik uses Parse Tree to let you view the parts of a sentence. When Grammatik analyzes text, it assigns a part of speech to each word in a sentence. You can view the parts of speech that Grammatik assigns to a sentence.

You can view a basic counts report to analyze a writing style. The basic counts report determines if there are too many long words or if paragraphs are too long and complicated for the reader to easily understand.

You can also view a flagged errors report to analyze a writing style. The flagged errors report lists the types of errors flagged in a drawing and reports the number of times each error was flagged. You can also use this report to identify the types of grammar problems that often appear in a drawing.

Viewing a readability report lets you analyze the amount of skill required for a reader to understand the text in a drawing. Grammatik analyzes the readability of a drawing by comparing the text with a comparison document. You can choose from one of three Grammatik comparison documents, or you can add a custom comparison document.

### To view a parse tree

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Analysis** ▶ **Parse tree**.



The location of the cursor determines the sentence that appears in the parse tree.

### To view parts of speech

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Analysis** ▶ **Parts of speech**.



The location of the cursor determines the sentence that appears in the **Parts of speech** dialog box.

### **To view a basic counts report**

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Analysis** ▶ **Basic counts**.

### **To view a flagged errors report**

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Analysis** ▶ **Flagged**.

### **To view the readability of a drawing**

- 1 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 2 Click **Options** ▶ **Analysis** ▶ **Readability**.
- 3 In the **Readability** dialog box, choose a comparison document from the **Comparison document list** box.

### **To add a comparison document**

- 1 Open the drawing you want to use as a comparison document.
- 2 Click **Text** ▶ **Writing tools** ▶ **Grammatik**.
- 3 Click **Options** ▶ **Analysis** ▶ **Readability**.
- 4 In the **Readability** dialog box, click **Add document**.



Grammatik lets you add only one custom comparison document. If you add a second document, it overwrites the first custom comparison document.

## **Using word lists**

A word list is a list of words or phrases scanned when you proof text by using the writing tools. Writing tools scan two types of word lists: user word lists and main word lists. Each language comes with a default user word list. You can customize user word lists by adding, deleting, or replacing words. Main word lists are lists of specialized words used by the spelling checker for a particular language, field or company.

You can choose a user word list to help proof a text. You can have up to 10 user word lists active simultaneously. For example, if you want the spelling checker to scan both

the US English and the Canadian English main word lists, choose both lists. If you work in the medical profession, you can select a third-party medical word list that runs with the writing tools. Each language supported by the spelling checker has a default main word list. The active user word lists are scanned first; if the word or phrase is not found there, the active main word lists are scanned. You can add, disable, or remove word lists.

You can add a word to a user word list so that the word is not flagged as an error. You can also add replacement words to a user word list, which lets you choose a replacement when the spelling checker or Grammatik stops on a word.

You can edit or delete words in a user word list at any time.

### To choose a user word list

- 1 Click **Text** ► **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 Click **Options** ► **User word lists**.
- 3 Enable the **User word list** check box.

If there is only one user word list, no check box appears.



The default user word list for the language is always enabled.

### To add a user word list

- 1 Click **Text** ► **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 Click **Options** ► **User word lists**.
- 3 Click in the **User word lists** list where you want to position the new user word list.
- 4 Click **Add list**.
- 5 In the **Add user word list** dialog box, choose the new user word list.
- 6 Click **Open**.



The filename extension for a user word list is **.uwl**.

When you check a drawing, the user word lists are scanned in the order of their appearance in the **User word lists** dialog box.

## To disable a user word list

- 1 Click **Text** ► **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 Click **Options** ► **User word lists**.
- 3 Disable the check box that corresponds to a user word list.



The default user word list for the language is always enabled.

## To remove a user word list

- 1 Click **Text** ► **Writing tools** ► **Spell check**.
- 2 Click **Options** ► **User word lists**.
- 3 Choose a user word list.
- 4 Click **Remove list**.



You cannot remove the default language word list.

## To add a word to a user word list

- 1 Click **Text** ► **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 Click **Options** ► **User word lists**.
- 3 In the **User word lists** dialog box, choose a user word list.
- 4 Type a word in the **Word/phrase** box.
- 5 If you want to add a replacement word, type it in the **Replace with** box.
- 6 Click **Add entry**.
- 7 Click **Close**.



In the spelling checker, replacement words appear in the **Replacements** box.



Click **Add** from the **Spell checker** or **Grammatik** pages to add the word to the current user word list.

You can also add short phrases to a user word list.

## To add alternative words to a user word list

- 1 Click **Text** ▶ **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 Click **Options** ▶ **User word lists**.
- 3 In the **User word lists** dialog box, choose a user word list.
- 4 Type a word in the **Word/phrase** box.
- 5 Type a replacement word in the **Replace with** box.
- 6 Click **Add entry**.
- 7 Click **Close**.



You can also add short phrases to a user word list.

## To edit a word or phrase in a user word list

- 1 Click **Text** ▶ **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 Click **Options** ▶ **User word lists**.
- 3 Choose the user word list that contains the word or phrase you want to edit.
- 4 Choose the word or phrase you want to edit.
- 5 Edit the word or phrase in the **Replace with** box.
- 6 Click **Replace entry**.



If the word list you want to edit does not appear in the **User word lists** dialog box, click **Add list** to open the list.

## To delete a word or phrase from a user word list

- 1 Click **Text** ▶ **Writing tools**, and click one of the following:
  - **Spell check**
  - **Grammatik**
- 2 Click **Options** ▶ **User word lists**.
- 3 Choose the word list you want to edit.

- 4 Choose the word or phrase you want to delete.
- 5 Click **Delete** entry.

## Checking statistics

You can check text statistics to count text elements, including the number of lines, words, characters, and the names of the fonts and styles used. You can display statistics either for selected text objects or for the entire drawing. If no text is selected, all text elements in the drawing, including tab and space characters, are counted.

### To count text elements for an entire drawing

- 1 Click a blank space in the drawing window.
- 2 Click **Text** ▶ **Text statistics**.

#### You can also

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Count text elements for selected text

Select a block of text. Click **Text** ▶ **Text statistics**.

---



If you want to display information about the styles used, enable the **Show style statistics** check box.

## Reference: Using writing tools

### Notation used in Grammatik

Additional information about parts of speech is available in the following topic:

- analyzing parts of a sentence

### Analyzing parts of a sentence

Grammatik uses the following notations to identify parts of speech or parts of a sentence.

<b>Notation in Grammatik</b>	<b>Grammatical term</b>	<b>Explanation</b>
3v	third-person present verb	The following sentences use the third-person present-tense verb form: “He waits.” “She brushes her hair.” “Does it sing?”
<>	punctuation	Punctuation clarifies the meaning of a phrase or statement. Examples: <ul style="list-style-type: none"> <li>• period (.)</li> <li>• comma (,)</li> <li>• question mark (?)</li> </ul>
abrv	abbreviation	An abbreviation is a shortened version of a word. For example, “etc.” is an abbreviation of “etcetera.”
adj	adjective	An adjective modifies a noun. Example: a “good” book.
adv	adverb	An adverb modifies a verb or an adjective. Examples: <ul style="list-style-type: none"> <li>• go “quickly”</li> <li>• a “very” good book</li> </ul>
aux	auxiliary verb	An auxiliary verb is a form of “be,” “have,” or “do.” Examples: <ul style="list-style-type: none"> <li>• “is” coming</li> <li>• “had” not run</li> <li>• “did” he say</li> </ul>
bv	base verb	A base verb is the form of a verb that comes after “to” in an infinitive, or after a modal (such as “would”).
c/s	comparative/ superlative	The comparative and superlative forms of adjectives or adverbs indicate a degree of comparison. Examples: <ul style="list-style-type: none"> <li>• happier</li> <li>• slowest</li> </ul>

<b>Notation in Grammatik</b>	<b>Grammatical term</b>	<b>Explanation</b>
cj	conjunction	A conjunction joins words, phrases, or clauses. Examples: <ul style="list-style-type: none"> <li>• the book “and” the pen</li> <li>• I want to leave “because” it is late.</li> </ul>
det	determiner	A determiner is a type of adjective. Examples: <ul style="list-style-type: none"> <li>• a</li> <li>• an</li> <li>• the</li> <li>• some</li> <li>• these</li> <li>• any</li> </ul>
direct object	direct object	A direct object receives the action. Example: Bob opened “the box.”
ij	interjection	An interjection is an exclamation. Examples: <ul style="list-style-type: none"> <li>• Hi!</li> <li>• Oh!</li> <li>• Hey!</li> </ul>
indirect object	indirect object	An indirect object tells “to whom” or “for whom” the action of the sentence occurs. Examples: <ul style="list-style-type: none"> <li>• Bob gave “her” an apple.</li> <li>• I sent “him” a postcard.</li> </ul>
inf	split infinitive	A split infinitive is a verb in its infinitive form (to be, to run) that is split by intervening modifiers. For example, in the split infinitive “to boldly go,” the adverb “boldly” splits the infinitive “to go.”
main clause	main clause	A main clause is complete in meaning without any other sentence component. Examples: <ul style="list-style-type: none"> <li>• Let’s have the picnic today unless it rains. (Main clause: “Let’s have the picnic today”)</li> <li>• When not in school, children play. (Main clause: “children play”)</li> </ul>



<b>Notation in Grammatik</b>	<b>Grammatical term</b>	<b>Explanation</b>
mod	modal	A modal is a type of auxiliary verb. Examples: <ul style="list-style-type: none"> <li>• will</li> <li>• must</li> <li>• can</li> <li>• should</li> <li>• might</li> </ul>
num	number	A number expresses a quantity. Examples: <ul style="list-style-type: none"> <li>• “three” boys</li> <li>• “497” days</li> <li>• “62” percent</li> </ul>
phrasal	phrasal preposition	A phrasal preposition is a preposition that belongs to, but is separated from, a verb phrase. Example: put the book “down.”
pn	plural noun	A plural noun is the plural form of a noun. Examples: <ul style="list-style-type: none"> <li>• books</li> <li>• children</li> </ul>
poss	possessive noun	A possessive noun shows ownership. It is used as an adjective to modify another noun. Examples: <ul style="list-style-type: none"> <li>• “dog’s” leg</li> <li>• “students’” cars</li> <li>• “Joe’s” son</li> </ul>
ppt	past participle	A past participle is a past-tense verb form. Example: The note was “written” in ink.
prep phr	prepositional phrase	A prepositional phrase consists of a preposition and its object, plus any modifiers. Prepositional phrases function as adjectives, adverbs, or nouns. Example: We came back “for the second show.”

<b>Notation in Grammatik</b>	<b>Grammatical term</b>	<b>Explanation</b>
pres-p	present participle	<p>A present participle is a verb form that can function as part of a verb phrase or as an adjective. It is usually created by adding “ing” to the base verb. Examples:</p> <ul style="list-style-type: none"> <li>• He is “writing” a book.</li> <li>• She is “going” to bed.</li> <li>• The lawyers presented “closing” arguments.</li> </ul>
prn	pronoun	<p>A pronoun takes the place of a noun. Examples:</p> <ul style="list-style-type: none"> <li>• I</li> <li>• me</li> <li>• you</li> <li>• mine</li> <li>• yourself</li> <li>• these</li> <li>• who</li> <li>• which</li> </ul>
pv	past tense	<p>The past tense expresses actions that have already occurred. Examples:</p> <ul style="list-style-type: none"> <li>• He “wrote” the book.</li> <li>• We “went” to the store.</li> </ul>
relative clause	relative clause	<p>A relative clause is a type of subordinate clause that acts like an adjective, describing the noun or pronoun that precedes it. A relative clause usually begins with a relative pronoun, such as “who,” “whom,” or “what.” Example: The employees “who worked diligently” were rewarded.</p>
rel prn	relative pronoun	<p>A relative pronoun introduces a subordinate clause and links it with an independent clause. Examples: The noise “that” scared you was made by the boy “who” lives next door.</p>

<b>Notation in Grammatik</b>	<b>Grammatical term</b>	<b>Explanation</b>
sn	singular noun	A singular noun is the name of one person, place, thing, or idea. Examples: <ul style="list-style-type: none"> <li>• Tom</li> <li>• Canada</li> <li>• pen</li> <li>• health</li> </ul>
subject	subject	The subject of a clause performs an action. A subject can be one word or several. Examples: <ul style="list-style-type: none"> <li>• “John” ran.</li> <li>• “The cats” meowed.</li> <li>• “All the children and their mothers” took naps.</li> </ul>
subordinate clause	subordinate clause	A subordinate clause, which is also called a dependent clause cannot stand alone. It depends on another clause to complete its meaning. Example: We will have the meeting today, “because everyone is here.”
that clause	that-clause	A that-clause is a specialized subordinate clause starting with “that.” Example: We were sure “that you would pay us.”
verb or verb phrase	verb or verb phrase	A verb or verb phrase shows action. Verbs can contain one word or several words, but Grammatik uses “verb phrase” when the verb consists of more than one word. Examples: <ul style="list-style-type: none"> <li>• John “ran.”</li> <li>• He “has gone.”</li> </ul>
wh-clause	wh-clause	A wh-clause is a specialized subordinate clause starting with “when,” “how,” “why,” or “where.” A wh-clause can serve as a noun, an adverb, or an adjective. Examples: <ul style="list-style-type: none"> <li>• We knew “where she would go.”</li> <li>• I will tell you “when I go.”</li> </ul>





## Pages and layout

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## Working with pages and layout tools

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Corel DESIGNER lets you specify the size, orientation, unit of scale, and background of the drawing page. You can customize and display page grids and guidelines to help you organize objects and place them exactly where you want. Rulers can help you position grids, guidelines, and objects along a scale that uses units of your choice. Also, you can add and delete pages.

Page layout settings and tools are fully customizable and can be used as defaults for other drawings.

This section contains the following topics:

- Specifying the page layout
- Choosing a page background
- Adding, duplicating, renaming, and deleting pages
- Using the rulers
- Calibrating the rulers
- Setting up the grid
- Setting up guidelines
- Setting the drawing scale

### Specifying the page layout

You can begin working on a drawing by specifying settings for the size, orientation, and layout style of the page. The options you choose when specifying the page layout can be used as a default for all new drawings you create. You can also adjust the page size and orientation settings to match the standard paper settings for printing.

#### Page size

There are two options for specifying a page size: choosing a preset page size and creating your own. You can choose from many preset page sizes, ranging from legal-size paper

and envelopes to posters and Web pages. If a preset page size does not meet your needs, you can create a custom page size by specifying a drawing's dimensions.

You can save custom page sizes as presets for later use, and you can delete any custom preset page sizes that you no longer need.

## **Page orientation**

The orientation of the page can be landscape or portrait. In landscape orientation, the drawing's width is greater than its height, and in portrait orientation, the drawing's height is greater than its width. Any pages you add to a drawing project will have the current orientation; however, you can give a different orientation to single pages in a drawing project.

## **Layout styles**

When you use the default layout style (Full Page), each page in a document is considered a single page and prints on one sheet. You can choose layout styles for multipage publications, such as booklets and brochures. The multipage layout styles — Book, Booklet, Tent Card, Side-fold Card, Top-fold Card, and Tri-fold Brochure — split the page size into two or more equal parts. Each part is considered a separate page. The advantage of working with separate parts is that you can edit each page in upright orientation, and in sequential order in the drawing window, regardless of the layout required to print your document. When you are ready to print, the application automatically arranges the pages in the order required for printing and binding.

## **Label styles**

You can choose from more than 800 preset label formats from different label manufacturers. You can preview the dimensions of labels and see how they fit on a printed page. If Corel DESIGNER does not provide a label style that meets your requirements, you can modify an existing style or create and save your own original style.

## **To set the page size and orientation**

- 1 Click **Layout** ► **Page setup**.

The **Options** dialog box appears with the **Page size** page displayed.

- 2 Perform a task from the following table.



<b>To</b>	<b>Do the following</b>
Choose a preset page size	Choose a paper type from the <b>Size</b> list box.
Match the page size and orientation to the printer settings	Click <b>Get page size from printer</b> .
Specify a custom page size	Type values in the <b>Width</b> and <b>Height</b> boxes.
Set the page orientation	Click the <b>Landscape</b> or the <b>Portrait</b> button.
Set the page size and orientation for an individual page in a multipage document	Make sure the page you want to change is displayed in the drawing window, choose a page size and orientation, and enable the <b>Apply size to current page only</b> check box.
Display the page border	Enable the <b>Show page border</b> check box.
Add a frame around the page	Click the <b>Add page frame</b> button.
Choose a rendering resolution for the document	Choose a resolution from the <b>Rendering resolution</b> list box. This option is available only when the unit of measurement is set to <b>Pixels</b> .
Set a bleed limit	Enable the <b>Show bleed area</b> check box, and type a value in the <b>Bleed</b> box.



You can also specify the page size and orientation by clicking **View ▶ Page sorter view** and adjusting the controls on the property bar.

## To add or delete custom preset page sizes

- 1 Click **Layout ▶ Page setup**.

The **Options** dialog box appears with the **Page size** page displayed.

- 2 Perform a task from the following table.

<b>To</b>	<b>Do the following</b>
Add a custom preset page size	Specify a custom page size, and click <b>Save</b> .  The custom preset page size appears in the <b>Size</b> list box.

**To****Do the following**

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Delete a preset page size

Choose a paper type from the **Size** list box, and click **Delete**.

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With the **Pick** tool active and no objects selected, you can also add or delete custom preset page sizes by clicking **Edit this list** at the bottom of the **Page size** list box on the property bar.

**To choose a layout style**

- 1 Click **Layout** ► **Page setup**.

The **Options** dialog box appears with the **Page size** page displayed.

- 2 In the **Document** list of categories, click **Layout**.

- 3 Choose a layout style from the **Layout** list box.

Each layout style is accompanied by a short description and illustration.

**To use a label style**


- 1 Click **Layout** ► **Page setup**.

- 2 In the **Document** list of categories, click **Label**, and enable the **Labels** option.

- 3 Choose the manufacturer name from the list.

- 4 Choose the label style you want from the list.

If you want to customize the label style, click **Customize label**, and adjust the label size, margins, gutters, and the number of labels appearing on each sheet.

If you want to save the custom label style you created, click the **Add** button , and type a name for the new label style in the **Save as** box.



You cannot use label styles if a drawing contains multiple pages.



For best results, choose **Letter** paper size and **Portrait** orientation before applying a label style.

## To set the default page layout

- 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 **Page options** check box.

## Choosing a page background

You can choose the color and type of background for a drawing. For example, you can use a solid color if you want a uniform background. If you want a more intricate or dynamic background, you can use a bitmap.

When you choose a bitmap as the background, it is embedded in the drawing by default. This option is recommended. However, you can also link the bitmap to the drawing so that if you later edit the source image, the change is automatically reflected in the drawing. If you send a drawing with a linked image to someone else, you must also send the linked image.

You can make a background bitmap printable and exportable, or you can save computer resources by exporting and printing a drawing without the background bitmap.

If you no longer need a background, you can remove it.

## To use a solid color as the background

- 1 Click **Layout** ► **Page background**.
- 2 Enable the **Solid** option.
- 3 Open the **Color** picker, and click a color.



When you export files to a bitmap format, the background color is used for anti-aliasing edges. If the bitmaps are of irregular shape and will be placed against a background different from white, it is recommended that you select a matching page background color. For example, if you are planning to place the exported bitmap against a blue background, you need to choose a similar blue color for the page background.

## To use a bitmap as the background

- 1 Click **Layout** ► **Page background**.
- 2 Enable the **Bitmap** option.
- 3 Click **Browse**.
- 4 Locate the folder in which the file is stored.
- 5 Double-click the filename.
- 6 In the **Options** dialog box, enable one of the following options:
  - **Linked** — links the bitmap to the drawing so that changes made to the source file are reflected in the bitmap background
  - **Embedded** — embeds the bitmap in the drawing so that changes made to the source file are not reflected in the bitmap background

If you want the background to be printed and exported with the drawing, enable the **Print and export background** check box.

- 7 Enable one of the following options:
  - **Default size** — lets you use the bitmap's current size
  - **Custom size** — lets you specify the dimensions of the bitmap by typing values in the **H** and **V** boxes.

If you want to specify nonproportional height and width values, disable the **Maintain aspect ratio** check box.



If the bitmap is smaller than the drawing page, it is tiled across the drawing page. If it is larger than the drawing page, it is cropped to fit the drawing page.

A background bitmap is not an object and cannot be edited.

## To remove a background

- 1 Click **Layout** ► **Page background**.
- 2 Enable the **No background** option.

## Adding, duplicating, renaming, and deleting pages

Corel DESIGNER lets you add pages to a drawing or duplicate existing pages. You can also rename pages and delete a single page or an entire range of pages. You can also move objects from one page to another.

When you duplicate a page, you can choose to copy only the layer structure of the page or to copy the layers and all the objects they contain. For more information about layers, see “Working with layers” on page 277.

You can use the Page Sorter view to manage pages while viewing the page contents. The Page Sorter view lets you change the order of pages as well as copy, add, rename, and delete pages.

## To add a page

- 1 Click **Layout** ▶ **Insert page**.
- 2 In the **Pages** area, type the number of pages you want to add in the **Number of pages** box.
- 3 In the **Place** area, enable one of the following options:

- **Before**
- **After**

If you want to insert a page before or after a page other than the current page, type the page number in the **Existing page** box.

## You can also

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Specify the page size	Choose a paper type from the <b>Size</b> list box.
Specify a custom page size	Type values in the <b>Width</b> and <b>Height</b> boxes.
Set the page orientation	Click the <b>Landscape</b> or the <b>Portrait</b> button.

---



If you are on the first or last page, you can add a page by clicking the **Add page** button in the document window.

You can also choose where to add a page by right-clicking a page tab in the document window and clicking **Insert page after** or **Insert page before**.

## To duplicate a page

- 1 In the **Object manager** docker, click the name of the page that you want to duplicate.  
If the **Object manager** is not open, click **Window** ▶ **Object manager**.
- 2 Click **Layout** ▶ **Duplicate page**.

- 3 In the **Insert new page** area of the **Duplicate page** dialog box, choose one of the following options:
  - **Before selected page**
  - **After selected page**
- 4 At the bottom of the dialog box, choose one of the following options:
  - **Copy layer(s) only** — lets you duplicate the layer structure without copying the contents of the layers
  - **Copy layer(s) and their contents** — lets you duplicate the layers and all their contents



You can also duplicate a page by right-clicking a page name and choosing **Duplicate page**.

### To rename a page

- 1 Click **Layout** ▶ **Rename page**.
- 2 Type the name of the page in the **Page name** box.



You can also rename a page in the **Object manager** docker by clicking the page name twice and typing a new name. To access the **Object manager** docker, click **Window** ▶ **Object manager**.

### To delete a page

- 1 Click **Layout** ▶ **Delete page**.
- 2 In the **Delete page** dialog box, type the number of the page you want to delete.



You can delete a range of pages by enabling the **Through to page** check box and typing the number of the last page to delete in the **Through to page** box.

### To change the order of pages

- Drag the page tabs on the document navigator at the bottom of the drawing window.

## To move an object to another page

- 1 Drag the object over the tab with the destination page number (at the bottom of the document window).

The destination page appears in the document window.

- 2 Without releasing the mouse button, drag the object onto the page to position the object.



You can also move an object to another page by dragging the object name in the **Object manager** docker over a layer name on the destination page.

## To manage pages while viewing their contents

- 1 Click **View** ▶ **Page sorter view**.
- 2 Perform a task from the following table.

<b>To</b>	<b>Do the following</b>
Change the order of pages	Drag a page to its new location.
Copy a page	Right-click and drag the page to its new location. Choose <b>Copy here</b> from the context menu.
Add a page	Right-click a page, and click <b>Insert page before</b> or <b>Insert page after</b> .
Rename a page	Click the page name below a selected page, and type a new name.
Delete a page	Right-click a page, and click <b>Delete page</b> .
Return to normal view	Double-click a page.



You can also copy a page by right-clicking the page and choosing **Duplicate page**.

## Using the rulers

You can display rulers in the drawing window to help you draw, size, and align objects precisely. You can hide the rulers or move them to another position in the drawing window. You can also customize the ruler settings to suit your needs. For example, you can set the ruler origin, choose a unit of measure, and specify how many marks or ticks appear between each full unit mark.

By default, Corel DESIGNER applies the same units used for the rulers to the duplicate and nudge distances. You can change the default so that you can specify different units for these and other settings. For information about nudging, see “Moving objects” on page 229.

### To hide or display the rulers

- Click **View** ► **Rulers**.

A check mark beside the **Rulers** command indicates that the rulers are displayed.

### To move a ruler

- Hold down **Shift**, and drag a ruler to a new position in the drawing window.

### To customize ruler settings

- 1 Click **Tools** ► **Options**.
- 2 In the **Document** list of categories, click **Rulers**.
- 3 In the **Units** area, choose a unit of measure from the **Horizontal** list box.  
If you want to use a different unit of measure for the vertical ruler, disable the **Same units for horizontal and vertical rulers** check box, and choose a unit of measure from the **Vertical** list box.
- 4 In the **Origin** area, type values in the following boxes:
  - **Horizontal**
  - **Vertical**
- 5 Type a value in the **Tick divisions** box.



If you change the unit of measure for rulers, the unit of measure for nudge distances automatically changes as well, unless you first disable the **Same units for duplicate distance, nudge and rulers** check box in the **Nudge** area.





You can access ruler settings directly by double-clicking a ruler.

You can specify nudge settings by typing values in the **Nudge**, **Super nudge**, and **Micro nudge** boxes in the **Nudge** area.

## Calibrating the rulers

You can have one inch on your screen equal one inch of “real” distance. This lets you work with real-world distances as opposed to relative distances that depend on screen resolution. This tool is particularly useful when you work with signs or draw in 1:1 zoom mode.

Before you can perform this procedure, you must have a clear plastic ruler for comparing real-world and on-screen distances. This ruler should use the same unit of measure that you set for the Corel DESIGNER rulers. For information about ruler settings, see “Using the rulers” on page 512.

### To calibrate the rulers to real-world distance

- 1 Click **Tools** ► **Options**.
- 2 In the **Workspace** list of categories, double-click **Toolbox**, and click **Zoom, Hand tool**.
- 3 Click **Calibrate rulers**.
- 4 Place a clear plastic ruler under the on-screen horizontal ruler.
- 5 Click the up or down arrows on the **Horizontal** box to match one unit of measure on the on-screen ruler with one unit of measure on the actual ruler.
- 6 Place the ruler beside the on-screen vertical ruler.
- 7 Click the up or down arrows on the **Vertical** box to match one unit of measure on the on-screen ruler with one unit of measure on the actual ruler.

## Setting up the grid

The grid is a series of non-printing intersecting lines that you can display in the drawing window. You can use the grid to precisely align and position objects.

You can customize the look of the grid by changing the grid display and grid spacing. The grid display allows you to view the grid as lines or as dots. The spacing allows you

to set the distance between the grid lines. The spacing options are based on the unit of measure for the ruler. For example, if the ruler unit of measure is set to inches, the spacing options are based on inches.

If the ruler unit of measure is set to pixels, or if you enabled the Pixel preview, you can specify the color and opacity of the pixel grid.

You can also have objects snap to the grid or pixel grid so that when you move the objects, they jump between grid lines.

## To display or hide the grid

- Click **View** ► **Grid**.

A check mark beside the **Grid** command indicates that the grid is displayed.

## To set the grid display

- 1 Click **Tools** ► **Options**.
- 2 In the **Document** list of categories, click **Grid**.
- 3 Enable one of the following options:
  - Show grid as lines
  - Show grid as dots

## To set the grid spacing

- 1 Click **Tools** ► **Options**.
- 2 In the **Document** list of categories, click **Grid**.
- 3 In the **Custom grid** area, type a value in the **Horizontal** box.

If you want to change the grid spacing intervals or the number of lines displayed per unit of measure, choose an option from the list box. The options are based on the unit of measure used for the ruler.
- 4 Type a value in the **Vertical** box.



The unit of measure used for grid spacing is the same as that used for rulers. For information about ruler settings, see “To customize ruler settings” on page 512.


## To change the color and opacity of the pixel grid

- 1 Click **Tools** ▶ **Options**.
- 2 In the **Document** list of categories, click **Grid**.
- 3 In the **Pixel grid** area, open the **Color** picker, and click a color.
- 4 Move the **Opacity** slider to the right to increase the opacity of the grid.



You can disable the **Show pixel grid at 800% or higher zoom** check box if you do not want the pixel view to automatically display zoomed in at 800% or higher.

## To set objects to snap to the pixel grid

- 1 On the toolbar, click **Snap to** ▶ **Snap to pixels**.
- 2 Move the objects with the **Pick** tool .



This option is available only when pixel view is enabled. For information, see “Choosing viewing modes” on page 67.

## Setting up guidelines

Guidelines are lines that can be placed anywhere in the drawing window to aid in object placement. In some applications, guidelines are known as guides.

There are three types of guidelines: horizontal, vertical, and slanted. By default, the application displays guidelines that you add to the drawing window, but you can hide them at any time. You can also use objects as guides.

You can set guidelines for individual pages or you can set guidelines for the entire document. For more information about local and master guidelines, see “Local layers and master layers” on page 278.

You can add a guideline wherever you need one; however, you can also choose to add preset guidelines. There are two types of preset guidelines: Corel presets and user-defined presets. An example of a Corel preset is one with guidelines that display at one-inch margins. User-defined presets are guidelines whose location you specify. For example, you can add preset guidelines that display margins at a distance you specify or that define a column layout or grid. After you add a guideline, you can select it, move it, rotate it, lock it in place, or delete it.

Guidelines use the unit of measure specified for rulers. For information about ruler settings, see “To customize ruler settings” on page 512.

### To display or hide the guidelines

- Click **View** ► **Guidelines**.

A check mark beside the **Guidelines** command indicates that the guidelines are displayed.

### To add a horizontal or vertical guideline

- 1 Click **Tools** ► **Options**.
- 2 In the **Document** list of categories, click **Guidelines**.
- 3 In the list of categories, click one of the following:
  - **Horizontal**
  - **Vertical**
- 4 Specify the guideline settings you want.
- 5 Click **Add**.



You can also add a guideline by dragging from the horizontal or vertical ruler in the drawing window.

### To add a slanted guideline

- 1 Click **Tools** ► **Options**.
- 2 In the **Document** list of categories, click **Guidelines**.
- 3 In the **Guidelines** list of categories, click **Guides**.
- 4 From the **Specify** list box, choose one of the following:
  - **2 points** — lets you specify two points to be joined to create a guideline
  - **Angle and 1 point** — lets you specify one point and an angle. The guideline crosses through the point at the angle specified.
- 5 Choose a unit of measure from the list box.
- 6 Specify the x and y coordinates and, if applicable, the angle.
- 7 Click **Add**.



You can also add a slanted guideline by dragging from the horizontal or vertical ruler in the drawing window, and typing a value in the **Angle** of rotation box on the property bar.

### To use an object as a guide

- 1 Click **Window** ► **Object manager**.
- 2 In the **Object Manager** docker, click the **Guides** layer on the page you want.
- 3 Draw and position the object you want to use as a guide.

### To set guidelines for the entire document

- 1 Click **Window** ► **Object manager**.
- 2 In the **Object Manager** docker, click **Guides** on the **Master page**.
- 3 In the drawing window, add the guidelines you want.





The guidelines that you set on the **Guides** layer of the **Master page** appear on all pages of the document. These guidelines appear in addition to any guidelines that you set for individual pages.

### To add preset guidelines

- 1 Click **Tools** ► **Options**.
- 2 In the **Document, Guidelines** list of categories, click **Presets**.
- 3 Enable one of the following options:
  - **Corel presets**
  - **User defined presets**
- 4 Specify guideline settings by enabling the corresponding check boxes.  
If you enable the **User defined presets** option, specify values in the **Margins**, **Columns**, or **Grid** areas.
- 5 Click **Apply presets**.

## To modify guidelines

To	Do the following
Select a single guideline	Click the guideline with the <b>Pick</b> tool  .
Select all guidelines on a page	Click <b>Edit</b> ▶ <b>Select all</b> ▶ <b>Guidelines</b> . The local guidelines and master guidelines are selected.
Move a guideline	Drag a guideline to a new position in the drawing window.
Rotate a guideline	Using the <b>Pick</b> tool  , click the guideline twice, and then rotate the guideline when skewing handles appear.
Lock a guideline	Click a guideline with the <b>Pick</b> tool, and click <b>Arrange</b> ▶ <b>Lock object</b> .
Unlock a guideline	Click a guideline with the <b>Pick</b> tool, and click <b>Arrange</b> ▶ <b>Unlock object</b> .
Delete a guideline	Click a guideline with the <b>Pick</b> tool, and press <b>Delete</b> .
Delete a preset guideline	Click <b>Tools</b> ▶ <b>Options</b> . In the <b>Document, Guidelines</b> list of categories, click <b>Presets</b> . Disable the check box beside the preset guideline that you want to delete.



You can also lock or unlock a guideline by right-clicking the guideline and then clicking **Lock object** or **Unlock object**.

You can access the guidelines setup directly by right-clicking a ruler and then clicking **Guidelines setup**.

## Setting the drawing scale

You can choose a preset or custom drawing scale so that distances in a drawing are proportionate to real-world distances. For example, you can specify that 1 inch in the drawing corresponds to 1 meter in the physical world. A preset drawing scale lets you

set a typical scale, such as 1:2 or 1:10. A custom drawing scale lets you set any distance on the page to correspond to a real-world distance. For example, you can set a more accurate, precise scale that includes decimal numbers, such as 4.5 to 10.6.

Drawing scales are particularly useful if you are creating a technical or architectural drawing with dimension lines. For information about dimension lines, see “Drawing dimension lines” on page 144.

### To choose a preset drawing scale

- 1 Click **Tools** ► **Options**.
- 2 In the **Document** list of categories, click **Rulers**.
- 3 Click **Edit scale**.
- 4 Choose a drawing scale from the **Typical scales** list box.

### To create a custom drawing scale

- 1 Click **Tools** ► **Options**.
- 2 In the **Document** list of categories, click **Rulers**.
- 3 Click **Edit scale**.
- 4 Choose **Custom** from the **Typical scales** list box.
- 5 Specify the settings you want.



The **Edit scale** button does not appear if the ruler’s unit of measure is pixels. If the drawing scale is set to anything other than 1:1, the units on the vertical ruler are the same as the units on the horizontal ruler.







## Working with tables

---

A table provides a structured layout that lets you present text or images within a drawing. You can draw a table, or you can create a table from paragraph text. You can easily change the look of a table by modifying the table properties and formatting. In addition, because tables are objects, you can manipulate them in various ways. You can also import existing tables from a text file or a spreadsheet.

This section contains the following topics:

- Adding tables to drawings
- Selecting, moving, and navigating table components
- Inserting and deleting table rows and columns
- Resizing table cells, rows, and columns
- Formatting tables and cells
- Working with text in tables
- Converting tables to text
- Merging and splitting tables and cells
- Manipulating tables as objects
- Adding images, graphics, and backgrounds to tables
- Importing tables in a drawing


### Adding tables to drawings

With Corel DESIGNER, you can add a table to a drawing to create a structured layout for text and images. You can draw a table, or you can create a table from existing text.

REVISIONS	COMPANY NAME	
	TITLE:	
	DRAWN BY:	
	CHECKED BY:	
	DATE:	SHEET:
	SCALE: 1:50	OF SHEETS


*In this example, a table was used to create the title block of a drawing.*

### To add a table to a drawing


- 1 Click the **Table** tool .
- 2 Type values in the **Number of rows and columns** boxes on the property bar.  
The value that you type in the top portion specifies the number of rows; the value that you type in the bottom portion specifies the number of columns.
- 3 Drag diagonally to draw the table.



You can also create a table by clicking **Table ► Create new table**, and then typing values in the **Number of rows**, **Number of columns**, **Height**, and **Width** boxes in the **Create new table** dialog box.

If you want to resize or scale the table, you can change the table's reference point to use by finding the **Object origin** icon  on the property bar and clicking the box that corresponds to the reference point you want to set.

### To create a table from text

- 1 Click the **Pick** tool .
- 2 Select the text that you want to convert to a table.
- 3 Click **Table ► Convert text to table**.
- 4 In the **Create columns based on the following separator** area, choose one of the following options:

- **Commas** — creates a column where a comma appears and a row where a paragraph marker appears
- **Tabs** — creates a column where a tab appears and a row where a paragraph marker appears
- **Paragraphs** — creates a column where a paragraph marker appears
- **User defined** — creates a column where a specified marker appears and a row where a paragraph marker appears

If you enable the **User defined** option, you must type a character in the **User defined** box.




If you do not type a character in the **User defined** box, only one column is created, and each paragraph of text creates a table row.

You can also convert a table to text. For more information, see “To convert a table to text” on page 532.




## Selecting, moving, and navigating table components

You must select a table, table rows, table columns, or table cells before you insert rows or columns, change the table border properties, add a background fill color, or edit other table properties. You can move selected rows and columns to a new location in a table. You can also copy or cut a row or column from one table and paste it in another table. In addition, you can move from one table cell to another when editing the table cell text, and you can set the direction in which the **Tab** key lets you move around a table.


### To select a table, row, or column

- 1 Click the **Table** tool , and then click a table.
- 2 Perform one of the following tasks.


To	Do the following
Select a table	Click <b>Table</b> ▶ <b>Select</b> ▶ <b>Table</b> .
Select a row	Click in a row, and click <b>Table</b> ▶ <b>Select</b> ▶ <b>Row</b> .
Select a column	Click in a column, and click <b>Table</b> ▶ <b>Select</b> ▶ <b>Column</b> .

To	Do the following
Select all table contents	Position the <b>Table</b> tool pointer over the upper-left corner of the table until a diagonal arrow appears  , and click.
Use a keyboard shortcut to select a table	With the <b>Table</b> tool pointer inserted in a cell, press <b>Ctrl + A + A</b> .
Select a row by clicking within a table	Position the <b>Table</b> tool pointer over the table border to the left of the row that you want to select. When a horizontal arrow appears  , click the border to select the row.
Select a column by clicking within the table	Position the <b>Table</b> tool pointer over the top border of the column that you want to select. When a vertical arrow appears  , click the border to select the column.

## To select table cells

To	Do the following
Select a table cell	Click the <b>Table</b> tool  , click a table, and click a cell. Then, click <b>Table ▶ Select ▶ Cell</b> .
Select nonadjacent table cells	Using the <b>Table</b> tool, click a table. Then, hold down <b>Ctrl</b> , and click each table cell.  This feature lets you change the text properties of several cells simultaneously.



You can also select a cell by using the **Shape** tool , or by inserting the **Table** tool pointer in a cell and pressing **Ctrl + A**.

## To move a table row or column

- 1 Select the row or column that you want to move.
- 2 Drag the row or column to another location in the table.

### To move a table row to another table

- 1 Select the table row that you want to move.
- 2 Click **Edit ▶ Cut**.
- 3 Select a row in the other table.
- 4 Click **Edit ▶ Paste**.
- 5 Choose one of the following options:
  - **Replace selected row**
  - **Insert above selected row**
  - **Insert below selected row**

### To move a table column to another table

- 1 Select the table column that you want to move.
- 2 Click **Edit ▶ Cut**.
- 3 Select a column in the other table.
- 4 Click **Edit ▶ Paste**.
- 5 Choose one of the following options:
  - **Replace selected column**
  - **Insert left of the selected column**
  - **Insert right of the selected column**

### To move to the next table cell

- With the **Table** tool inserted in a cell, press **Tab**.

If you are pressing **Tab** in a table for the first time, you must choose a tab order option from the **Tab order** list box.



You can use the **Tab** key to move to the next cell only if the **Move to the next cell** option is enabled in the **Tab key options** dialog box.

### To change the navigational direction of the Tab key

- 1 Click **Tools ▶ Options**.
- 2 In the **Workspace**, **Toolbox** list of categories, click **Table** tool.
- 3 Enable the **Move to the next cell** option.

- 4 From the **Tab order** list box, choose one of the following options:
  - **Left to right, top to bottom**
  - **Right to left, top to bottom**



You can program the **Tab** key to insert a tab character in the table text by enabling the **Insert a tab character into the text** option.

## Inserting and deleting table rows and columns

You can insert and delete the rows and columns in a table.

### To insert a table row

- 1 Select a row in the table.
- 2 Perform a task from the following table.

<b>To</b>	<b>Do the following</b>
Insert a row above the selected row	Click <b>Table</b> ▶ <b>Insert</b> ▶ <b>Row above</b> .
Insert a row below the selected row	Click <b>Table</b> ▶ <b>Insert</b> ▶ <b>Row below</b> .
Insert multiple rows above the selected row	Click <b>Table</b> ▶ <b>Insert</b> ▶ <b>Insert rows</b> , type a value in the <b>Number of rows</b> box, and enable the <b>Above the selection</b> option.
Insert multiple rows below the selected row	Click <b>Table</b> ▶ <b>Insert</b> ▶ <b>Insert rows</b> , type a value in the <b>Number of rows</b> box, and enable the <b>Below the selection</b> option.



When you use either the **Row above** command or the **Row below** command from the **Table** ▶ **Insert** menu, the number of rows that are inserted depends on how many rows you have selected. For example, if you have selected two rows, then two rows are inserted in the table.

### To insert a table column

- 1 Select a column.
- 2 Perform a task from the following table.

<b>To</b>	<b>Do the following</b>
Insert a column to the left of the selected column	Click <b>Table</b> ▶ <b>Insert</b> ▶ <b>Column left</b> .
Insert a column to the right of the selected column	Click <b>Table</b> ▶ <b>Insert</b> ▶ <b>Column right</b> .
Insert multiple columns to the left of the selected column	Click <b>Table</b> ▶ <b>Insert</b> ▶ <b>Insert columns</b> , type a value in the <b>Number of columns</b> box, and enable the <b>Left of the selection</b> option.
Insert multiple columns to the right of the selected column	Click <b>Table</b> ▶ <b>Insert</b> ▶ <b>Insert columns</b> , type a value in the <b>Number of columns</b> box, and enable the <b>Right of the selection</b> option.



When you use the **Column left** command or the **Column right** command from the **Table** ▶ **Insert** menu, the number of columns that are inserted depends on how many columns you have selected. For example, if you have selected two columns, then two columns are inserted in the table.

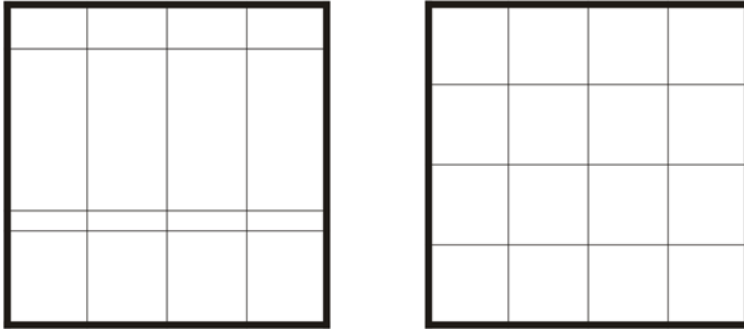
## To delete a row or column from a table

- 1 Select the row or column that you want to delete.
- 2 Perform a task from the following table.

<b>To</b>	<b>Do the following</b>
Delete a row	Click <b>Table</b> ▶ <b>Delete</b> ▶ <b>Row</b> .
Delete a column	Click <b>Table</b> ▶ <b>Delete</b> ▶ <b>Column</b> .


## Resizing table cells, rows, and columns

You can resize table cells, rows, and columns. In addition, if you previously changed the sizes of some rows or columns, you can redistribute all rows or all columns so that they are the same size.



*If table rows are different sizes (left), you can distribute them so that they are the same size (right).*

### To resize a table cell, row, or column

- 1 Click the **Table** tool , and then click the table.
- 2 Select the cell, row, or column that you want to resize.
- 3 On the property bar, type values in the following boxes:
  - **Width**
  - **Height**

### To distribute table rows and columns

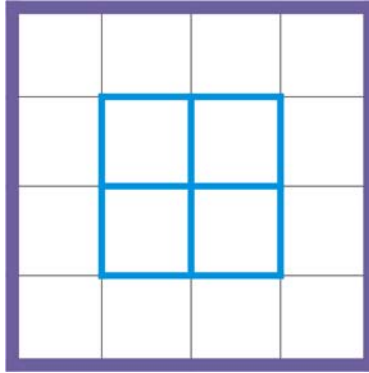
- 1 Select the table cells that you want to distribute.
- 2 Perform a task from the following table.

<b>To</b>	<b>Do the following</b>
Make the height of all selected rows the same	Click <b>Table</b> ▶ <b>Distribute</b> ▶ <b>Distribute rows evenly</b> .
Make the width of all selected columns the same	Click <b>Table</b> ▶ <b>Distribute</b> ▶ <b>Distribute columns evenly</b> .



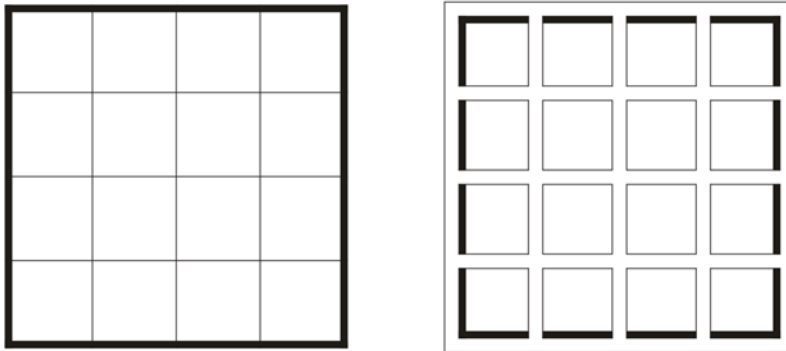
## Formatting tables and cells

You can change the look of a table by modifying both table and cell borders. For example, you can change the table border width or color.




*You can modify both table and table cell borders.*


In addition, you can change the table cell margins and cell border spacing. The cell margins let you increase the space between the cell borders and the text in the cell. By default, table cell borders overlap to form a grid. However, you can increase the cell border spacing to move the borders away from each other. As a result, the cells do not form a grid, but appear as individual boxes (also known as “separated borders”).




*You can modify an existing table (left) by applying separated borders (right).*

## To modify table borders and cell borders


- 1 Select the table or table area that you want to modify.  
A table area can include a cell, a group of cells, rows, columns, or the entire table.
- 2 Click the **Border** button  on the property bar, and choose the borders that you want to modify.
- 3 Perform a task from the following table.

To	Do the following
Modify the border thickness	Choose a border width from the <b>Width</b> list box on the property bar.
Modify the border color	Click the color picker on the property bar, and then click a color on the color palette.
Modify the border line style	Click the <b>Outline pen</b> button  on the property bar, and set outline properties in the <b>Outline pen</b> dialog box.

## To modify cell margins in tables

- 1 Click the **Table** tool , and then click the table.
- 2 Select the cells that you want to modify.
- 3 Click **Margins** on the property bar.
- 4 Type a value in the **Top margin** box.  
By default, the value in the top margin box is applied to all margins, so that equal margins are created.  
If you want to apply different values for the margins, click the **Lock** button to unlock the margin boxes, and type values in the **Top margin**, **Bottom margin**, **Left margin**, and **Right margin** boxes.
- 5 Press **Enter**.

## To modify cell border spacing in tables

- 1 Click the **Table** tool , and then click the table.
- 2 Click **Options** on the property bar.
- 3 Enable the **Separated cell borders** check box.

4 Type a value in the **Horizontal cell spacing** box.

By default, the vertical cell spacing is equal to the horizontal cell spacing.

If you do not want equal cell spacing, click the **Lock** button to unlock the **Vertical cell spacing** box, and then type values in both the **Horizontal cell spacing** and **Vertical cell spacing** boxes.


5 Press **Enter**.

## Working with text in tables

You can easily add text to table cells, and you can modify this text as you would any other paragraph text. For example, you can change the font, add bullets, or add indents to table text. You can change the text properties of a single table cell, or of multiple table cells simultaneously. In addition, you can add tab stops to table cells so that text is shifted away from the cell margins.

When you type text in a new table, you can choose to automatically adjust the size of table cells.

### To type text in a table cell

- 1 Click the **Table** tool .
- 2 Click a cell.
- 3 Type text in the cell.



You can select text in a cell by pressing **Ctrl + A**.

### To change the properties of text in table cells

- 1 Using the **Table** tool, click a table.
- 2 Hold down **Ctrl**, and click the table cells that contain text to be formatted.
- 3 To change the character properties, click **Text ▶ Character formatting**, and change any of the settings in the **Character formatting** docker.
- 4 To change the paragraph properties, click **Text ▶ Paragraph formatting**, and change any of the settings in the **Paragraph formatting** docker.



For more information about formatting text, see “Adding and formatting text” on page 429.

To change the text properties for an entire row, column, or table simultaneously, you must first select the table component or table. For more information, see “To select a table, row, or column” on page 523.


## To insert a tab stop in a table cell

- Click **Text** ▶ **Insert formatting code** ▶ **Tab**.



Another way to insert a tab stop is by pressing the **Tab** key. To use this method, you must set the **Tab** key to insert tab stops. For information about changing the **Tab** key options, see “To change the navigational direction of the Tab key” on page 525.

## To automatically resize table cells when you type

- 1 Click the **Pick** tool , and then click the table.
- 2 Click **Options** on the property bar, and enable the **Automatically resize cells when typing** check box.




This option can be applied to new tables that do not yet have text or other content.

If a table already contains text, only cells to which new text is added will be resized.

## Converting tables to text

If you no longer want table text to appear in a table, you can convert the table text to paragraph text. For more information about converting text to a table, see “To create a table from text” on page 522.

### To convert a table to text

- 1 Click the **Table** tool , and then click the table.
- 2 Click **Table** ▶ **Convert table to text**.

3 In the **Separate cell text with** area, choose one of the following options:

- **Commas** — replaces each column with a comma and replaces each row with a paragraph marker
- **Tabs** — replaces each column with a tab and replaces each row with a paragraph marker
- **Paragraphs** — replaces each column with a paragraph marker
- **User defined** — replaces each column with a specified character and replaces each row with a paragraph marker

If you enable the **User defined** option, you need to type a character in the **User defined** box.



If you do not type a character in the **User defined** box, each of the table rows is divided into paragraphs, and the table columns are ignored.

## Merging and splitting tables and cells

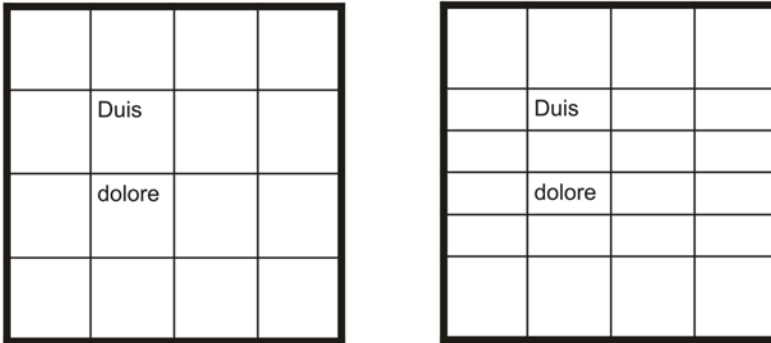
You can change how a table is configured by merging adjacent cells, rows, and columns. If you merge table cells, the formatting of the upper-left cell is applied to all merged cells. Alternatively, you can unmerge cells that were previously merged.

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	Duis in ex		

*You can change the look of a table (left) by merging adjacent table cells (right).*

You can also split table cells, rows, or columns. Splitting lets you create new cells, rows, or columns without changing the size of the table.



*You can insert additional rows in a table (left) by splitting table cells (right).*


### To merge table cells

- 1 Select the cells to be merged.  
The selection must be rectangular.
- 2 Click **Table ▶ Merge cells**.

### To unmerge table cells

- 1 Select the cell that you want to unmerge.
- 2 Click **Table ▶ Unmerge cells**.

### To split table cells, rows, or columns

- 1 Click the **Table** tool .
- 2 Select the cell, row, or column that you want to divide.
- 3 Perform a task from the following table.

<b>To</b>	<b>Do the following</b>
Split a selection horizontally	Click <b>Table ▶ Split into rows</b> , and type a value in the <b>Number of rows</b> box.
Split a selection vertically	Click <b>Table ▶ Split into columns</b> , and type a value in the <b>Number of columns</b> box.

## Manipulating tables as objects

You can manipulate tables as you would other objects.

The following table lists the various ways to manipulate a table as an object.

<b>You can</b>	<b>For more information see</b>
Resize and scale a table	“Sizing and scaling objects” on page 231
Rotate a table	“Rotating objects” on page 233
Mirror a table	“Flipping objects” on page 234
Lock a table	“Locking objects” on page 245
Convert a table to a bitmap	“Converting vector graphics to bitmaps” on page 541
Break a table apart	“To convert objects to curve objects” on page 179

## Adding images, graphics, and backgrounds to tables

If you need to arrange bitmap images or vector graphics in an orderly way, you can add them to tables. You can also change the look of a table by adding a background color.


### To insert an image or a graphic in a table cell

- 1 Copy an image or a graphic.
- 2 Click the **Table** tool, and select the cell where you want to insert the image or graphic.
- 3 Click **Edit ▶ Paste**.



You can also insert a graphic or an image by holding down the right mouse button over the image, dragging the image to a cell, releasing the right mouse button, and then clicking **Place inside cell**.

## To add a background color to a table

- 1 Click the **Table** tool , and then click the table.
- 2 Click the **Background** color picker, and then click a color on the color palette.



You can also modify the background color of specific cells, rows, or columns by selecting the cells, clicking the **Background** color picker on the property bar, and then clicking a color on the color palette.

## Importing tables in a drawing

With Corel DESIGNER, you can create tables by importing content from Quattro Pro® (.qpw) and Microsoft® Excel® (.xls) spreadsheets. You can also import tables created in a word-processing application, such as a WordPerfect or Microsoft® Word.

### To import a table from Quattro Pro or Excel

- 1 Click **File** ► **Import**.
- 2 Choose the drive and folder where the spreadsheet is stored.
- 3 Click the file to select it.
- 4 Click **Import**.

The **Import/Paste** dialog box appears.

- 5 From the **Import tables as** list box, choose **Tables**.
- 6 Choose one of the following options:
  - **Maintain fonts and formatting** — imports all fonts and formatting that are applied to the text
  - **Maintain formatting only** — imports all formatting that is applied to the text
  - **Discard fonts and formatting** — ignores all fonts and formatting that are applied to the text

### To import a table from a word-processing document

- 1 Click **File** ► **Import**.
- 2 Choose the drive and folder where the text file is stored.
- 3 Click the file.
- 4 Click **Import**.



- 5 From the **Import tables as** list box, choose **Tables**.
- 6 Choose one of the following options:
  - **Maintain fonts and formatting** — imports all fonts and formatting that are applied to the text
  - **Maintain formatting only** — imports all formatting that is applied to the text
  - **Discard fonts and formatting** — ignores all fonts and formatting that are applied to the text





## Bitmaps

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## Working with bitmaps

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You can convert a vector graphic to a bitmap. You can also import and crop bitmaps in Corel DESIGNER.

You can also add color masks and special effects, and you can change the color and tone of the images.

This section contains the following topics:

- Converting vector graphics to bitmaps
- Importing bitmaps
- Cropping bitmaps
- Changing the dimensions and resolution of bitmaps
- Straightening bitmaps
- Using Digimarc watermarks to identify bitmaps
- Removing dust and scratch marks from bitmaps
- Applying special effects in bitmaps
- Working with colors in bitmaps
- Using the Image Adjustment Lab
- Adjusting color and tone
- Using the Tone Curve filter
- Transforming color and tone
- Editing bitmaps with Corel PHOTO-PAINT

### Converting vector graphics to bitmaps

When you convert a vector graphic to a bitmap, you can apply special effects that are unavailable for vector graphics or objects. The process of converting a vector graphic to a bitmap is also known as “rasterizing.”

When you convert the vector graphic, you can select the color mode of the bitmap. A color mode determines the number and kind of colors that make up the bitmap, so the

file size is also affected. For more information about color modes, see “Changing the color mode of bitmaps” on page 567.

You can also specify settings for such controls as dithering, anti-aliasing, overprinting black, background transparency, and color profile.

When you export a file to a bitmap file format, such as TIFF, JPEG, CPT, or PSD, the same bitmap conversion options are available. For more information about exporting, see “Exporting files” on page 652.

## To convert a vector graphic to a bitmap

- 1 Select an object.
- 2 Click **Bitmaps** ► **Convert to bitmap**.
- 3 Choose a resolution from the **Resolution** list box.
- 4 Choose a color mode from the **Color mode** list box.
- 5 Enable any of the following check boxes:
  - **Dithered** — simulates a greater number of colors than those available. This option is available for images that use 256 or fewer colors.
  - **Always overprint black** — overprints black when black is the top color. Enabling this option prevents gaps from appearing between black objects and underlying objects when you print bitmaps.
  - **Apply ICC profile** — applies the International Color Consortium profiles to standardize colors across devices and color spaces
  - **Anti-aliasing** — smooths the edges of the bitmap
  - **Transparent background** — makes the background of the bitmap transparent



You can change the black threshold for the **Always overprint black** option. For information about setting the black threshold, see “To set the overprint black threshold” on page 638.

If you export a vector file to a bitmap format, such as GIF, you are prompted to set the bitmap conversion options described in the procedure above before you export the file.



Making the background of a bitmap transparent lets you see images or a background otherwise obscured by the bitmap background.

## To convert a vector graphic to a bitmap when exporting

- 1 Click **File** ► **Export**.
- 2 Choose the folder where you want to save the file.
- 3 Choose a bitmap file format from the **Save as type** list box, and type a filename in the **File name** list box.
- 4 Set the options you want, and click **Export**.
- 5 In the **Convert to bitmap** dialog box, type values in one of the following pairs of boxes:
  - **Width** and **Height** — let you specify the image dimensions
  - **Width %** and **Height %** — let you resize the image to a percentage of its original size
- 6 To specify the resolution, type a value in the **Resolution** box.
- 7 Choose a color mode from the **Color mode** list box.
- 8 Enable any of the following check boxes:
  - **Dithered** — simulates a greater number of colors than those available. This option is available for images that use 256 or fewer colors.
  - **Always overprint black** — overprints black when black is the top color. Enabling this option when you print bitmaps prevents gaps from appearing between black objects and underlying objects.
  - **Apply ICC profile** — applies the International Color Consortium profiles to standardize colors across devices and color spaces
- 9 In the **Options** area, enable any of the following:
  - **Anti-aliasing** — smooths the edges of the bitmap
  - **Maintain layers** — preserves layers
  - **Transparent background** — makes the background of the bitmap transparent



You can change the black threshold for the **Always overprint black** option. For information about setting the black threshold, see “To set the overprint black threshold” on page 638.

Not all options in the **Convert to bitmap** dialog box are available for all bitmap file formats.



Making the background of a bitmap transparent lets you see images or a background otherwise obscured by the bitmap background.

## Importing bitmaps


You can import a bitmap into a drawing either directly or by linking it to an external file. When you link to an external file, edits to the original file are automatically updated in the imported file. After you import a bitmap, the status bar provides information about its color mode, size, and resolution. For more information about importing bitmaps, see “Importing files” on page 647. For more information about managing externally linked bitmaps, see “Adding bookmarks and hyperlinks to documents” on page 273.

You can also resample or crop a bitmap while importing. For more information, see “To resample a bitmap while importing” on page 650 and “To crop a bitmap while importing” on page 651.

## Cropping bitmaps

Cropping removes unwanted areas of a bitmap. To crop a bitmap into a rectangular shape, you can use the **Crop** tool. For more information, see “To crop objects” on page 186. To crop a bitmap into an irregular shape, you can use the **Shape** tool and the **Crop bitmap** command.

### To crop a bitmap

- 1 Click the **Shape** tool .
- 2 Select a bitmap.
- 3 Drag the corner nodes to reshape the bitmap.



If you want to add a node, double-click the node boundary (dotted line) by using the **Shape** tool where you want the node to appear.

- 4 Click **Bitmaps** ► **Crop bitmap**.



You cannot crop a bitmap comprised of more than one object.



You can also crop a selected bitmap after you drag the corner nodes by clicking the **Pick** tool , then clicking the **Crop bitmap** button  on the property bar.



## Changing the dimensions and resolution of bitmaps

After you add a bitmap to a drawing, you can change its dimensions and resolution.

### Changing dimensions

You can change the physical dimensions of bitmaps by increasing or decreasing their height and width. When you increase the dimensions, the application inserts new pixels between existing pixels, and their colors are based on the colors of adjacent pixels. If you increase the dimensions of bitmaps significantly, bitmaps may appear stretched and pixelated.

The size of the bitmap on your screen depends on the pixel height and width of the bitmap, on the zoom level, and on your monitor settings. As a result, the size of the bitmap may appear different on your screen and in print.

### Changing bitmap resolution

You can change the resolution of a bitmap to increase or decrease its file size. Resolution is measured by the number of dots per inch (dpi) when the bitmap is printed. The resolution you choose depends on how the bitmap is output. Typically, bitmaps created only for display on computer monitors are 96 or 72 dpi and bitmaps created for the Web are 72 dpi. Bitmaps created for printing on desktop printers are generally 150 dpi, while professionally printed bitmaps are usually 300 dpi, or higher.

Higher-resolution bitmaps contain smaller and more densely packed pixels than lower-resolution bitmaps. Upsampling increases the resolution of a bitmap by adding more pixels per unit of measure. Bitmap quality may be reduced because the new pixels are interpolated based on the colors of neighboring pixels; the original pixel information is simply spread out. You cannot use upsampling to create detail and subtle color gradations where none existed in the original image.

Downsampling decreases the resolution of a bitmap by removing a specific number of pixels per unit of measure. Best results are usually achieved when downsampling is done after color and tone corrections but before sharpening.

### To change the dimensions of a bitmap

- 1 Select a bitmap.
- 2 Click **Bitmaps** ► **Resample**.
- 3 Choose a unit of measure from the list box next to the **Width** and **Height** boxes.
- 4 Type values in any of the following boxes:
  - **Width**
  - **Height**

If you want to minimize the jagged appearance of curves, enable the **Anti-alias** check box.

If you want to maintain the file size, enable the **Maintain original size** check box. When this check box is enabled, the resolution of the bitmap is automatically adjusted as you change the image dimensions.



You can maintain the proportions of the bitmap by enabling the **Maintain aspect ratio** check box and typing a value in either the **Width** or **Height** box.

You can also resample the bitmap as a percentage of its original size by typing values in the **Width %** and **Height %** boxes.


## To change the resolution of a bitmap

- 1 Select a bitmap.
- 2 Click **Bitmaps** ▶ **Resample**.
- 3 In the **Resolution** area, type values in any of the following boxes:
  - **Horizontal**
  - **Vertical**

If you want to maintain the proportions of the bitmap, enable the **Maintain aspect ratio** check box.

If you want to maintain the file size, enable the **Maintain original size** check box. When this check box is enabled, the height and width of the bitmap are automatically adjusted as you change the resolution.

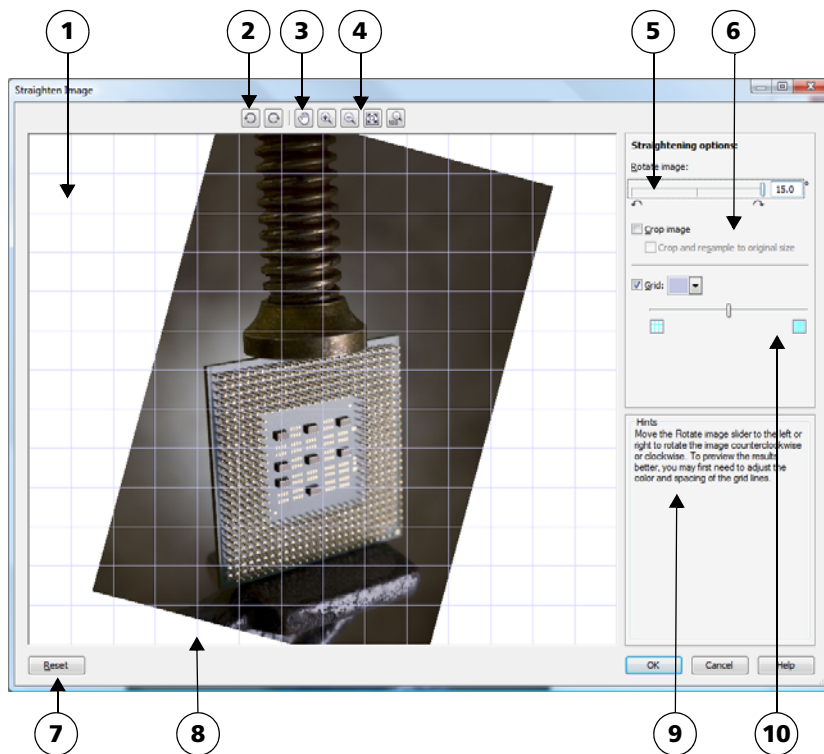


You can also resample a selected bitmap by clicking the **Resample** button  on the property bar.

Enable the **Anti-alias** check box to minimize the jagged appearance of curves.

## Straightening bitmaps

The **Straighten image** dialog box lets you straighten bitmap images quickly. This feature is useful for straightening photos that were taken or scanned at an angle.



*Straighten image dialog box*

- |                          |  |
|--------------------------|--|
| 1. Preview window        | 6. Options for cropping and resampling |
| 2. Rotation tools        | 7. Reset button                        |
| 3. Pan tool              | 8. Grid                                |
| 4. Zoom tools            | 9. Hint for active control             |
| 5. Rotate Image controls | 10. Grid control                       |

The **Straighten image** dialog box lets you rotate an image by moving a slider, typing a rotation angle, or using the arrow keys. You can specify a custom rotation angle from -15 to 15 degrees.

You can use the preview window to dynamically preview the adjustments that you are making. If you want to change the orientation of the image before straightening it, you can start by rotating the image 90 degrees clockwise and 90 degrees counterclockwise.

A grid is displayed in the preview window to help you straighten the image. You can make more precise adjustments by controlling the cell size of the grid. To heighten the contrast of the grid against the colors of the image, you can change the grid's color. You can also hide the grid if you want to preview the final result without the gridlines. In addition, you can zoom in and out, and pan the image in the preview window to evaluate the results.

By default, the straightened image is cropped to the cropping area that is displayed in the preview window. The final image has the same aspect ratio as the original image, but it has smaller dimensions. However, you can preserve the original width and height of the image by cropping and resampling the image.

You can also produce an image at an angle by disabling cropping and then using the Crop tool to crop the image in the drawing window.

## To straighten an image

- 1 Select an image.
- 2 Click **Bitmaps ▶ Straighten image**.
- 3 Move the **Rotate image** slider, or type a value between 15 and -15 in the **Rotate image** box.
- 4 If necessary, move the **Grid** slider to adjust the size of the grid cells.
- 5 To crop and straighten the image, enable the **Crop image** check box.

The image is cropped to preserve the aspect ratio of the original image, which means that the final image is smaller than the original image.

If you want to preserve the width and height of the original image, enable the **Crop and resample to original size** check box. The final image is resampled.

## Using Digimarc watermarks to identify bitmaps

A Digimarc® watermark embeds copyright details, contact information, and image attributes in an image. A watermark makes subtle changes to the brightness of pixels in an image. These changes cannot be readily seen; however, at high magnification, you might notice changes in the brightness of some pixels. Digimarc watermarks aren't affected by normal editing, printing, and scanning.

## Detecting watermarks

When you open an image in Corel DESIGNER, you can check for a watermark. If a watermark is present, a copyright symbol appears on the title bar. You can find information about the watermarked image by reading the embedded message and by linking to the contact profile in the Digimarc database.

## Embedding watermarks

In Corel DESIGNER, you can also embed Digimarc watermarks in images. First, you must obtain a unique Creator ID by subscribing to Digimarc's online service. The Creator ID includes contact details, such as name, phone number, address, e-mail, and Web addresses.

Once you have a Creator ID, you can embed a watermark in an image. You can specify the copyright year, image attributes, and the durability of a watermark. You can also specify the target output method for an image, such as print or the Web.

Digimarc watermarks do not prevent unauthorized image use or copyright infringement. But the watermarks do communicate copyright claims. They also provide contact information for those who want to use or license an image.

For more information about Digimarc, see [www.digimarc.com](http://www.digimarc.com).

## To detect a watermark

- 1 Click **Bitmaps** ▶ **Plug-ins** ▶ **Digimarc** ▶ **Read watermark**.
- 2 Click **Web lookup** to view the Web page with contact details, or call the Digimarc fax-back service at the listed fax number.

## To get a Creator ID

- 1 Click **Bitmaps** ▶ **Plug-ins** ▶ **Digimarc** ▶ **Embed watermark**.
- 2 Click **Personalize**.
- 3 In the **Personalize Creator ID** dialog box, click **Register**, and follow the instructions on the Digimarc Web site.
- 4 In the **Personalize Creator ID** dialog box, type your Creator ID in the **Creator ID** box.

## To embed a watermark

- 1 Click **Bitmaps** ▶ **Plug-ins** ▶ **Digimarc** ▶ **Embed watermark**.
- 2 In the **Copyright year(s)** box, type a year or years.

- 3 In the **Image attributes** area, enable the check boxes for the applicable attributes.
- 4 Choose an option from the **Target output** list box.
- 5 Type a value in the **Watermark durability** box.

Higher values increase the persistence of the watermark under common image modifications such as dithering, cropping, compression, and scaling.

If you want to confirm the information available to viewers when they detect the watermark, enable the **Verify** check box.



In the **Copyright year(s)** box, you cannot type a year before 1922 or after the current year. Separate the years with commas.

In the **Target output** box, the **Monitor** and **Web** controls require a setting of less than 200 per inch (dpi), and the **Printer** control requires a setting of 300 dpi or higher.



Combine all objects with the background before adding a watermark. For more information about combining objects with the background, see “Combining objects” on page 244.

## Removing dust and scratch marks from bitmaps

You can quickly improve the appearance of a bitmap by removing dust and scratch marks. The dust and scratch filter works by eliminating the contrast between pixels that exceed the contrast threshold you set. You can set a radius to determine how many pixels are affected by the changes. The settings you choose depend on the size of the blemish and the area surrounding it. For example, to remove a white scratch that is 1 or 2 pixels wide on a dark background, you can set a radius of 2 or 3 pixels and set the contrast threshold higher than you would for a similar scratch on a light background.

### To remove dust and scratch marks from a bitmap

- 1 Click **Effects** ▶ **Correction** ▶ **Dust and scratch**.
- 2 Move the following sliders:
  - **Radius** — sets the range of pixels used to produce the effect. To retain image detail, choose a setting as low as possible.
  - **Threshold** — sets the amount of noise reduction. To retain image detail, choose a setting as high as possible.

## Applying special effects in bitmaps

You can apply a wide range of special effects to bitmaps, such as three-dimensional (3D) and artistic effects.

Special effect category	Description
3D Effects	Lets you create the illusion of depth. Effects include Emboss, Page Curl, and Perspective.
Art Strokes	Lets you apply hand-painted techniques. Effects include Crayon, Impressionist, Pastels, Watercolor, and Pen & Ink.
Blur	Lets you blur an image to simulate movement, speckling, or gradual change. Effects include Gaussian Blur, Motion Blur, and Zoom.
Camera	Lets you simulate the effect produced by a diffusion lens
Color Transform	Lets you create photographic illusions by using color reduction and replacements. Effects include Halftone, Psychedelic, and Solarize.
Contour	Lets you highlight and enhance the edges of an image. Effects include Edge Detect and Trace Contour.
Creative	Lets you apply various textures and shapes to an image. Effects include Fabric, Glass Block, Crystallize, Vortex, and Stained Glass.
Distort	Lets you distort image surfaces. Effects include Ripple, Blocks, Swirl, and Tile.
Noise	Lets you modify the graininess of an image. Effects include Add Noise, Remove Moiré, and Remove Noise.
Sharpen	Lets you add a sharpening effect to focus and enhance edges. Effects include Adaptive Unsharp, High Pass, and Unsharp Mask.
Plug-ins	Lets you apply effects from a third-party filter to bitmaps in Corel DESIGNER. An installed plug-in appears at the bottom of the <b>Bitmaps</b> menu.

Adding plug-in filters to Corel DESIGNER provides additional features and effects that you can use to edit images. You can add plug-in filters, and you can remove them when you no longer need them.

Corel DESIGNER automatically inflates a bitmap so that a special effect covers the entire image. You can disable automatic inflation and manually specify dimensions for the inflated bitmap.

### To apply a special effect

- 1 Select a bitmap.
- 2 Click **Bitmaps**, choose a special effect type, and click an effect.
- 3 Adjust any special effect settings.

### To add a plug-in filter

- 1 Click **Tools** ▶ **Options**.
- 2 In the list of categories, double-click **Workspace**, and click **Plug-ins**.
- 3 Click **Add**.
- 4 Choose a folder containing a plug-in.



To remove a plug-in filter, click a plug-in folder from the **Plug-in folders** list, and click **Remove**.

### To inflate a bitmap manually

- 1 Select a bitmap.
- 2 Click **Bitmaps** ▶ **Inflate bitmap** ▶ **Manually inflate bitmap**.
- 3 In the **Width** and **Height** areas, do one of the following:
  - In the **Inflate to** boxes, type the number of pixels that should make up the dimensions of the inflated bitmap.
  - In the **Inflate by** boxes, type the percentages by which to inflate the original bitmap.
- 4 To inflate the bitmap proportionally, enable the **Maintain aspect ratio** check box.



To automatically inflate the bitmap to cover the entire image, click **Bitmaps** ▶ **Inflate bitmap** ▶ **Auto inflate bitmap**.




## Working with colors in bitmaps

Corel DESIGNER lets you change colors in monochrome images, hide and show colors, and mask colors. Monochrome bitmaps have two colors: black and white. You can replace the black and white pixels with any color on a color palette.



You can hide and display selected colors by masking them. Hiding colors in a bitmap lets objects or backgrounds show through the image. Hiding a color can also alter the apparent shape of a bitmap. For example, if a bitmap shows a person on a black background, you can hide the background so that the bitmap appears to take on the shape of the person rather than a rectangular shape. Also, hiding colors in bitmaps can increase the speed at which objects are rendered on the screen. You can also display certain colors in a bitmap to change the appearance of the image or to see where a particular color has been applied. You can mask as many as 10 colors in a bitmap.

Color masking also lets you change selected colors without altering the other colors in an image. You can also save a bitmap color mask to a file and open the file for future use.

### To color a monochrome bitmap

- 1 Select a bitmap by using the **Pick** tool .
- 2 Right-click a color on the color palette to change the color of the foreground (black) pixels.
- 3 Click a color on the color palette to change the color of the background (white) pixels.


### To hide or display a color in a bitmap

- 1 Select the bitmap by using the **Pick** tool .
- 2 Click **Bitmaps** ► **Bitmap color mask**.
- 3 Enable one of the following options:
  - **Hide colors**
  - **Show colors**
- 4 Enable the check box next to the channel that you want to hide or display.
- 5 Move the **Tolerance** slider to set the color tolerance for the color.
- 6 Click the **Color selector** button .
- 7 Click the color that you want to hide or display.
- 8 Click **Apply**.



Higher tolerance levels target a broader range of colors around the color you select. For example, if you select baby blue and increase the tolerance, Corel DESIGNER hides or displays such colors as pastel blue or electric blue.


### To open a bitmap color mask

- 1 Click **Bitmaps** ► **Bitmap color mask**.
- 2 Click the **Open mask** button .
- 3 Choose the folder where the color mask file is stored.
- 4 Double-click the file.



Files containing bitmap color mask have the filename extension **.ini**.


### To change a masked color

- 1 Click **Bitmaps** ► **Bitmap color mask**.
- 2 Choose a color from the list of masked colors.
- 3 Click the **Edit color** button .
- 4 Use the controls in the **Select color** dialog box to edit the color.

### You can also


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Save a bitmap color mask

Click the **Save mask** button . Choose the folder where you want to save the current color mask. Type a name for the file in the **File name** list box. Click **Save**.

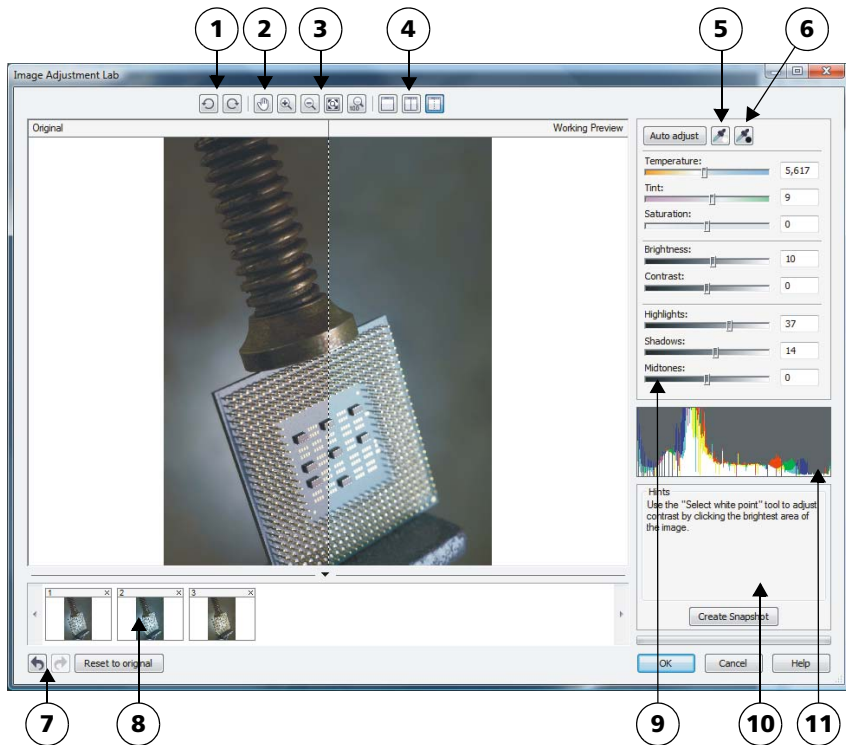
---



You can also change a masked color by clicking the **Color selector** button , selecting another color from the bitmap, and clicking **Apply**.

## Using the Image Adjustment Lab

The Image Adjustment Lab lets you correct the color and tone of most photos quickly and easily. You can access the Image Adjustment Lab by clicking **Bitmaps** ► **Image Adjustment Lab**.



- |                   |                          |                           |
|-------------------|--------------------------|---------------------------|
| 1. Rotation tools | 5. Select white point    | 9. Sliders                |
| 2. Pan tool       | 6. Select black point    | 10. Hint for current tool |
| 3. Zoom tools     | 7. Undo, Redo, and Reset | 11. Histogram             |
| 4. Preview Modes  | 8. Snapshots             |                           |

The Image Adjustment Lab consists of automatic and manual controls, which are organized in a logical order for image correction. By starting in the upper-right corner and working your way down, you can select only the controls you need to correct the problems specific to your image. It is best to crop or retouch any areas of the image before beginning the color and tone corrections.

When you work in the Image Adjustment Lab, you can take advantage of the following features:

- **Create snapshot** — You can capture the corrected version of an image in a “snapshot” at any time. Thumbnails of the snapshots appear in a window below the

image. Snapshots make it easy to compare different corrected versions of the image so you can choose the best one.

- **Undo, Redo, and Reset to original** — Image correction can be a trial-and-error process, so the ability to undo and redo corrections is important. The **Reset to original** command lets you clear all corrections so that you can start again.

## Using automatic controls

You can begin by using the automatic correction controls:

- **Auto adjust** — automatically corrects the contrast and color in an image by detecting the lightest and darkest areas and adjusting the tonal range for each color channel. In some cases, this control may be all you need to improve an image. In other cases, you can undo the changes and proceed with more precise controls.
- **Select white point tool** — automatically adjusts the contrast in an image according to the white point that you set. For example, you can brighten an image that is too dark by using the **Select white point tool**.
- **Select black point tool** — automatically adjusts the contrast in an image according to the black point that you set. For example, you can darken an image that is too light by using the **Select black point tool**.

## Using color correction controls

After using the automatic controls, you can correct color casts in your image. Color casts are typically caused by the lighting conditions when a photo is taken, and they can be influenced by the processor in your digital camera or scanner.

- **Temperature slider** — lets you correct color casts by “warming” or “cooling” the color in an image to compensate for the lighting conditions at the time the photo was taken. For example, to correct a yellow color cast caused by taking a photo indoors in dim incandescent lighting, you can move the slider toward the blue end to increase the temperature values (based on degrees Kelvin). Lower values correspond to low lighting conditions, such as candlelight or light from an incandescent light bulb; these conditions cause an orange cast. Higher values correspond to intense lighting conditions, such as sunlight; these conditions cause a blue cast.
- **Tint slider** — lets you correct color casts by adjusting the green or magenta in an image. You can add green by moving the slider to the right; you can add magenta by moving the slider to the left. Moving the **Tint** slider after using the **Temperature** slider lets you fine-tune an image.
- **Saturation slider** — lets you adjust the vividness of colors. For example, by moving the slider to the right, you can increase the vividness of a blue sky in an image. By

moving the slider to the left, you can reduce the vividness of colors. You can create a black-and-white photo effect by moving the slider all the way to the left, so that all color in the image is removed.



*Correction of a color cast. The image on the right is the corrected version.*

### Adjusting brightness and contrast across an entire image

You can brighten, darken, or improve the contrast in an entire image by using the following controls:

- **Brightness** slider — lets you brighten or darken an entire image. This control can correct exposure problems caused by too much light (overexposure) or too little light (underexposure) at the time the photo was taken. If you want to lighten or darken specific areas of an image, you can use the **Highlights**, **Shadows**, and **Midtones** sliders. Adjustment made by the **Brightness** slider is nonlinear, so the current white point and black point values are not affected.
- **Contrast** slider — increases or decreases the difference in tone between the dark and light areas of an image. Moving the slider to the right makes the light areas lighter and the dark areas darker. For example, if the image has a dull, gray tone, you can sharpen the detail by increasing the contrast.



*Adjusting the brightness and contrast of an image can reveal more image detail.*

### Adjusting highlights, shadows, and midtones

You can brighten or darken specific areas of an image. In many cases, the position or strength of the lighting at the time a photo is taken causes some areas to appear too dark and other areas to appear too light.

- **Highlights** slider — lets you adjust brightness in the lightest areas of an image. For example, if you take a photo with a flash, and the flash washes out the foreground subjects, you can move the **Highlights** slider to the left to darken the washed-out areas of the image. You can use the **Highlights** slider in conjunction with the **Shadows** and **Midtones** sliders to balance the lighting.
- **Shadows** slider — lets you adjust the brightness in the darkest areas of an image. For example, a bright light behind a photo subject (backlighting) at the time a photo is taken can cause the subject to appear in shadow. You can correct the photo by moving the **Shadow** slider to the right to lighten the dark areas and reveal more detail. You can use the **Shadows** slider in conjunction with the **Highlights** and **Midtones** sliders to balance the lighting.
- **Midtones** slider — lets you adjust the brightness of the midrange tones in an image. After adjusting the highlights and shadows, you can use the **Midtones** slider to fine-tune the image.



*The **Highlights** and **Shadows** sliders can lighten or darken specific areas of an image.*

## Using the histogram

The histogram lets you view the tonal range of an image to evaluate and adjust the color and tone. For example, a histogram can help you detect hidden detail in a photo that is too dark because of underexposure (a photo taken with insufficient light).

The histogram plots the brightness values of the pixels in an image on a scale of 0 (dark) to 255 (light). The left part of the histogram represents the shadows, the middle part represents the midtones, and the right part represents the highlights. The height of the spikes indicates how many pixels are at each brightness level. For example, a higher number of pixels on the left side of the histogram indicates the presence of image detail in the dark areas of the image.



*The photo on the left is underexposed. Right: The histogram indicates a large amount of image detail in the dark areas of the photo.*

## Viewing images in the Image Adjustment Lab

The tools in the Image Adjustment Lab let you view images in various ways, so that you can evaluate the color and tone adjustments you make. For example, you can rotate images, pan to a new area, zoom in or out, and choose how to display the corrected image in the preview window.



## Using other adjustment filters

Although the Image Adjustment Lab lets you correct the color and tone of most images, a specialized adjustment filter is sometimes required. Using the powerful adjustment filters in the application, you can make precise adjustments to images. For example, you can adjust images by using a tone curve. For more information about adjustment filters, see “Adjusting color and tone” on page 561.

## To correct color and tone in the Image Adjustment Lab

- 1 Click **Bitmaps** ► **Image Adjustment Lab**.
- 2 Click **Auto adjust**.

**Auto adjust** automatically adjusts color and contrast by setting the white point and black point for an image.

If you want to control the white point and black point setting more precisely, click the **Select white point** tool , and click the lightest area of your image. Then click the **Select black point** tool , and click the darkest area of your image.

- 3 Perform one or more tasks from the following table.

To	Do the following
Correct color in the image	Adjust the <b>Temperature</b> slider to warm or cool the colors, and then fine-tune the color correction by adjusting the <b>Tint</b> slider.



To	Do the following
Make colors more vivid or less vivid	Move the <b>Saturation</b> slider to the right to increase the amount of color in the image; move the slider to the left to decrease the amount of color in the image.
Brighten or darken an image	Move the <b>Brightness</b> slider to the right to lighten the image; move the slider to the left to darken the image.
Improve image sharpness by adjusting tone	Move the <b>Contrast</b> slider to the right to make the light areas lighter and the dark areas darker.
Brighten or darken specific areas	Move the <b>Highlights</b> slider to brighten or darken the lightest areas of the image. Then, move the <b>Shadows</b> slider to lighten or darken the darkest areas of the image. Finally, move the <b>Midtones</b> slider to fine-tune the midrange tones in the image.



The **Image Adjustment Lab** is not available for CMYK images. For CMYK images, you can access the **Auto adjust** filter and other adjustment filters from the **Effects** menu.













You can capture the current version of your image by clicking the **Create snapshot** button. Thumbnails of the snapshots appear in a window below your image. Each snapshot is numbered sequentially and can be deleted by clicking the **Close** button in the upper-right corner of the snapshot title bar.

You can undo or redo the last correction you made by clicking the **Undo** button  or the **Redo** button . To undo all corrections, click the **Reset to original** button.

## To view images in the Image Adjustment Lab

- 1 Click **Bitmaps** ► **Image Adjustment Lab**.
- 2 Perform a task from the following table.



<b>To</b>	<b>Do the following</b>
Rotate the image	Click the <b>Rotate left</b> button  or the <b>Rotate right</b> button  .
Pan to another area of an image	Using the <b>Pan</b> tool  , drag the image until the area you want to see is visible.
Zoom in and out	Using the <b>Zoom in</b> tool  or the <b>Zoom out</b> tool  , click in the preview window.
Fit an image in the preview window	Click the <b>Zoom to fit</b>  button.
Display an image at its actual size	Click the <b>100%</b>  button.
View the corrected image in a single preview window	Click the <b>Full preview</b> button  .
View the corrected image in one window and the original image in another window	Click the <b>Before and after full preview</b> button  .
View the image in one window with a divider between the original and corrected versions	Click the <b>Before and after split preview</b> button  . Move your pointer over the dashed divider line, and drag to move the divider to another area of the image.

## Adjusting color and tone

Corel DESIGNER lets you adjust the color and tone of bitmaps. For example, you can replace colors and adjust the brightness, lightness, and intensity of colors.

By adjusting color and tone, you can restore detail lost in shadows or highlights, remove color casts, correct underexposure or overexposure, and generally improve the quality of the bitmaps. You can also correct color and tone quickly by using the Image Adjustment Lab. For more information, see “Using the Image Adjustment Lab” on page 554.

You can adjust the color and tone of bitmaps automatically by using the Auto Adjust command or by using the following filters.

<b>Effect</b>	<b>Description</b>
Contrast enhancement	Lets you adjust the tone, color, and contrast of a bitmap while preserving shadow and highlight detail. An interactive histogram lets you shift or compress brightness values to printable limits. The histogram can also be adjusted by sampling values from the bitmap.
Local equalization	Lets you enhance contrast near edges to reveal detail in both light and dark regions. You can set the height and width around the region to accentuate contrast.
Sample/Target balance	Lets you adjust color values in a bitmap with sample colors taken from the image. You can choose sample colors from the dark, midtone, and light ranges of an image and apply target colors to each of the sample colors.
Tone curve	Lets you perform color corrections precisely, by controlling individual pixel values. By changing pixel brightness values, you can make changes to shadows, midtones, and highlights. For more information, see “Using the Tone Curve filter” on page 564.
Brightness-contrast-intensity	Lets you adjust the brightness of all colors and the difference between light and dark areas
Color balance	Lets you add cyan or red, magenta or green, and yellow or blue to selected tones in a bitmap
Gamma	Lets you accentuate detail in low contrast areas without affecting shadows or highlights

Effect	Description
Hue-saturation-lightness	Lets you adjust the color channels in a bitmap and change the position of colors in the spectrum. This effect allows you to change colors and their richness, as well as the percentage of white in an image.
Selective color	Lets you change color by changing the percentage of spectrum CMYK process colors from the red, yellow, green, cyan, blue, and magenta color spectrums in a bitmap. For example, decreasing the percentage of magenta in the reds spectrum results in a color shift toward yellow.
Replace colors	Lets you replace one bitmap color with another color. A color mask is created to define the color to be replaced. Depending on the range you set, you can replace one color or shift an entire bitmap from one color range to another. You can set the hue, saturation, and lightness for the new color.
Desaturate	Lets you reduce the saturation of each color in a bitmap to zero, remove the hue component, and convert each color to its grayscale equivalent. This creates a grayscale black-and-white photo effect without changing the color model.
Channel mixer	Lets you mix color channels to balance the colors of a bitmap. For example, if a bitmap has too much red, you can adjust the red channel in an RGB bitmap to improve image quality.

### To adjust color and tone automatically

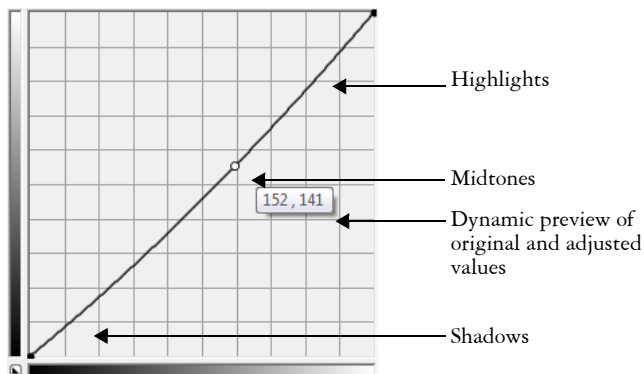
- 1 Select a bitmap.
- 2 Click **Bitmaps** ► **Auto adjust**.

## To adjust color and tone by using an adjustment filter

- 1 Select a bitmap.
- 2 Click **Effects** ► **Adjust**, and click an adjustment filter.
- 3 Specify any settings you want.

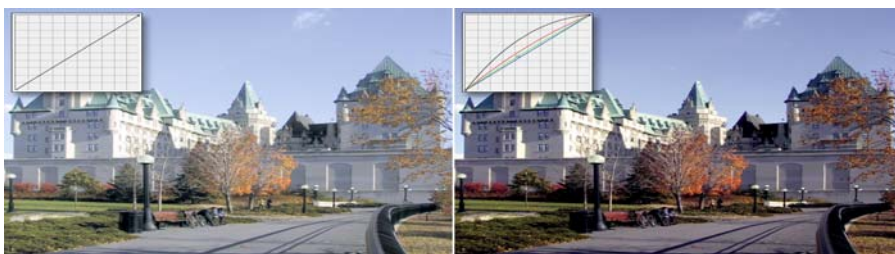
## Using the Tone Curve filter

The **Tone curve** filter lets you perform color and tonal corrections by adjusting either individual color channels or the composite channel (all channels combined). Individual pixel values are plotted along a tone curve that appears in a graph and represents the balance between shadows (bottom of graph), midtones (middle of graph), and highlights (top of graph). The x-axis of the graph represents the tonal values of the original image; the y-axis of the graph represents the adjusted tonal values.



*The tone curve shows the balance between the shadows, midtones, and highlights of an image. The original (x) and adjusted (y) pixel values are displayed side by side when you drag the tone curve. This example shows a small adjustment to the tonal range, in which pixel values of 152 are replaced with pixel values of 141.*

You can fix problem areas by adding nodes to the tone curve and dragging the curve. If you want to adjust specific areas in an image, you can use the **Eyedropper** tool and select the areas in the image window. You can then drag the nodes that appear on the tone curve to achieve the effect you want.



*Original image (left); the image with adjusted tonal range (right)*

The histogram lets you view the adjusted tonal range and evaluate the results. For more information about histograms, see “Using the histogram” on page 558.

To fine-tune your adjustments, you can choose a curve style from the **Style** list box. For example, you can redraw the curve by using freehand lines or straight line segments.

You can adjust the color and tone of an image by applying a preset. To access a preset, click the **Open** button to the right of the **Presets** box. You can also save tone settings as presets to use with other images.

In addition, you can equalize the tonal range of an image by clicking **Auto balance tone**. To specify the outlying pixels (clipped pixels) at each end of the tonal range, you can click **Settings** and type values in the **Auto-adjust range** dialog box.

## Transforming color and tone

You can transform the color and tone of an image to produce a special effect. For example, you can create an image that looks like a photographic negative or flatten the appearance of an image. To transform the color and tone of images, you can use the following effects:

- **Deinterlace** — lets you remove lines from scanned or interlaced images
- **Invert** — lets you reverse the colors of an image. Inverting an image creates the appearance of a photographic negative.
- **Posterize** — lets you reduce the number of tonal values in an image. Posterize removes gradations and creates larger areas of flat color.

### To transform color and tone

- 1 Select a bitmap.
- 2 Click **Effects** ► **Transform**, and click any of the following:
  - **Deinterlace**
  - **Invert**
  - **Posterize**

## Editing bitmaps with Corel PHOTO-PAINT


You can access Corel PHOTO-PAINT, a complete image-editing application, from within Corel DESIGNER. When you finish editing a bitmap, you can quickly resume your work with Corel DESIGNER.

To send a bitmap to Corel PHOTO-PAINT, you can click the **Edit bitmap** button on the property bar, or you can use the **Edit bitmap** command from the **Bitmaps** menu. You can also enable an option that lets you access Corel PHOTO-PAINT by double-clicking a bitmap.

You can copy selected objects from Corel PHOTO-PAINT and then paste them into your drawing. The selected objects are pasted as a group of bitmaps.

For more information about editing images with Corel PHOTO-PAINT, click **Help** ► **Help topics** from the Corel PHOTO-PAINT menu bar.

### To edit a bitmap with Corel PHOTO-PAINT

- 1 Using the **Pick** tool , select the bitmap that you want to edit.
- 2 On the property bar, click **Edit bitmap** to start Corel PHOTO-PAINT.  
The selected bitmap is displayed in the image window of Corel PHOTO-PAINT.
- 3 Edit the bitmap.
- 4 On the standard toolbar, click **Finish editing** to quit Corel PHOTO-PAINT.  
The edited bitmap appears on the drawing page of Corel DESIGNER.



You can also use this procedure to edit groups of bitmaps.

Corel PHOTO-PAINT opens the group of bitmaps as separate objects. If the bitmaps in the group have different color modes, you are prompted to change the color mode of all bitmaps in the group to the color mode of the bottom-most bitmap.

You can also open Corel PHOTO-PAINT by clicking **Bitmaps** ► **Edit bitmaps**.

### To access Corel PHOTO-PAINT by double-clicking a bitmap

- 1 Click **Tools** ► **Options**.
- 2 In the **Workspace** list of categories, click **Edit**.
- 3 On the **Edit** page, enable the **Double-click to edit bitmaps in PHOTO-PAINT** check box.

Enabling this check box lets you access Corel PHOTO-PAINT by double-clicking the bitmap in Corel DESIGNER.



## Working with bitmap color modes

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Changing an image to another color mode, such as RGB, CMYK, or Grayscale, changes a bitmap's color structure.

This section contains the following topics:

- Changing the color mode of bitmaps
- Changing bitmaps to black-and-white images
- Changing bitmaps to duotones
- Changing bitmaps to the paletted color mode

### Changing the color mode of bitmaps

The colors of the images that you work with in Corel DESIGNER are based on color modes. Color modes define the color characteristics of images and are described by their component colors. The CMYK color mode is composed of cyan, magenta, yellow, and black values; the RGB color mode is composed of red, green, and blue values.

Although you may not be able to see the difference between an image in the CMYK color mode and an image in the RGB color mode on screen, the images are quite different. For the same image dimensions, an RGB image has a smaller file size than a CMYK image, and the RGB color space, or gamut, can display more colors. Therefore, images intended for the Web or desktop printers, which require accurate color fidelity, are generally in RGB mode. Where accurate print reproduction is needed, such as on a commercial printing press, images are generally created in CMYK mode. Paletted color images attempt to preserve color fidelity while reducing the file size, making them ideal for on-screen uses.

Each time you convert an image, you may lose color information. For this reason, you should save an edited image before you change it to a different color mode. For more information about color modes, see “Working with color” on page 305.

Corel DESIGNER supports the following color modes:

- Black and White (1-bit)
- Duotone (8-bit)
- Grayscale (8-bit)
- Paletted (8-bit)
- RGB Color (24-bit)
- Lab Color (24-bit)
- CMYK Color (32-bit)

### To change the color mode of a bitmap

- 1 Click a bitmap.
- 2 Click **Bitmaps ▶ Mode**, and click a color mode.



The current mode of the selected bitmap is not available in the menu.

### Changing bitmaps to black-and-white images

You can change any image to a black-and-white image. In addition to conversion settings such as threshold, screen type, and intensity, there are seven conversion options that affect how the converted images will look.

#### Conversion

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Line art	Produces a high-contrast, black-and-white image. Colors with a grayscale value lower than the threshold value that you set change to black, while colors with a grayscale value higher than the threshold value change to white.
Ordered	Organizes the gray levels into repeating geometric patterns of black and white pixels. Solid colors are emphasized and image edges are hard. This option is best suited for uniform colors.

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## Conversion

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Halftone	Creates different shades of gray by varying the pattern of black and white pixels in an image. You can choose the screen type, angle for the halftone, lines per unit, and the unit of measure.
Cardinality-Distribution	Creates a textured look by applying a calculation and distributing the result to the screen.
Jarvis	Applies the Jarvis algorithm to the screen. This form of error diffusion is suitable for photographic images.
Stucki	Applies the Stucki algorithm to the screen. This form of error diffusion is suitable for photographic images.
Floyd-Steinberg	Applies the Floyd-Steinberg algorithm to the screen. This form of error diffusion is suitable for photographic images.

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### To change a bitmap to a black-and-white image

- 1 Click a bitmap.
- 2 Click **Bitmaps ▶ Mode ▶ Black-and-white (1-bit)**.
- 3 Choose an option from the **Conversion method** list box.
- 4 Move the **Intensity** slider.

If you want to view different parts of the image, you can drag the image in the **Preview** window.



The **Intensity** slider is not available for the **Halftone** conversion option.

### Changing bitmaps to duotones

To convert an image to a duotone, you change a bitmap to the grayscale color mode and enhance it using one to four additional colors, giving the image greater tonal depth.

The following four variations of the color mode correspond to the number of additional inks:

- **Monotone** — a grayscale image colored with a single tone
- **Duotone** — a grayscale image colored with two tones. In most cases, one is black and the other is colored.
- **Tritone** — a grayscale image colored with three tones. In most cases, one is black and the other two are colored.
- **Quadtone** — a grayscale image colored with four tones. In most cases, one is black and the other three are colored.

### **Adjusting tone curves**

When you change an image to a duotone, a tone curve grid that represents the dynamic tone curves that are used throughout the conversion is displayed. The horizontal plane (x-axis) displays the 256 possible shades of gray in a grayscale image (0 is black; 255 is white). The vertical plane (y-axis) indicates the intensity of a color (from 0 to 100 percent) that is applied to the corresponding grayscale values. For example, a grayscale pixel with a color value of 25 is printed with a 25-percent tint of the color. By adjusting the tone curves, you can control the color and intensity of the tone that is added to an image.

### **Saving and loading inks**

You can save an adjusted duotone tone curve and ink settings and then load them for use with other bitmaps.

### **Specifying how overprint colors display**

When you change an image to a duotone, you can specify the colors to overprint when you print an image. Overprint colors are used to preserve color integrity when inks overlap. When you display the image, each color is applied on the screen in sequence, creating a layered effect.

You can view all instances in which the colors you choose for the duotone conversion overlap. Associated with each instance is the color that is produced by the overlap. You can also choose new overprint colors to see how they overlap.

Duotones hold their color ink information when you save to EPS, PDF, Corel DESIGNER (DES), and Corel PHOTO-PAINT (CPT) file formats. Other file formats don't support duotone images.

## To change an image to a duotone

- 1 Click a bitmap.
- 2 Click **Bitmaps** ▶ **Mode** ▶ **Duotone (8-bit)**.
- 3 Click the **Curves** tab.
- 4 Choose a duotone type from the **Type** list box.
- 5 Double-click an ink color in the **Type** window.
- 6 In the **Select color** dialog box, choose a color, and click **OK**.

If you want to adjust the color's tone curve, click the ink tone curve on the grid to add a node, and drag the node to adjust the percentage of color at that point on the curve.

- 7 Repeat steps 5 and 6 for each ink color you want to use.

### You can also

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Display all the ink tone curves on the grid.	Enable the <b>Show all</b> check box.
Save the ink settings	Click <b>Save</b> . Choose the disk and folder where you want to save the file, and type a filename in the <b>File name</b> box.
Specify how overprint colors display	Click the <b>Overprint</b> tab, and enable the <b>Use overprint</b> check box. Double-click the color you want to edit, and choose a new color.

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You can load preset ink colors by clicking **Load**, locating the file in which the ink settings are stored, and double-clicking the filename.

## Changing bitmaps to the paletted color mode

The paletted color mode, also called indexed color mode, is sometimes used for images on the World Wide Web. When you convert an image to the paletted color mode, a fixed color value is assigned to each pixel. These values are stored in a compact color table, or palette, containing up to 256 colors. As a result, the paletted color mode image contains less data than a 24-bit color mode image, and it has a smaller file size.

Conversion to paletted color mode works best on images that have a limited range of colors.

## **Choosing, editing, and saving a color palette**

When you change an image to the paletted color mode, you can use a predefined palette, or you can customize a color palette by replacing individual colors.

### **Saving conversion settings**

After you choose a color palette and set the dithering and range sensitivity for changing an image to the paletted color mode, you can save the settings as a conversion preset that you can use with other images. You can add as many conversion presets as you want.

The color palette you use is called the processed color palette. It can be saved for use with other images.

For more information about the predefined color palettes available for the paletted color mode, see “Palette types” on page 573. For more information about creating and opening custom color palettes, see “Creating and editing custom color palettes” on page 322.

### **Dithering**

Changing images to the paletted color mode lets you use dithering to enhance color information. Dithering places pixels with specific colors or values relative to other pixels of a specific color. The relationship of one colored pixel to another creates the appearance of additional colors that do not exist in the color palette.

You can use two types of dithering: ordered dithering and error diffusion. Ordered dithering approximates color blends using fixed dot patterns; as a result, solid colors are emphasized and edges appear harder. Error diffusion scatters pixels irregularly, making edges and colors softer. Jarvis, Stucki, and Floyd-Steinberg are conversion options that provide error diffusion.

The Ordered dithering option applies more quickly than the error diffusion options (Jarvis, Stucki, and Floyd-Steinberg) but is less accurate.

### **Specifying a range-sensitivity color**

You can change an image to the paletted color mode and specify a focus color and a range sensitivity for the focus color, so that the focus color and colors that fall within the range settings are included in the processed color palette. You can also specify how much emphasis to place on the range sensitivity. Because the palette has a maximum of 256 colors, emphasizing a focus color reduces the number of colors that fall outside the range sensitivity.

## Palette types

The table below outlines available palette types.

<b>Palette type</b>	<b>Description</b>
Uniform	Provides a range of 256 colors with equal parts of red, green, and blue
Standard VGA	Provides the Standard VGA 16-color palette
Adaptive	Provides colors original to the image and preserves the individual colors (the entire color spectrum) in the image
Optimized	Creates a color palette based on the highest percentage of colors in the image. You can also specify a range-sensitivity color for the color palette. This is the most common color palette for photographic images.
Black Body	Contains colors that are based on temperature. For example, black may represent cold temperatures, while red, orange, yellow, and white may represent hot temperatures.
Grayscale	Provides 256 shades of gray, ranging from black to white
System	Provides the predefined palette of colors used by the operating system
Web-safe	Provides a predefined palette of 216 non-dithered colors that will display the same on most browsers. This palette is not recommended for use with photographs and only benefits users with older computers.
Custom	Lets you add colors to create a customized color palette

## To change an image to the paletted color mode

- 1 Click a bitmap.
- 2 Click **Bitmaps** ▶ **Mode** ▶ **Paletted (8-bit)**.
- 3 Click the **Options** tab.
- 4 Choose a color palette type from the **Palette** list box.
- 5 Choose an option from the **Dithering** list box.
- 6 Move the **Dithering** intensity slider.

If you want to save the conversion settings as a preset, click the **Add preset** button, and type a name in the **Save preset** box.




You can achieve better color fidelity by choosing the palette you want to use when you change an image to a paletted bitmap or when you export a GIF or PNG. For example, the standard color palette provides more colors than necessary for an image with a limited range of colors, but you can choose an optimized palette to ensure that color representation is accurate.




You can choose a custom color palette by clicking **Open**, locating the color palette file you want, and double-clicking the filename.

You can load preset conversion settings by choosing a preset from the **Preset** list box.

## To create a custom processed color palette

- 1 Click a bitmap.
- 2 Click **Bitmaps** ▶ **Mode** ▶ **Paletted (8-bit)**.
- 3 Click the **Processed palette** tab.
- 4 Click a color, and click the **Edit** button.
- 5 In the **Color table**, specify the color you want, and click **Edit color**.
- 6 Edit the color, and click **OK**.
- 7 Click the **Save palette as** button  to save the new palette.
- 8 Choose the disk and folder where you want to store the color palette.
- 9 Type a name in the **Name** box, and click **Save**.

## To change a bitmap by setting range sensitivity

- 1 Click a bitmap.
  - 2 Click **Bitmaps** ▶ **Mode** ▶ **Paletted (8-bit)**.
  - 3 Click the **Options** tab.
  - 4 Choose **Optimized** from the **Palette** list box.
  - 5 Enable the **Color range sensitivity to** check box.
  - 6 Click the **Eyedropper** tool , and click a color in the image.
  - 7 Click the **Range sensitivity** tab.
  - 8 Move the range sensitivity sliders.
- If you want to preview the color palette, click the **Processed palette** tab.





## Tracing bitmaps and editing traced results

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Corel DESIGNER lets you trace bitmaps to convert them to fully editable and scalable vector graphics. You can trace artwork, photos, scanned sketches, or logos and then easily integrate them into your designs.

For information about the difference between vector graphics and bitmaps, see “Understanding vector graphics and bitmaps” on page 51.

This section contains the following topics:

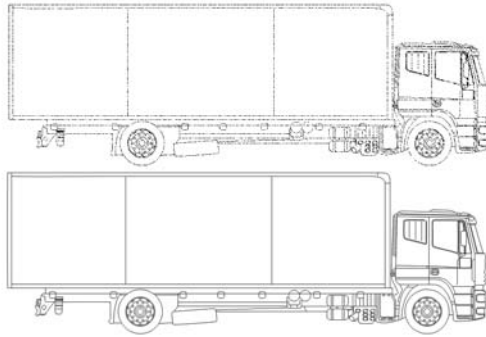
- Tracing bitmaps
- PowerTRACE controls
- Previewing traced results
- Fine tuning traced results
- Adjusting colors in traced results
- Setting default tracing options
- Tips for tracing bitmaps and editing traced results

### Tracing bitmaps

You can trace a bitmap in one step by using the Quick Trace command. Alternatively, you can choose a suitable tracing method and preset style and then use the PowerTRACE controls to preview and adjust the traced results. Corel DESIGNER offers two methods for tracing bitmaps: Centerline Trace and Outline Trace.

#### Choosing a tracing method

The Centerline Trace method uses unfilled closed and open curves (strokes) and is suitable for tracing technical illustrations, maps, line drawings, and signatures. This method is also referred to as “stroke tracing.”



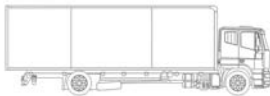
*The Centerline Trace method was used to convert the original bitmap (top) into a vector graphic (bottom).*

The Outline Trace method uses curve objects with no outlines and is suitable for tracing clipart, logos, and photo images. The Outline Trace method is also referred to as “fill” or “contour tracing.”

### **Choosing a preset style**

A preset style is a collection of settings that are appropriate for the specific type of bitmap you want to trace (for example, line art or a high-quality photo image). Each tracing method comes with specific preset styles.

The Centerline Trace method offers two preset styles: one for technical illustrations and another for line drawings.



*Technical illustration*



*Line drawing*

The Outline Trace method offers the following preset styles that are suitable for line art, logos, clipart, and photo images.



*Line art*



*Logo*



*Detailed logo*



*Clipart*



*Low-quality image*



*High-quality image*

## **Adjusting traced results**

You can adjust the traced results by using the controls in the PowerTRACE dialog box. For more information, see “Fine tuning traced results” on page 583 and “Adjusting colors in traced results” on page 586.

## **To trace a bitmap by using Quick Trace**

- 1 Select a bitmap.
- 2 Click **Bitmaps** ► **Quick Trace**.



You can also trace a bitmap in one step by clicking the **Trace bitmap** flyout button on the property bar and clicking **Quick Trace**.

You can change the settings that are used by Quick Trace. For more information, see “Setting default tracing options” on page 590.

## To trace a bitmap by using the Centerline Trace method

- 1 Select a bitmap.
- 2 Click **Bitmaps** ► **Centerline trace**, and click one of the following:
  - **Technical illustration** — to trace black-and-white illustrations with thin, faint lines
  - **Line drawing** — to trace black-and-white sketches with thick, prominent lines

If necessary, adjust the traced results by using the controls of the PowerTRACE dialog box.



You can also access PowerTRACE from the **Trace bitmap** flyout button on the property bar.

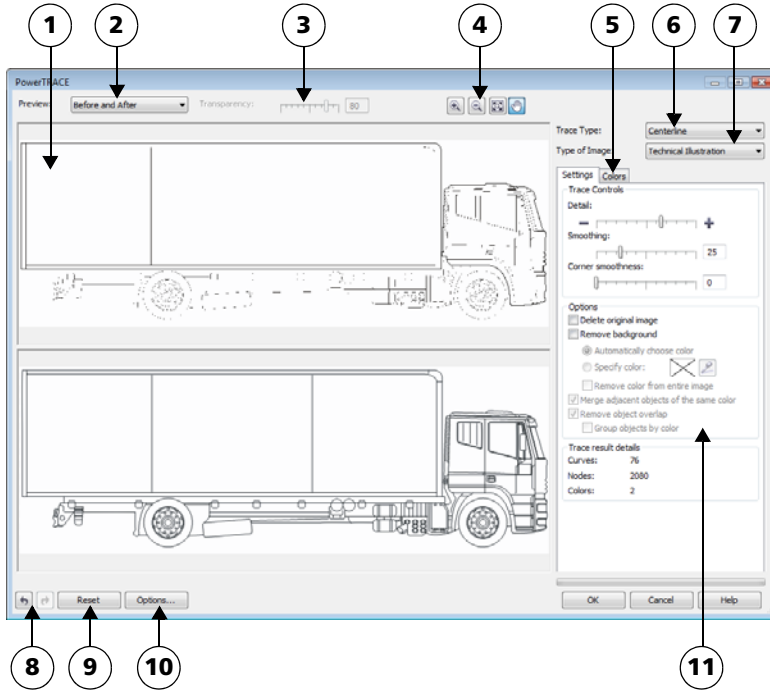
## To trace a bitmap by using the Outline Trace method

- 1 Select a bitmap.
- 2 Click **Bitmaps** ► **Outline trace**, and click one of the following:
  - **Line art** — lets you trace black-and-white sketches and illustrations
  - **Logo** — lets you trace simple logos with little detail and few colors
  - **Detailed logo** — lets you trace logos that contain fine detail and many colors
  - **Clipart** — lets you trace ready-to-use graphics that vary according to their amount of detail and number of colors
  - **Low quality image**— lets you trace photos that lack fine detail (or that contain fine detail that you want to ignore)
  - **High quality image** — lets you trace high-quality, highly detailed photos

If necessary, adjust the traced results by using the controls of the PowerTRACE dialog box.

## PowerTRACE controls

The PowerTRACE dialog box contains controls that help you preview and edit traced results.



*Circled numbers correspond to the numbers in the following table, which describes the main controls of PowerTRACE.*

Control	Description
1. Preview window	Lets you preview the traced result and compare it to the source bitmap

Control	Description
2. <b>Preview</b> list box	<p>Lets you choose one of the following previewing options:</p> <ul style="list-style-type: none"> <li>• <b>Before and After</b> — lets you display both the source bitmap and the traced result</li> <li>• <b>Large preview</b> — lets you preview a traced result in a single-pane preview window</li> <li>• <b>Wireframe overlay</b> — lets you display a wireframe (outline) view of the traced result on top of the source bitmap</li> </ul>
3. <b>Transparency</b> slider	<p>Controls visibility of the source bitmap below the wireframe when the <b>Wireframe overlay</b> option is selected</p>
4. <b>Zooming and panning</b> tools	<p>Let you zoom in and out of an image displayed in the preview window, pan an image displayed at a zoom level higher than 100%, and fit an image to the preview window.</p>
5. <b>Colors</b> page	<p>Contains controls for modifying the colors of the traced results. For more information, see “Adjusting colors in traced results” on page 586.</p>
6. <b>Trace type</b> list box	<p>Lets you change the tracing method</p>
7. <b>Type of image</b> list box	<p>Lets you choose a suitable preset style for the image to be traced. The available preset styles change, depending on the tracing method you choose.</p>
8. <b>Undo</b> and <b>Redo</b> buttons	<p>Let you undo and redo the last action you performed</p>
9. <b>Reset</b> button	<p>Lets you restore the first settings used to trace the source bitmap</p>

Control	Description
10. Options button	Lets you access the PowerTRACE options page in the <b>Options</b> dialog box to set default tracing options. For more information, see “Setting default tracing options” on page 590.
11. Settings page	<p>Contains controls for adjusting the traced results. The <b>Traced result details</b> area on the <b>Settings</b> page lets you view the number of objects, nodes, and colors in the traced result while you are making adjustments.</p> <p>For more information about adjusting traced results, see “Fine tuning traced results” on page 583.</p>

## Previewing traced results

By default, PowerTRACE displays both the source bitmap and the traced result. You can also preview a traced result in a single-pane preview window, or you can display a wireframe (outline) view of the traced graphic on top of the source bitmap.

You can zoom in and out to get a better view of the graphic, and you can pan to view areas that fall outside the preview window.

### To preview traced results

- In PowerTRACE, choose one of the following options from the **Preview** list box:
  - **Before and after** — displays both the source bitmap and the traced result
  - **Large preview** — displays a preview of the traced result in PowerTRACE
  - **Wireframe overlay** — displays a wireframe (outline) preview of the traced result on top of the original bitmap. To control the visibility of the original bitmap underneath the wireframe, move the **Transparency** slider.

## Fine tuning traced results

PowerTRACE lets you perform the following adjustments to fine-tune your trace results.

## Adjusting detail and smoothing

You can adjust the amount of detail in the traced result and smooth curved lines. When you adjust detail, you change the number of objects in the traced result. If you used the Outline Trace method to trace the bitmap, adjusting the traced result also changes the number of colors. Smoothing changes the number of nodes in the traced result. You can also control the appearance of corners in the traced result by setting the threshold for corner smoothness.



*Left to right: Original image (left); outline tracing with a low detail value (middle); outline tracing with a high detail value (right)*

## Completing a trace

By default, the source bitmap is preserved after being traced, and objects in the traced result are automatically grouped. You can have the source bitmap automatically deleted after the trace is complete.

## Removing and preserving the background

You can choose to remove or preserve the background in the traced result. With the Outline Trace method, you can also specify the background color to be removed. If the background color around the edges is removed but some background color still shows through some areas of the image, you can remove the background from the entire image.

## Setting other Outline Trace options

By default, object areas that are hidden from view by overlapping objects are removed from the traced result. You can choose to keep the underlying object areas. This feature is useful for traced results that will be output to vinyl cutters and screen printers.



To reduce the number of objects in the traced result, you can combine adjacent objects of the same color. You can also group objects of the same color so that you can manipulate them more easily in Corel DESIGNER.

## Undoing and redoing actions

You can adjust the settings in PowerTRACE and retrace a bitmap as many times as necessary until you are satisfied with the result. If you make a mistake, you can undo or redo an action, or you can revert to the first traced result.

## To fine-tune traced results

- 1 Select a bitmap.
- 2 Do one of the following:
  - Click **Bitmaps** ▶ **Centerline trace**, and click a command.
  - Click **Bitmaps** ▶ **Outline trace**, and click a command.
- 3 On the **Settings** page, move any of the following sliders:
  - **Detail** — lets you control the amount of original detail that is preserved in the traced result. Higher values maintain more detail and result in a greater number of objects and colors; lower values discard some detail and result in fewer objects.
  - **Smoothing** — lets you smooth curved lines and control the number of nodes in the traced result. Higher values result in fewer nodes and produce curves that do not closely follow the lines in the source bitmap. Lower values result in more nodes and produce more accurate trace results.
  - **Corner smoothness** — This slider works in conjunction with the **Smoothing** slider and lets you control the appearance of corners. Lower values maintain the appearance of corners; higher values smooth corners.


## You can also

Change the tracing method	Choose a method from the <b>Trace type</b> list box.
Change the preset style	Choose a preset style from the <b>Type of image</b> list box.
Keep the source bitmap after a trace	In the <b>Options</b> area, disable the <b>Delete original image</b> check box.
Discard or preserve the background in the traced result	Enable or disable the <b>Remove background</b> check box.

## You can also

---

Specify the background color you want to remove (Outline Trace)

Enable the **Specify color** option, click the **Eyedropper** tool , and click a color in the preview window. To specify an additional background color to remove, hold down **Shift**, and click a color in the preview window.

The last specified color is displayed next to the **Eyedropper** tool.

---

Remove a background color from the entire image (Outline Trace)

Enable the **Remove color from entire image** check box.

---

Keep object areas that are hidden by overlapping objects (Outline Trace)

Disable the **Remove object overlap** check box.

---

Group objects by color (Outline Trace)

Enable the **Group objects by color** check box.

This check box is available only when the **Remove object overlap** check box is disabled.

---

Merge adjacent objects that have the same color (Outline Trace)

Enable the **Merge adjacent objects of the same color** check box.

---

Undo or redo an action

Click the **Undo**  or **Redo**  button.

---

Revert to the first traced result

Click **Reset**.

---



You can also access PowerTRACE from the **Trace bitmap** flyout button on the property bar.

## Adjusting colors in traced results

When the source bitmap is traced, the application generates a color palette for the traced result. The color palette uses the color mode of the source bitmap (for example, RGB or CMYK). The number of colors on the color palette is determined by the number of colors in the source bitmap and the selected preset style.

You can change the color mode of the traced result, and you can reduce the number of colors in the traced result.



*Left to right: Original image (left); traced graphic that contains 152 colors (middle); traced graphic that contains 5 colors (right)*

### **Sorting colors**

To edit the color palette more easily, you can sort colors by similarity or frequency. Sorting by similarity arranges the colors based on their hue and lightness. Colors of similar hue and lightness appear close to each other on the color palette. Sorting by frequency arranges the colors based on how much they are used in the traced results. The colors that are used most appear at the top of the color palette.

### **Selecting colors**

You can select a color by clicking it on the color palette of the traced result or by clicking the color in the preview window. You can also select multiple colors.

### **Editing, merging, and deleting colors**

When editing a color, you can choose a color from a color model that is different from that of other colors on the palette. For example, if you are editing a color in an RGB traced result, you can change the color to a spot color, creating a mixed color palette. This feature is useful when you are preparing the traced result for commercial printing.

With the Outline Trace method, you can also merge and delete colors.

By default, when two or more colors are merged, their color values are averaged to produce a new color. The merged colors are replaced by the new color. However, you can change the default setting to replace the colors to be merged with the first color that

you selected. For information on how to change the default setting, see “Setting default tracing options” on page 590.

When you delete a color from the color palette, the deleted color is replaced by the next color on the color palette.


### Using and creating color palettes




If you want the traced result to contain only colors from a specific color palette, you can open that color palette in PowerTRACE. The colors of the traced result are replaced by their closest match on the color palette.

After you edit the color palette of the traced graphic, you can save it to create a custom color palette for later use.

### To adjust the colors of a traced result

- 1 Select a bitmap.
- 2 Do one of the following:
  - Click **Bitmaps** ▶ **Centerline trace**, and click a command.
  - Click **Bitmaps** ▶ **Outline trace**, and click a command.
- 3 Click the **Colors** tab, and perform any of the following tasks.

To	Do the following
Change the color mode	Choose a color mode from the <b>Color mode</b> list box.
Reduce the number of colors in a traced result (Outline Trace)	Type a value in the <b>Number of colors</b> box, and click outside the box.
Select a color	Do one of the following: <ul style="list-style-type: none"><li>• Click a color on the color palette. The selected color swatch button appears pressed.</li><li>• Click the <b>Eyedropper</b> tool , and click a color in the preview window. A marquee appears around the selected color. To select an additional color, hold down <b>Shift</b>, and click a color in the preview window. To deselect a color, hold down <b>Ctrl</b>, and click a color.</li></ul>

To	Do the following
Select a range of adjacent colors	Hold down <b>Shift</b> , and click the first and last color swatch in the range you are selecting on the color palette.
Select multiple nonadjacent colors	Hold down <b>Ctrl</b> , and click the nonadjacent color swatches on the color palette.
Edit a color	Select the color you want to edit, click <b>Edit</b> , and modify settings in the <b>Select color</b> dialog box.
Merge colors (Outline Trace)	<p>Select the colors that you want to merge, and click <b>Merge</b>.</p> <p>If you want to specify how to merge the colors, click <b>Options</b> to access the <b>Options</b> dialog box, and enable an option in the <b>Merge colors</b> area.</p>
Delete a color from a traced result (Outline Trace)	<p>Select a color, and click the <b>Delete color</b> button .</p> <p>The deleted color is replaced by the next color on the color palette.</p>
Use a custom color palette	<p>Click the <b>Open color palette</b> button , find the folder where the palette is stored, and click a filename.</p> <p>Color palettes have a <b>.cpl</b> filename extension.</p> <p>Each color of the traced graphic is mapped to a similar color on the custom palette.</p>
Create a custom color palette from the edited color palette of a traced result	Click the <b>Save color palette</b> button  . In the <b>Save palette as</b> dialog box, type a name in the <b>File name</b> box.



The number of colors cannot be reduced, and colors cannot be merged, when you use the Centerline Trace method.



To increase the number of colors in a traced result, you need to change the preset style or increase the amount of detail. For information about how to change the preset style and the amount of detail, see “To fine-tune traced results” on page 585.

## Setting default tracing options

You can enable any of the following tracing options.

- **Quick Trace method** — You can change the default Quick Trace settings to any preset style, or to the most recently used settings.
- **Performance** — This option determines how source bitmaps between 1 and 5 megapixels in size are handled, and how the quality of the traced results is affected. The performance of PowerTRACE depends on the size and color depth of the source bitmaps as well as on the available system memory. High-quality traced results require high-quality source bitmaps, which are often quite large. The larger the source bitmap, the more resources are required. Bitmaps that are too large need to be downsampled before tracing, which may decrease the image quality. To trace large bitmaps without sacrificing quality, you can set PowerTRACE to trace images as large as 5 megapixels (provided RAM is sufficient). To achieve maximum performance, you can set PowerTRACE to prompt you to downsample bitmaps larger than 1 megapixel.
- **Merge colors** — You can choose whether to merge colors in a traced result by averaging their values or by replacing the colors to be merged with the first color you select.

### To set default tracing options

- 1 Click **Tools** ► **Options**.
- 2 In the **Workspace** list of categories, click **PowerTRACE**.
- 3 Perform any of the following tasks.

#### To

#### Do the following

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Choose a Quick Trace method

From the **Quick Trace** method list box, choose a preset style or the most recently used settings.

---


<b>To</b>	<b>Do the following</b>
Determine performance level and quality of a traced result	Move the <b>Performance</b> slider to the left to increase performance, or to the right to increase the quality of the traced results. The lowest value prompts you to downsample all bitmaps that exceed 1 megapixel. The highest value prompts you to downsample all bitmaps that exceed 5 megapixels.
Choose how to merge colors in a traced result	In the <b>Merge colors</b> area, enable an option. The <b>Average merging colors</b> option replaces the colors to be merged with a color of their average value. The <b>Merge to first color selected</b> option replaces the colors to be merged with the first selected color.



You can also access the **PowerTRACE** page in the **Options** dialog box by clicking **Options** in PowerTRACE.

## Tips for tracing bitmaps and editing traced results

The following tips can help you achieve high-quality trace results.

- Use high-quality source bitmaps. If dithering or JPEG compression was used in the source bitmap, the bitmap may contain additional noise. For best traced results, remove the noise before tracing the bitmap.
- For best results when you use the Centerline Trace method, convert the bitmap to the black-and-white color mode before tracing. Note that in this case you cannot adjust detail.
- When tracing technical illustrations and sketches with faint lines, you can improve the results by applying the **Find edges** special effect to the source bitmap. To do this, click **Bitmaps** ▶ **Contour** ▶ **Find edges**.
- For outline tracing, reduce the color depth of the bitmap by changing the color mode, and then adjust the color and contrast.
- You can adjust the traced results at any time, including during a trace, by changing the PowerTRACE settings.
- To trace a specific area in a bitmap, use the **Shape** tool  to define the area before clicking **Bitmaps** ▶ **Trace bitmap**.

- If important detail has been removed from the traced results, you can disable the **Remove background** check box on the **Settings** page of PowerTRACE. You can also try enabling the **Specify color** option on the **Settings** page and sampling the color you want to specify as a background color.
- If background color is removed around the edges but remains within image areas, enable the **Remove from entire image** check box.
- If too many colors or details are lost, move the **Detail** slider on the **Settings** page.
- To preserve detail in bitmaps that have fine details, thin lines, and no anti-aliasing applied, choose **Line art** from the **Type of image** list box on the **Settings** page.





## Working with RAW camera files

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You can import and process RAW camera files in Corel DESIGNER.

This section contains the following topics:

- Using RAW camera files
- Bringing RAW camera files into Corel DESIGNER
- Adjusting the color and tone of RAW camera files
- Sharpening and reducing noise in RAW camera files
- Previewing RAW camera files and obtaining image information

### Using RAW camera files

RAW camera files contain picture data that is captured by the image sensor of a digital camera. These files are called RAW because, unlike JPEG and TIFF files, they contain minimal in-camera processing and need to be edited and prepared for printing in an image-editing application.

With RAW camera files, you can control the processing of image data, rather than having the camera make automatic color adjustments and conversions. You can adjust the white balance, tonal range, contrast, color saturation, and sharpness of a RAW image without any loss of image quality. In addition, you can reprocess RAW images at any time to achieve the results you want. In this sense, RAW camera files can be compared to an exposed but undeveloped film.

To take advantage of RAW camera files, you need to set your camera to save files to its own RAW file format. Corel DESIGNER lets you import RAW camera files from supported camera models. To view a list of supported cameras, visit the Corel Knowledge Base.

## **Bringing RAW camera files into Corel DESIGNER**

When you open single or multiple RAW camera files in Corel DESIGNER, they are first displayed in the Camera RAW Lab. You can use the controls in the Camera RAW Lab to adjust the color and tone of the RAW camera images. If you are satisfied with the adjustments of a file, you can apply the same adjustments to the remaining files.

After processing RAW camera files, you can edit them further by using the tools and effects available in Corel DESIGNER. Then, you can save the RAW camera files as TIFF or JPEG files, or you can save them to any other file format supported by Corel DESIGNER.

Note that RAW camera files cannot be saved to a RAW camera file format in Corel DESIGNER. Any changes made to the RAW camera files in the Camera RAW Lab are lost unless you save the files to a supported file format.

### **Processing RAW camera files**

The Camera RAW Lab includes controls that are organized in a logical order for color correction and other adjustments of RAW camera images. It is recommended that you start from the top of the Color page and work your way down. Once you finish correcting the color and tone of your image, you can sharpen it and remove noise by using the controls on the Detail page. For information about the settings on the Color page, see “Adjusting the color and tone of RAW camera files” on page 597. For information about the settings on the Detail page, see “Sharpening and reducing noise in RAW camera files” on page 600.



*Camera RAW Lab: circled numbers correspond to the numbers in the following table, which describes the main components of the lab.*



Component	Description
1. Rotation tools	Let you rotate the image 90 degrees clockwise and counterclockwise
2. Zooming and panning tools	Let you zoom in and out of an image displayed in the preview window, pan an image displayed at a zoom level higher than 100%, and fit an image to the preview window

<b>Component</b>	<b>Description</b>
3. Preview modes and Preview window	Let you preview the adjustments made to a RAW camera image in a single or split window. To compare the original and the adjusted image, you can display them side by side.
4. Color page	Contains controls that let you adjust the color and tone of RAW camera images to remove color casts and reveal hidden detail
5. Detail page	Contains controls that let you remove noise from RAW camera images
6. Properties page	Contains controls that let you view information about a RAW camera image, such as size, color mode, and camera settings
7. Undo and Redo buttons	Let you undo and redo the last action you performed
8. Reset to original button	Lets you clear all corrections so that you can start with the original RAW camera image
9. Create snapshot	Lets you capture the corrected version of an image in a “snapshot” at any time. Thumbnails of the snapshots appear in a window below the image.
10. Hints area	Displays information about the active control
11. Histogram	Lets you preview the tonal range of the image.

## **To bring a RAW camera file into Corel DESIGNER**

- 1 Click **File** ► **Import**.
- 2 Select the RAW camera file or files that you want to import, and click **Import**.
- 3 In the Camera RAW Lab, adjust the color and tone of the RAW camera image. If necessary, you can also sharpen the image and reduce the amount of noise.

If you selected multiple RAW camera files and want to apply the same adjustments to all of them, enable the **Apply to all remaining files** check box.

You can rotate the image by clicking the **Rotate left** button  or **Rotate right** button .

## Adjusting the color and tone of RAW camera files

You can adjust the color and tone of an image by using the following settings.

### Color depth

Color depth refers to the number of colors an image can contain. One of the advantages of using RAW camera files is that they can contain more colors than photos saved as JPEG or TIFF files. This greater number of colors makes it easier to reproduce colors accurately, reveal detail in shadows, and adjust brightness levels.

The Camera RAW Lab lets you process the RAW camera files as 48-bit or 24-bit images. 48-bit images offer more accurate color representation and prevent loss of image quality during retouching. Note that some of the special effects available in Corel DESIGNER cannot be applied to 48-bit images.

### White balance

White balance is the process of removing unnatural color casts from images so that image colors appear as they do in real life. White balance takes into consideration the lighting conditions in which a photo was taken and sets the color balance to produce realistic image colors.

By default, when a RAW camera file is brought into Corel DESIGNER, it reflects the camera setting for white balance. This setting appears as the preset **As shot** in the **White balance** list box. If you are not satisfied with this setting, you can have the white balance adjusted automatically by choosing the preset **Auto**. You can also apply any of the following presets: **Daylight**, **Cloudy**, **Shade**, **Tungsten**, **Fluorescent**, or **Flash**. These presets let you simulate different lighting conditions.

In addition, you can use the **Eyedropper** tool to automatically adjust the contrast in an image according to the white or gray point that you sample in the preview window.

If the **White balance** options do not produce the results you want, you can use the following controls to remove color casts:

- **Temperature** slider — lets you correct color casts by adjusting the color temperature of an image to compensate for the lighting conditions at the time the photo was taken. For example, to correct a yellow color cast caused by taking a photo indoors in dim incandescent lighting, you can move the slider to the left. Conversely, to correct a blue color cast caused by intense lighting conditions, you can move the slider to the right.
- **Tint** slider — lets you correct color casts by adjusting the green or magenta in an image. You can add green by moving the slider to the right; you can add magenta by moving the slider to the left. Moving the **Tint** slider after using the **Temperature** slider lets you fine-tune an image.

## Tonal adjustments

You can use the following controls to adjust the tone of RAW camera files.

- **Saturation** slider — lets you adjust the vividness of colors. For example, by moving the slider to the right, you can increase the vividness of a blue sky in an image. By moving the slider to the left, you can reduce the vividness of colors.
- **Exposure** slider — lets you compensate for the lighting conditions at the time the photo was taken. Exposure is the amount of light allowed to fall on the image sensor of a digital camera. High exposure values result in areas that are completely white (no detail); low values result in increased shadows. Exposure values (EV) range from -3.0 to + 3.0.
- **Brightness** slider — lets you brighten or darken an entire image. If you want to darken only the darkest areas of an image, you must use the **Shadow** slider.
- **Shadow** slider — lets you adjust the brightness in the darkest areas of an image without affecting the lighter areas. For example, a bright light behind a photo subject (backlighting) at the time a photo is taken can cause the subject to appear in shadow. You can correct the photo by moving the **Shadow** slider to the right to lighten dark areas and reveal more detail.


## Using the histogram

While you are making adjustments, you can view the tonal range of the image on the histogram to check for any clipping of shadow or highlight areas. Clipping is the shifting of image pixels to white (highlight clipping) or black (shadow clipping). Clipped highlight areas appear completely white and contain no detail; clipped shadow areas appear completely black and contain no detail.

The button on the left side of the histogram displays a warning if the image contains shadow clipping. The button on the right side of the histogram displays a warning if

the image contains highlight clipping. You can also choose to apply shading to the clipped areas in the preview window.

## To adjust the color and tone of a RAW camera file

- 1 Click **File** ► **Import**.
- 2 Select the RAW camera file or files that you want to import, and click **Import**.
- 3 From the **Color depth** list box, choose one of the following options:
  - 48-bit (16 bits/channel)
  - 24-bit (8 bits/channel)
- 4 To remove a color cast, select the **Auto** option from the **White balance** list box.  
If you are not satisfied with the results, you can set the white point more precisely by using the **Eyedropper** tool  to sample a white or gray color in your image.
- 5 Perform one or more tasks from the following table.

<b>To</b>	<b>Do the following</b>
Simulate different lighting conditions	Select an option from the <b>White balance</b> list box.
Correct color in the image	Adjust the <b>Temperature</b> slider, and then fine-tune the color correction by adjusting the <b>Tint</b> slider.
Make colors more vivid or less vivid	Move the <b>Saturation</b> slider to the right to increase the amount of color in the image or to the left to decrease the amount of color in the image.
Adjust exposure	Move the <b>Exposure</b> slider to the left to compensate for high-exposure camera settings or to the right to compensate for low-exposure camera settings.
Brighten or darken an image	Move the <b>Brightness</b> slider to the right to lighten the image or to the left to darken the image.
Adjust the brightness in the darker areas of an image without changing the lighter areas	Move the <b>Shadow</b> slider.
Show clipped shadow areas	Click the button to the left of the histogram.

**To****Do the following**

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Show clipped highlight areas

Click the button to the right of the histogram.

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You can capture the current version of your image by clicking **Create snapshot**. Thumbnails of the snapshots appear in a window below your image. Each snapshot is numbered sequentially and can be deleted by clicking the close button in the upper right corner of the snapshot title bar.

To change a color or tone setting one increment at a time, you can click in the box to the right of a slider, and press the **Up** or **Down** arrow keys.

You can undo or redo the last correction you made by clicking **Undo** or **Redo**. To undo all corrections, click **Reset to original**.

## Sharpening and reducing noise in RAW camera files

You can sharpen RAW camera files to enhance image edges.

RAW camera files may contain luminous (grayscale) and color (chroma) noise that is especially obvious in the darker areas of an image. Luminous noise appears as a “white snow” effect; color noise appears as random pixels of different colors scattered against image areas. You can reduce noise in RAW camera files to improve image quality.

### To sharpen a RAW camera file

- 1 Click **File** ► **Import**.
- 2 Select the RAW camera file or files that you want to import, and click **Import**.
- 3 In the Camera RAW Lab, click the **Detail** tab.
- 4 Move the **Sharpness** slider to enhance the edges in an image.

### To reduce noise in a RAW camera file

- 1 Click **File** ► **Import**.
- 2 Select the RAW camera file or files that you want to import, and click **Import**.
- 3 Click the **Detail** tab.
- 4 Move any of the following sliders to the right:



- **Luminance noise** — to reduce the amount of luminance noise
- **Color noise** — to reduce the amount of color noise. Note that higher settings may decrease the color accuracy of an image.



Adjusting both the **Luminance noise** and **Color noise** settings produces better results.







## Previewing RAW camera files and obtaining image information



By previewing RAW camera files in various ways, you can evaluate the color and tone adjustments you make. For example, you can rotate images, pan to a new area, zoom in or out, and choose how to display the processed image in the preview window.

You can obtain information about the color mode, size, and resolution of a RAW camera file. In addition, you can obtain information about the camera and camera settings used when the photo was taken.

### To preview a RAW camera file

- 1 Click **File** ► **Import**.
- 2 Select the RAW camera file or files that you want to import, and click **Import**.
- 3 In the Camera RAW Lab, perform a task from the following table.

To	Do the following
Pan to another area of an image	Using the <b>Pan</b> tool  , drag the image until the area that you want to see is visible.
Zoom in and out	Using the <b>Zoom in</b> tool  or <b>Zoom out</b> tool  , click in the preview window.  You can also zoom in and out by dragging the <b>Zoom</b> slider.
Fit an image in the preview window	Click the <b>Zoom to fit</b>  button.
Display an image at its actual size	Click the <b>100%</b>  button.
View the corrected image in a single preview window	Click the <b>Full preview</b> button  .

<b>To</b>	<b>Do the following</b>
View the corrected image in one window and the original image in another window	Click the <b>Before and after full preview</b> button  .
View the image in one window with a divider between the original and corrected versions	Click the <b>Before and after split preview</b> button  . Move your pointer over the dashed divider line, and drag to move the divider to another area of the image.

### **To obtain information about a RAW camera file**

- 1 Click **File** ► **Import**.
- 2 Select the RAW camera file or files that you want to import, and click **Import**.
- 3 In the Camera RAW Lab, click the **Properties** tab, and view any of the properties that are available for the selected RAW camera file, such as color space, camera manufacturer and model, focal length, exposure time, and ISO speed ratings.



## Printing

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## Printing basics

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Corel DESIGNER provides extensive options for printing your work.

This section includes the following topics:

- Printing your work
- Laying out print jobs
- Previewing print jobs
- Applying print styles
- Fine-tuning print jobs
- Printing colors accurately
- Printing to a PostScript printer
- Using print merge
- Viewing preflight summaries

### Printing your work

Using Corel DESIGNER, you can print one or more copies of the same drawing. You can also specify the page type and the page range that you want to print.

Before printing a drawing, you can specify printer properties, including paper size and device options. For example, you can specify printer features such as duplexing stapling.

### To set printer properties

- 1 Click **File** ► **Print**.
- 2 Click the **General** tab.
- 3 In the **Destination** area, choose a printer from the **Printer** list box.
- 4 Click **Preferences**.
- 5 Set any properties in the dialog box.

## To print your work

- 1 Click **File** ► **Print**.
- 2 Click the **General** tab.
- 3 In the **Destination** area, choose a printer from the **Printer** list box.
- 4 In the **Destination** area, choose a page size and orientation option from the **Page** list box.
- 5 In the **Copies** area, type a value in the **Number of copies** box.  
If you want the copies collated, enable the **Collate** check box.
- 6 In the **Print range** area, enable one of the following options:
  - **Current document** — prints the active drawing
  - **Current page** — prints the active page
  - **Pages** — prints the pages that you specify
  - **Documents** — prints the documents that you specify
  - **Selection** — prints the objects that you have selected

If you enable the **Pages** option, you can choose to print a range of pages, only even pages, only odd pages, or both even and odd pages.

## You can also

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Automatically match the printer orientation to the document orientation

In the **Destination** area, choose **Match orientation** from the **Page** list box.

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Apply the printer's default page size

In the **Destination** area, choose **Use printer default** from the **Page** list box.

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You must select objects before printing a selection.



Certain printers support the automatic matching of page size and orientation. To enable this option, you need to modify the driver compatibility settings for the printer by clicking **Tools** ► **Options**. In the list of categories, double-click **Global**, double-click **Printing**, click **Driver compatibility**, and enable the **Printer can match document page sizes** check box. In the **Print** dialog box, you can then choose **Match orientation and size** from the **Page** list box.

## Laying out print jobs

You can lay out a print job by specifying the size, position, and scale. Tiling a print job prints portions of each page on separate sheets of paper that you can assemble into one sheet. You would, for example, tile a print job that is larger than your printer paper.

### To specify the size and position of a print job

- 1 Click **File** ► **Print**.
- 2 Click the **Layout** tab.
- 3 In the **Image position and size** area, enable one of the following options:
  - **As in document** — maintains the image size as it is in the document
  - **Fit to page** — sizes and positions the print job to fit to a printed page
  - **Reposition images to** — lets you reposition the print job by choosing a position from the list box



Enabling the **Reposition images to** option lets you specify size, position, and scale in the corresponding boxes.



You can also choose an imposition layout, such as 2 x 2 (4-up) or 2 x 3 (6-up), from the **Imposition layout** list box. For more information, see “Working with imposition layouts” on page 626.

### To tile a print job

- 1 Click **File** ► **Print**.
- 2 Click the **Layout** tab.
- 3 In the **Image position and size** area, enable the **Print tiled pages** check box.
- 4 Type values in the following boxes:
  - **Tile overlap** — lets you specify the amount by which to overlap tiles
  - **% of page width** — lets you specify the percentage of the page width the tiles will occupy



You can include tiling alignment marks by enabling the **Tiling marks** check box.

## Previewing print jobs

You can preview your work to show how the position and size of the print job will appear on paper. For a detailed view, you can zoom in on an area. You can view how the individual color separations will appear when printed.


Before printing your work, you can view a summary of issues for a print job to find potential printing problems. For example, you can check the current print job for print errors, possible print problems, and suggestions for resolving issues.

### To preview a print job

- Click **File** ▶ **Print preview**.

To close the print preview, click **File** ▶ **Close print preview**.




You can quickly preview a print job in the **Print** dialog box by clicking **File** ▶ **Print** and clicking the **Mini preview** button .

### To magnify the preview page


- 1 Click **File** ▶ **Print preview**.
- 2 Click **View** ▶ **Zoom**.
- 3 Enable the **Percent** option, and type a value in the box.



You can also magnify the preview page by choosing a preset zoom level.

You can also zoom in on a portion of the print preview by clicking the **Zoom** tool  in the toolbox and marquee selecting an area.

### To preview color separations

- 1 Click **File** ▶ **Print preview**.
- 2 On the property bar, click the **Enable color separations** button .



You can preview the composite by clicking **View** ▶ **Preview separations** ▶ **Composite**.

You can view individual color separations by clicking the tabs at the bottom of the application window.



## To view a summary of issues for a print job


1 Click **File** ► **Print**.

2 Click the **Preflight** tab.

If there are no print job issues, the tab name displays as **No issues**. If there are issues, the tab name displays the number of issues that were found.

If you want to exclude certain issues from the preflight check, click **Settings**, double-click **Printing**, and disable any check boxes that correspond to issues you want overlooked.



You can save settings by clicking the **Add preflight settings** button  and typing a name in the **Save preflight style** box.

## Applying print styles

A print style is a set of saved printing options. Each print style is a separate file. This lets you move a print style from one computer to another, back up a print style, and keep document-specific styles in the same directory as the document file.

You can select an existing print style, create a new print style, or edit a print style and save the changes. You can also delete print styles.

## To choose a print style

1 Click **File** ► **Print**.

2 Click the **General** tab.

3 Choose one of the following from the **Print style** list box:

- **Corel DESIGNER defaults**
- **Browse**

## To create a print style

1 Click **File** ► **Print**.

2 Click the **General** tab.

3 Set any printing options.

4 Click **Save as**.

5 Choose the folder where you want to save the print style.

6 Type a name for the style in the **Filename** box.



When you save a print style, a dialog box opens that includes a section called **Settings to include**. The settings in this section correspond to the printing options you have already selected. You can also specify which settings to include in a print style in this dialog box.

You can also save a print style by clicking **File ▶ Print preview**, and clicking the **Save print style as** button.


### To edit a print style

- 1 Click **File ▶ Print**.
- 2 Choose a print style from the **Print style** list box.
- 3 Modify any of the printing options.
- 4 Click **Save as**.
- 5 Choose the folder where the print style is stored.
- 6 Click the filename.
- 7 Click **Save**.



You should save the modified settings as a print style or apply the changes before canceling; otherwise, you'll lose all the modified settings.

### To delete a print style

- 1 Click **File ▶ Print preview**.
- 2 Select a print style.
- 3 Click the **Delete print style** button .

### Fine-tuning print jobs

You can fine-tune print jobs to ensure print quality. Because problems sometimes occur when you are printing text to a non-PostScript printing device (GDI printer), you can decrease printing time by specifying driver compatibility for non-PostScript printing devices. For more information, see “Printing colors accurately” on page 612.

If a printing device has difficulty processing large bitmaps, you can divide a bitmap into smaller, more manageable chunks by setting an output threshold. If any lines appear when the printing device prints the chunks, you can set an overlap value to produce a seamless image.

On occasion, you may experience difficulties with printing complex files. To print complex files, you may need to spend a considerable amount of time fixing and correcting the files. Another option is to convert a page to a bitmap, also known as rasterizing, which can allow you to print complex files more easily.

To reduce file size, you can downsample bitmaps. Because bitmaps are made up of pixels, when you downsample a bitmap, the number of pixels per line decreases, which decreases the file size.

### **To specify driver compatibility settings**

- 1 Click **Tools** ▶ **Options**.
- 2 In the list of categories, double-click **Global**, double-click **Printing**, and click **Driver compatibility**.
- 3 Choose a non-PostScript printing device from the **Printer** list box.
- 4 Enable any of the check boxes that correspond to the settings that you want to specify.

### **To choose a threshold and chunk overlap**

- 1 Click **Tools** ▶ **Options**.
- 2 In the list of categories, double-click **Global**, and click **Printing**.
- 3 From the **Special settings** list, choose one of the following:
  - **Bitmap output threshold (K)**
  - **Bitmap chunk overlap pixels**
- 4 Choose a value from the **Setting** list box.

### **To print as a bitmap**

- 1 Click **File** ▶ **Print**.
- 2 On the **General** tab, enable the **Print as bitmap** check box, and type a number in the **dpi** box to set the resolution.

## To downsample bitmaps

- 1 Click **File ▶ Print**.
- 2 Click the **Prepress** tab.
- 3 In the **Bitmap downsampling** area, enable any of the following check boxes and type a value in the corresponding box:
  - **Color and grayscale**
  - **Monochrome**



Downsampling bitmaps affects them only when their resolution is higher than the resolution specified in the **Bitmap downsampling** area.

## Printing colors accurately

Corel DESIGNER allows you to manage colors when printing to ensure accurate color reproduction. You can print the document with the document colors settings applied or you can choose alternate color settings only for printing. You can also print a document using the color proofing settings that you previously specified in the **Color proof settings** docker. For more information, see “Using color management” on page 363.

In addition, you can choose a rendering intent to effectively interpret the out-of-gamut colors when printing. The rendering intent that you choose depends on the graphic content of the document. For more information, see “Understanding color management” on page 363.

For more information about color management, see “Using color management” on page 363.

### Notes for GDI printers

GDI printers support only two color spaces: RGB and Grayscale. If your document contains colors from multiple color spaces, for example RGB, CMYK, and spot colors, you must convert all the colors to RGB or Grayscale before printing.



You can determine if a printer is a GDI printer by clicking **File ▶ Print** and choosing a printer from the **Printer** list box. If the **PostScript** tab does not appear at the top of the dialog box, the selected printer is a GDI printer.

The following table describes different ways of managing color when printing to a GDI printer.

**How to****In the Print dialog box**

---

Print the document and preserve the RGB or Grayscale colors	Click the <b>Color</b> tab, and choose the appropriate color mode from the <b>Output colors as list box</b> .
Print the document with original colors	Click the <b>Color</b> tab, and choose the document color profile from the <b>Document profile</b> area of the <b>Correct colors using color profile</b> list box.
Print the document and convert the document colors to the printer colors	Choose the printer color profile from the <b>Correct colors using color profile</b> list box.

---

**Notes for PostScript printers**

Most PostScript printers support the use of multiple color spaces in a document. For example, a document can contain colors from multiple colors spaces, such as RGB, CMYK, and Grayscale.

The following table describes different ways of managing color when printing to a PostScript printer.

**How to****In the Print dialog box**

---

Print the document with the original colors	Click the <b>Color</b> tab, and choose <b>Native</b> from the <b>Output colors as list box</b> .
Print a document that contains multiple color modes using one color mode	Click the <b>Color</b> tab, and choose a color mode from the <b>Output colors as list box</b> .  If the printer supports only one color mode, you can control the color conversion within Corel DESIGNER.
Print a document that contains only one color mode	Click the <b>Color</b> tab, and choose the color profile from the <b>Output color as list box</b> and from the <b>Correct colors using color profile</b> list box.

---

## To specify color settings for printing

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Enable the **Use document color settings** option.

If you selected a PostScript printer, you can choose one of the following options from the **Color conversion performed by** list box:

- **Corel DESIGNER** — lets the application perform the color conversion
- (selected printer) — lets the selected printer perform the color conversion (This option is only available for PostScript printers.)

- 4 Choose a color model from the **Output colors as** list box.

This allows you to merge all document colors into a specific color model when printing.

### You can also

---

Convert spot colors to process colors	Enable the <b>Convert spot colors to check box</b> . If you selected <b>Native</b> from the <b>Output colors as</b> list box, you need to select a color mode from the list box.
Choose a color profile for correcting colors when printing to a specific printer	Choose a color profile from the <b>Correct colors using color profiles</b> list box.  This option is available only for certain color models.
Retain the color values associated with the selected color model	Enable the <b>Preserve (color model) numbers</b> check box.

---

## To print using color proofing settings

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Enable the **Use color proof settings** option to apply the color settings that are defined in the **Color proof settings** docker.  
If you want to correct the proof colors, you can choose a color profile from the **Correct colors using color profiles** list box.
- 4 Click **Print**.

## To specify a rendering intent for printing

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 From the **Rendering intent** list box, choose one of the following options:
  - **Relative colorimetric** — for producing proofs on printers, without preserving the white point
  - **Absolute colorimetric** — for preserving the white point and proofing
  - **Perceptual** — for a variety of images, especially bitmaps and photographs
  - **Saturation** — for vector graphics and for preserving highly saturated colors (lines, text, and solid-colored objects, such as charts)

## Printing to a PostScript printer

PostScript is a page-description language that sends printing instructions to a PostScript device. All the elements in a print job (for example, curves and text) are represented by lines of PostScript code that the printing device uses to produce the document. For improved compatibility, you can choose a device-independent PostScript option. You can also select a PostScript Printer Description (PPD) file. A PostScript Printer Description file describes the capabilities and features of your PostScript printer and is available from your printer's manufacturer.

You can automatically increase the fountain steps in a fountain fill to decrease banding. Increasing the number of steps used to render fountain fills produces smoother shading when printing.

A print job that contains too many fonts may not print properly, and a print job that contains too many spot colors increases file size. You can set the PostScript options to warn you when a print job contains more than a set number of fonts or spot colors.

By default, the printing device driver downloads Type 1 fonts to the printing device. You can disable the **Download Type 1 Fonts** option so that fonts are printed as graphics (either curves or bitmaps). This may be useful when the file contains many fonts that would take a long time to download or would fail to download because of their file size. Bitmap versions of TrueType® fonts look better in small print and print faster than regular fonts. You can choose the maximum number of bitmap fonts that a print job can contain.

## To select a PostScript Printer Description (PPD) file

- 1 Click **File** ▶ **Print**.
- 2 Click the **General** tab.
- 3 In the **Destination** area, choose a PostScript printer from the **Printer** list box.
- 4 Enable the **Use PPD** check box.
- 5 Choose the folder where the file is stored.
- 6 Double-click the filename.

## To print to a PostScript device

- 1 Click **File** ▶ **Print**.
- 2 Click the **General** tab.
- 3 In the **Destination** area, choose a PostScript printer from the **Printer** list box.
- 4 Click the **PostScript** tab.
- 5 From the list box in the **Compatibility** area, choose the PostScript level that corresponds to the printer.

If you want to compress bitmaps when printing, choose an option from the **Compression** type list box in the **Bitmaps** area. If you choose JPEG compression, you can move the **JPEG quality** slider to adjust the compression.



Bitmap compression settings can be saved in PostScript Interpreted (PS or PRN) files when you print to a file using a PostScript driver. For information about printing to a file, see “To print to a file” on page 625.

## To test fountain fills for banding

- 1 Click **File** ▶ **Print**.
- 2 Click the **Preflight** tab.  
If there are no print job issues, the tab name displays as **No issues**.
- 3 Click **Settings**.
- 4 Double-click **Printing**.
- 5 Enable the **Banded fountain fills** check box.

If you want to optimize fountain fills to reduce complexity, enable the **Optimize fountain fills** check box on the **PostScript** tab.





Testing fountain fills for banding applies only to linear fountain fills.

### To automatically increase fountain steps

- 1 Click **File** ▶ **Print**.
- 2 Click the **PostScript** tab.
- 3 Enable the **Auto increase fountain steps** check box.

### To set color separations and font warning options

- 1 Click **Tools** ▶ **Options**.
- 2 In the list of categories, double-click **Global**, and click **Printing**.
- 3 Choose **Spot color separations warning** from the **Special settings** list.
- 4 Choose one of the following from the **Setting** list box:
  - **If any spot colors are used**
  - **If more than 1 spot color used**
  - **If more than 2 spot colors used**
  - **If more than 3 spot colors used**
- 5 Choose **Many fonts (preflight)** from the **Special settings** list, and choose a number from the **Setting** list box that appears.

### To disable the downloading of Type 1 fonts

- 1 Click **File** ▶ **Print**.
- 2 Click the **PostScript** tab.
- 3 Disable the **Download Type1 fonts** check box.



Type 1 fonts can be downloaded only for PostScript devices.

When the **Download Type1 fonts** check box is enabled, the **Convert TrueType to Type1** check box is enabled by default. This ensures that TrueType fonts are converted to Type 1 fonts so that they can be downloaded. Disable the **Convert TrueType to Type1** check box only if the output device has difficulty interpreting Type 1 fonts.

## To choose the maximum number of bitmap fonts

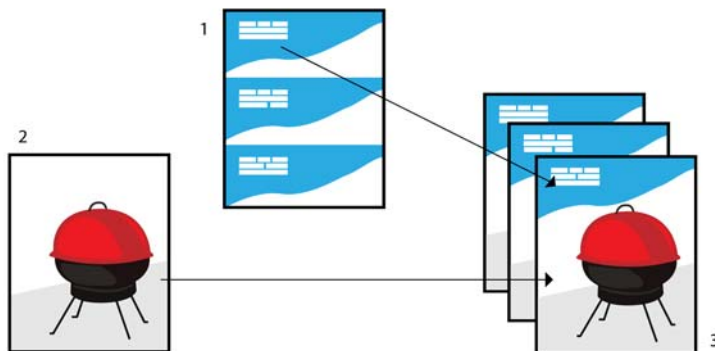
- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, double-click **Global**, and click **Printing**.
- 3 Choose **Bitmap font limit (PS)** from the **Special settings** list.
- 4 Choose a value from the **Settings** list box.

If you want to set a maximum bitmap font size, choose a font size from the **Bitmap font size threshold (PS)** list box.

## Using print merge

Corel DESIGNER lets you combine text from a data source with a drawing. When you merge documents, you can produce several different copies of a drawing. You can use merged documents to create personalized documents, such as mailing lists, questionnaires, and targeted marketing documents, where each printed document contains specific information from a record in a data source, such as a text file or an ODBC data source (a Microsoft Excel or Microsoft® Access™ file).

When you merge documents, you create a form document in Corel DESIGNER and combine it with a data source. A form document provides the pattern and layout for a merged document. A data source supplies information for a drawing during the merge. Corel DESIGNER supports the following data source files: Text (TXT) files, comma-separated values (CSV) files, Rich Text Format (RTF) files, and files that can be opened by means of an ODBC data source.



*Data source document (1), form document (2), and merged documents (3)*

## Creating a data source file

Information in a data source file is organized into fields and records. A field can contain one or more characters. Fields can contain alphanumeric data or only numeric data. For example, a record may include a first name, last name, address, and other contact information. Each item within the record, such as first name, last name, or address, is recognized as a field. A record can contain one or more fields.

You can create a data source file or import an existing one. You can create a data text file by using Corel DESIGNER or a text editor. You can edit the data in a data source file at any time.

## Creating a form document

Creating form documents is similar to creating regular drawings. For form documents, however, you insert merge fields, which are replaced by information from the data source during the merge.

## Associating a form document with a data source file

When you use Corel DESIGNER to create a data file, or when you import an existing data file into Corel DESIGNER, the data file is associated with the form document. The association is always stored with the document and cannot be changed.

## Performing a merge

Corel DESIGNER provides different output options for merge documents. You can print a merge document or save it to a new document. When you print a merge document, the form document is merged with the data source file during printing. When you save the merged document to a new file, the application merges the form document with the data from the data source file in a new Corel DESIGNER file. You can use this file to preview your final output and make minor adjustments before printing. For major changes, such as the addition or repositioning of merge fields or the addition of new records, you must work in the form document.

## To create a data source file by using Corel DESIGNER

- 1 Click **File** ► **Print merge** ► **Create/Load merge fields** to launch the **Print merge** wizard.
- 2 Enable the **Create new text** option, and click **Next**.
- 3 On the **Add fields** page, do one or both of the following:

- To create a text field, type a field name in the **Text field** box, click **Add**, and then click **Next**.
  - To create a numeric field, type a field name in the **Numeric field** box, click **Add**, and then click **Next**.
- 4 On the **Add or edit records** page of the **Print merge** wizard, do any of the following:
    - To add a record, click **New**, and then click **Next**.
    - To add data in a field, click in the field, type data, and click **Next**.
    - To modify existing data in a field, click in the field, modify the data, and click **Next**.
  - 5 Enable the **Save data settings as** check box.
  - 6 Type a filename, choose the drive and folder where you want to save the file, and click **Finish**.

### You can also

---

Apply formatting to the data in a numeric field

On the **Add fields** page of the **Print merge** wizard, click a numeric field in the list, and choose a format from the **Numeric format** list box.

Different numeric formats are available in Corel DESIGNER. For example, the **X.0** format represents the value **1** as **1.0**; the **00X** format represents the value **1** as **001**.

---

Automatically increment the value in a numeric field

Enable the **Continually increment the numeric field** check box, and specify starting and ending values in the corresponding boxes.

---

Change the order of merge fields

Select a field in the list and click **Move up** or **Move down**.

---

Delete a record

On the **Add or edit records** page of the **Print merge** wizard, click **Delete**.

---

## You can also

---





View records

On the **Add or edit records** page of the **Print merge** wizard, choose one of the following options from the **Current view** list box:

- **All records** — lets you display all records in a source data file
  - **Single record** — lets you display one record at a time
- 

Browse records

On the **Add or edit records** page of the **Print merge** wizard, click any of the following buttons:

- **First record** 
  - **Next record** 
  - **Previous record** 
  - **Last record** 
- 

Find text in a data file

On the **Add or edit records** page of the **Print merge** wizard, type a search term in the box, and press **Enter**.

---



You can edit the fields and records in an existing data source file by clicking **File ▶ Print merge ▶ Edit merge fields** and following the instructions in the **Print merge** wizard.

## To create a data source by using a text editor

- 1 Open a text editor, and create a new file.
  - 2 On the first line, type the number of merge fields that you want to insert in the drawing. For example:  
3
  - 3 On the second line, type the names of the merge fields by separating them with a backslash. Each merge field must begin and end with a backslash. For example:  
`\Name\Date\Instructor\`
  - 4 On the next lines, type the data that you want to appear in the merged document. Each line constitutes a record. For example:  
`\Pixie Parsons\6 September 2007\Mr. Randy Harris\`
-

`\Shirley Wilkinson\13 January 2007\Ms. Corinne Pitts\`

- 5 Save the file as an ANSI text file (.txt extension) or as an RTF file.



Backslashes function as markers to indicate the beginning and end of merge fields; therefore, you cannot use them as data in fields.

Data in fields must end with a character. Blank spaces or lines before backslashes prevent the merge from being completed successfully.

### To import a data source file

- 1 Click **File** ▶ **Print merge** ▶ **Create/Load merge fields**.
- 2 In the **Print merge** wizard, enable the **Import text from a file or an ODBC data source** option, and click **Next**.
- 3 Enable the **File** option, and navigate to the drive and folder where the data file is stored.
- 4 Choose a file.
- 5 Click **Open**.
- 6 Click **Next**.
- 7 Follow the instructions in the **Print merge** wizard.

### To import an ODBC data source file

- 1 Click **File** ▶ **Print merge** ▶ **Create/Load merge fields**.
- 2 In the **Print merge** wizard, enable the **Import text from a file or an ODBC data source** option, and click **Next**.
- 3 Enable the **ODBC data source** option, and click **Select ODBC data source**.
- 4 In the **Select data source** dialog box, click the **Machine data source** tab.
- 5 Under **Data source name**, select **Excel files**, and click **OK**.
- 6 In the **Select workbook** dialog box, choose the database that you want to import, and click **OK**.

### To create a form document

- 1 Open a drawing in which you want to insert merge fields.
- 2 Click **File** ▶ **Print merge** ▶ **Create/Load merge fields**.

- 3 Follow the instructions in the **Print merge** wizard to associate the drawing with a data source file, and then exit the **Print merge wizard**.

The **Print merge** toolbar appears.

- 4 On the **Print merge** toolbar, choose a field name from the **Field** list box, and click **Insert**.

Corel DESIGNER places the merge field in the center of the current view. If you want to reposition the merge field, drag it to a new location on the drawing page.

- 5 Repeat step 4 to insert additional fields.

## To perform a merge and print the document

- 1 Do one of the following:
  - Click **File** ▶ **Print merge** ▶ **Perform merge**.
  - Click **File** ▶ **Print**. In the **Perform merge** dialog box, enable the **Perform print merge** option, and click **OK**.
  - On the **Print merge** toolbar, click **Merge to new document**, and click **Print**.
- 2 Specify any printer settings.
- 3 Click **Print**.

If you want to print all records and pages, enable the **Current document** option.

## To perform a merge and save the document to a new file

- Click **File** ▶ **Print merge** ▶ **Merge to new document**.



You can also perform a merge and save the document to a new file by clicking **Merge to new document** on the **Print merge** toolbar.

## Viewing preflight summaries

Preflight checks the status of your file before you decide to output it and provides a summary of issues and potential problems, and suggestions for resolving them. You can specify which issues Preflight checks for. You can also save Preflight settings. For more information about specific Preflight settings, see any of the following:

- To check for issues related to printing a file, see “To view a summary of issues for a print job” on page 609.

- To check for issues related to publishing a PDF file, see “To view the preflight summary for a PDF file” on page 675.
- To check for issues related to exporting a SWF file, see “To view the issues summary for a Macromedia Flash file” on page 740.
- To check for issues related to exporting an SVG file, see “Scalable Vector Graphics (SVG)” on page 733.





## Preparing files for print service providers

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With Corel DESIGNER, you can prepare a print job for sending to a print service provider.

This section contains the following topics:

- Preparing a print job for a print service provider
- Working with imposition layouts
- Printing printers' marks
- Maintaining OPI links
- Printing color separations
- Working with color trapping and overprinting
- Specifying In-RIP trapping settings
- Printing to film
- Working with a print service provider

### Preparing a print job for a print service provider

You can print a drawing to a file, which lets the print service provider send the file directly to an output device. If you are unsure about which settings to choose, consult the print service provider.

For more information about commercial printing, see “Working with a print service provider” on page 643.

#### To print to a file

- 1 Click **File** ► **Print**.
- 2 Click the **General** tab.
- 3 In the **Destination** area, enable the **Print to file** check box.

- 4 Click the flyout arrow, and click one of the following commands:
  - **For Mac** — saves the drawing to be readable on a Macintosh computer
  - **Single file** — prints all pages in a document to a single file
  - **Pages to separate files** — prints each page to a separate file
  - **Plates to separate files** — prints each plate to a separate file
- 5 Click **Print**.
- 6 Choose one of the following from the **Save as type** list box:
  - **Print file** — saves the file as a PRN file
  - **PostScript file** — saves the file as a PS file
- 7 Choose the folder where you want to save the file.
- 8 Type a filename in the **File name** box.
- 9 Click **Save**.



If you prefer not to prepare PostScript files, print service providers equipped with the application in which you created your work can take the original files (for example, Corel DESIGNER files) and apply the required prepress settings.

## Working with imposition layouts

Working with imposition layouts lets you print more than one page of a document on each sheet of paper. You can choose a preset imposition layout to create documents such as magazines and books to print on a commercial printing press; produce documents that involve cutting or folding, such as mailing labels, business cards, pamphlets, or greeting cards; or print multiple thumbnails of a document on one page. You can also edit a preset imposition layout to create your own layout.

You can select a binding method by choosing from three preset binding methods, or you can customize a binding method. When you choose a preset binding method, all but the first signature are automatically arranged.

You can arrange pages on a signature manually or automatically. When you arrange the pages automatically, you can choose the angle of the image. If you have more than one page across or down, you can specify the size of gutters between pages; for example, you can choose the automatic gutter spacing option, which sizes gutters so that the document's pages fill the entire available space in the layout.

When printing on a desktop printer, you can adjust the margins to accommodate the non-printable area of a page. If the margin is smaller than the non-printable area, the edges of some pages or some printers' marks may be clipped by your printer.

### To choose a preset imposition layout

- 1 Click **File** ► **Print**.
- 2 Click the **Layout** tab.
- 3 Choose an imposition layout from the **Imposition layout** list box.



The layout you choose does not affect the original document, only the way it is printed.



### To edit an imposition layout

- 1 Click **File** ► **Print**.
- 2 Click the **Layout** tab.
- 3 Choose an imposition layout from the **Imposition layout** list box.
- 4 Click **Edit**.
- 5 Edit any imposition layout settings.
- 6 Click **File** ► **Save imposition layout**.
- 7 Type a name for the imposition layout in the **Save as** box.



When editing an imposition layout, you should save it with a new name; otherwise the settings for a preset imposition layout will be overwritten.

### To select a binding method

- 1 Click **File** ► **Print preview**.
- 2 Click the **Imposition layout** tool .
- 3 Choose **Edit basic settings** from the **What to edit** list box on the property bar.
- 4 Type values in the **Pages across/down** boxes.  
If you want the page to be double-sided, click the **Single/double sided** button .
- 5 Choose one of the following binding methods from the **Binding mode** list box:
  - **Perfect binding** — cuts apart individual pages and glues them at the spine
  - **Saddle stitch** — folds pages and inserts them into one another





- **Collate and cut** — collates and stacks all signatures together
- **Custom binding** — lets you arrange the pages that are printed in each signature

If you choose either **Saddle stitch** or **Custom binding**, type a value in the corresponding box.



When you click the **Single/double sided** button for double-sided printing, and you are printing on a non-duplex printing device, a wizard automatically provides instructions on how to insert the paper into the printer, so that you can print on both sides of the page.




## To arrange pages



- 1 Click **File** ▶ **Print preview**.
- 2 Click the **Imposition layout** tool .
- 3 Choose **Edit page placements** from the **What to edit** list box on the property bar.
- 4 Click one of the following buttons:
  - **Intelligent auto-ordering**  — automatically arranges the pages on a signature
  - **Sequential auto-ordering**  — arranges the pages from left to right and top to bottom
  - **Cloned auto-ordering**  — places the working page in each frame of the printable page

If you want to arrange the page numbering manually, click on the page and specify the page number in the **Page sequence number** box.

- 5 Choose an angle from the **Page rotation** list box.

## To edit gutters

- 1 Click **File** ▶ **Print preview**.
- 2 Click the **Imposition layout** tool .
- 3 Choose **Edit gutters and finishing** from the **What to edit** list box on the property bar.
- 4 Click one of the following buttons:
  - **Auto gutter spacing**  — sizes gutters so that the document's pages fill the entire available space in the layout
  - **Equal gutters**  — lets you set equal horizontal and vertical gutters




- 5 Click one of the following buttons:
  - **Cut location**  — places cut marks between pages
  - **Fold location**  — places fold marks between pages



If you click the **Equal gutters** button, you must specify a value in the **Gutter size** box.

You can edit the gutters only if you've selected an imposition layout with two or more pages across and down.

## To adjust margins

- 1 Click **File** ► **Print preview**.
- 2 Click the **Imposition layout** tool .
- 3 Choose **Edit margins** from the **What to edit** list box on the property bar.
- 4 Click one of the following buttons:
  - **Auto margins**  — sets the margins automatically
  - **Equal margins**  — lets you make the right margin equal to the left one, and the bottom margin equal to the top one



If you click the **Equal margins** button, you must specify values in the **Top/left margin** boxes.

When preparing a job for a commercial press, the print service provider may request minimum margin sizes, such as for page grippers and printers' marks.

## Printing printers' marks

Printing printers' marks lets you display information on a page about how a document should be printed. The available printers' marks are as follows:

- **Crop/fold marks** — represent the size of the paper and print at the corners of the page. You can print crop/fold marks to use as guides to trim the paper. If you print multiple pages per sheet (for example, two rows by two columns), you can choose to print the crop/fold marks on the outside edge of the page so that all crop/fold marks are removed after the cropping process, or you can choose to add crop marks around each row and column. Crop/fold marks ensure that marks appear on each plate of a separated CMYK file.

- **Bleed limit** — determines how far an image can extend beyond the crop marks. When you use a bleed to extend the print job to the edge of the page, you must set a bleed limit. A bleed requires that the paper you are printing on is larger than the size of paper you ultimately want, and the print job must extend beyond the edge of the final paper size.
- **Registration marks** — are required to line up film for proofing or printing plates on a color press. They print on each sheet of a color separation.
- **Color calibration bars** — are color scales that print on each sheet of a color separation and ensure accurate color reproduction. To see calibration bars, make sure that the page size of the print job is larger than the page size of the work you are printing.
- **Densitometer scale** — is a series of gray boxes ranging from light to dark. These boxes are required to test the density of halftone images. You can position the densitometer scale anywhere on the page. You can also customize the levels of gray that appear in each of the seven squares on the densitometer scale.
- **Page numbers** — helps you collate pages of an image that do not include any page numbers or do not contain page numbers that correspond to the actual number of pages
- **File information** — prints file information, such as, the color profile; halftone settings; name, date, and time the image was created; plate number; and job name

## To print crop and fold marks

- 1 Click **File** ► **Print**.
- 2 Click the **Prepress** tab.
- 3 In the **Crop/folds marks** area, enable the **Crop/fold marks** check box.  
If you want to print all crop/fold marks, disable the **Exterior only** check box.



To print crop and fold marks, ensure that the paper on which you print is 0.5 inches larger on all sides than the page size of the image that you are printing.



To set crop and fold marks, see “To edit gutters” on page 628.

## To print composite crop and fold marks

- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, double-click **Global**, and click **Printing**.

- 3 Choose **Composite crop marks (PS)** from the **Option** list.
- 4 Choose **Output on all plates** from the **Setting** list box.

### To set a bleed limit

- 1 Click **File** ▶ **Print**.
- 2 Click the **Layout** tab.
- 3 Enable the **Bleed limit** check box.
- 4 Type a value in the **Bleed limit** box.



Usually, a bleed limit of 0.125 to 0.25 inches is sufficient. Any object extending beyond that uses memory needlessly and may cause problems when you print multiple pages with bleeds on a single sheet of paper.

### To print registration marks

- 1 Click **File** ▶ **Print**.
- 2 Click the **Prepress** tab.
- 3 In the **Registration marks** area, enable the **Print registration marks** check box.
- 4 Choose a registration mark style from the **Style** picker.



To print registration marks, ensure that the paper on which you print is 0.5 inches larger on all sides than the page size of the image that you are printing.

### To print color calibration bars and densitometer scales

- 1 Click **File** ▶ **Print**.
- 2 Click the **Prepress** tab.
- 3 In the **Calibration bars** area, enable any of the following check boxes:
  - **Color calibration bar**
  - **Densitometer scales**

If you want to customize the levels of gray in one of the densitometer scale squares, choose a number from the **Densities** list (lower values represent lighter squares), and type a new density for that square.

### To print page numbers



- 1 Click **File** ▶ **Print**.

- 2 Click the **Prepress** tab.
- 3 In the **File information** area, enable the **Print page numbers** check box.  
If you want to position the page number inside the page, enable the **Position within page** check box.

### To print file information

- 1 Click **File ▶ Print**.
- 2 Click the **Prepress** tab.
- 3 In the **File information** area, enable the **Print file information** check box.
- 4 Type a job name in the **Print file information** box.  
If you want to position the file information inside the page, enable the **Position within page** check box.

### To position printers' marks

- 1 Click **File ▶ Print preview**.
- 2 Click the **Marks placement** tool .
- 3 Click the **Auto-position marks rectangle** button  on the property bar.
- 4 Type values in the **Marks alignment rectangle** boxes.



You can also change the position of printers' marks by clicking a printers' mark icon in the print preview window and dragging the bounding box.

If you want to affix printers' marks to the object's bounding box instead of to the page bounding box, click **File ▶ Print**, click the **Prepress** tab, and enable the **Marks to objects** check box.

### Maintaining OPI links

Open Prepress Interface (OPI) lets you use low-resolution images as placeholders for the high-resolution images that appear in your final work. When a print service provider receives your file, the OPI server substitutes the high-resolution images for the low-resolution placeholders.



## To maintain OPI links

- 1 Click **File** ► **Print**.
- 2 Click the **PostScript** tab.
- 3 Enable the **Maintain OPI links** check box.



The **Maintain OPI links** option is available for PostScript devices only.

You can reduce your work time by using OPI and print management server solutions, such as Creo Color Central. Low-resolution samples are automatically created from the high-resolution originals and are placed in Corel DESIGNER. These files contain their own OPI comments, which the Creo Color Central server recognizes when it receives the job and then substitutes the high-resolution version of the file for the low-resolution version.

Low-resolution images must be flagged as OPI images (this must be done using third-party software) before you can import them into a document.

## Printing color separations

When you send color work to a print service provider or printing shop, either you or the print service provider must create color separations. Color separations are necessary because a typical printing press applies only one color of ink at a time to a sheet of paper. You can specify the color separations to print, including the order in which they print.

Printing presses produce color using either process color or spot color, or both. You can convert the spot colors to process colors at printing time. For more information on spot and process colors, see “Choosing colors” on page 309.

When setting halftone screens to print color separations, we recommend that you use the default settings; otherwise, screens can be improperly set and result in undesirable moiré patterns and poor color reproduction. However, if you are using an imagesetter, the screen technology should be set to match the type of imagesetter the print service provider uses. Before customizing a halftone screen, consult the print service provider to determine the correct setting.

If you have overprinted areas, you can choose how you want those areas to print. For more information about overprinting, see “Working with color trapping and overprinting” on page 635.

## To print color separations

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Enable the **Print separations** option.

If you want to print specific color separations, click the **Separations** tab, and enable the corresponding check box in the list of color separations.



You can change the order in which color separations print, by enabling the **Use advanced settings** check box in the **Options** area. In the separations list at the bottom of the dialog box, click in the **Order** column next to the color separation that you want to change. Chose a new order value from the list box.

If you want to print separations using a color profile that is different from the document color profile, you can click the **Color** tab and choose a color profile from the **Correct colors using color profile** list box.

## To convert spot colors to process colors

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Enable the **Print separations** option.
- 4 Enable the **Convert spot colors to** check box.



Changing the spot colors to process colors does not affect the original Corel DESIGNER file; it affects the way colors are sent to the printer.

## To customize a halftone screen

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Enable the **Print separations** option.
- 4 Click the **Separations** tab.
- 5 In the **Options** area, enable the **Use advanced settings** check box.
- 6 Click **Advanced**.
- 7 Change any of the following settings:

- **Screening technology**
- **Resolution**
- **Basic screen**
- **Halftone type**



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

## **Working with color trapping and overprinting**

When colors are trapped, they are intentionally overlapped so that misalignments of print separations are not noticeable. In manual trapping, one color must overprint the other. Overprinting is achieved by printing one color over another. Overprint trapping works best when the top color is much darker than the underlying color; otherwise, an undesirable third color may result (for example, cyan over yellow results in a green object). In some cases, you might actually want to create a third color; for example, you can overprint two spot colors to create a third color.

How overprinted colors mix depends on the type of colors and ink you are mixing and the types of objects you are overprinting. For example, an object that uses a CMYK color overprints differently from an object that uses a spot color. Bitmaps also overprint differently from vector objects. You can preview a simulation of how overprinted colors will mix by enabling the **Enhanced** viewing mode and the **Simulate overprints** viewing mode. For more information about choosing a viewing mode, see “Choosing viewing modes” on page 67. Some variation between the preview and the printed version may occur, depending on the printer you use.

When you are ready to print, you can choose to preserve overprint settings if you want to trap objects in a document, or if you want to mix the overlapping colors for effect. You can also choose to knock out the overprinted areas so that only the top color is visible. If you want to print a proof version of the file, you can simulate overprints. Simulating overprints rasterizes the file, and it prints using process colors only.

You can set a group of objects to overprint. You can overprint bitmaps; or each vector object’s fill, or outline, or both. You can also overprint specific color separations and specify in which order they will print, as well as whether you want to overprint graphics, or text, or both.

The two methods for automatic color trapping include always overprinting black and auto-spreading. Overprinting black creates a color trap by causing any object that contains 95% black or more to overprint any underlying objects. This option is useful for artwork containing a lot of black text, but it should be used with caution on artwork with a high graphics content. You can adjust the threshold, if the print service provider recommends a black threshold value other than 95%.

Auto-spreading creates color trapping by assigning an outline to an object that is the same color as the object's fill and having it overprint underlying objects. Auto-spreading is created for all objects in the file that meet three conditions: they do not already have an outline, are filled with a uniform fill, and have not already been designated to overprint.

For advanced trapping options, see “Specifying In-RIP trapping settings” on page 639.

### **To preserve or ignore overprints when printing**

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Choose one of the following options:
  - **Print composite**
  - **Print separations**
- 4 Click one of the following tabs:
  - **Separations**
  - **Composite**
- 5 From the **Document overprints** list box, choose one of the following options:
  - **Ignore** — does not overprint areas; color on top prints and underlying colors are knocked out
  - **Preserve** — preserves overprinted areas

### **To print a simulated overprint**

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Enable the **Print composite** option.
- 4 Click the **Composite** tab.
- 5 From the **Document overprints** list box, choose **Simulate**.  
The **Simulate** option rasterizes the file; the file is printed with process colors.



## To overprint selected objects

- 1 Select an object.
- 2 Click **Edit**, and choose any of the following:
  - **Overprint outline**
  - **Overprint fill**
  - **Overprint bitmap**



You can also set an object to overprint by right-clicking the object and choosing an overprint option from the context menu.

## To overprint selected color separations

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Enable the **Print separations** option.
- 4 Click the **Separations** tab.
- 5 In the **Options** area, enable the **Use advanced settings** check box.
- 6 Click **Advanced**.
- 7 In the **Advanced separations settings** dialog box, choose a color separation from the **Screening technology** list box.
- 8 In the **Overprint** column, click one or both of the following icons:
  - **Overprint graphics** 
  - **Overprint text** 



The icons appear darker when the separation is set to overprint.



You can change the order in which color separations print by selecting a color separation and choosing an order from the **Order** list box.

## To trap by always overprinting black

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Choose one of the following options:

- **Print composite**
  - **Print separations**
- 4 Click one of the following tabs:
    - **Separations**
    - **Composite**
  - 5 In the **Options** area, enable the **Always overprint black** check box .

### To set the overprint black threshold

- 1 Click **Tools** ▶ **Options**.
- 2 In the list of categories, double-click **Global**, and click **Printing**.
- 3 Choose **Overprint black threshold (PS)** from the **Option** list.
- 4 Choose a number from the **Setting** list box.

The number you choose represents the percentage of black above which black objects overprint.

### To trap by auto-spreading

- 1 Click **File** ▶ **Print**.
- 2 Click the **Color** tab.
- 3 Choose one of the following options:
  - **Print composite**
  - **Print separations**
- 4 Click one of the following tabs:
  - **Separations**
  - **Composite**
- 5 In the **PostScript trapping** or **Trapping** area, do one of the following:
  - Enable the **Auto-spreading** option, and type a value in the **Maximum** box.
  - Enable the **Fixed width** option, and type a value in the **Width** box.
- 6 Type a value in the **Text above** box.



The value that you type in the **Text above** box represents the minimum size to which auto-spreading is applied. If you set this value too low, small text may be rendered illegible when auto-spreading is applied.

The amount of spread assigned to an object depends on the maximum trap value specified in the **Maximum** box 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.

## Specifying In-RIP trapping settings

In-RIP trapping allows you to specify advanced trapping settings. Before selecting In-RIP trapping, ensure that your PostScript 3 printer supports In-RIP trapping options.

You can select a trap width — the amount that one color spreads into another. You can also specify image trap placement, which determines where the trap occurs. You can, for example, specify whether the trap is a choke or a spread, depending upon the neutral densities of adjacent colors. Neutral density indicates the lightness or darkness of a color and helps determine how adjacent colors spread into one another.

You can specify a threshold at which a trap is created by specifying a step trap limit. If trap colors are of similar neutral densities, the trap placement adjusts accordingly. The step trap limit specifies a threshold at which a trap adjusts.

Before trapping, you can set the inks; for example, you can set an ink to opaque, as in the case of a metallic ink, so that nothing shows through it. To reduce the visibility of a trap, you can decrease the amount of ink color in a trap. This is especially helpful in the case of pastel colors, contrasting colors, and colors with similar neutral densities.

### To select a trap width

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Enable the **Print composite** option.
- 4 Click the **PostScript** tab.
- 5 Choose **PostScript 3** from the **Compatibility** list box.
- 6 Click the **Composite** tab.
- 7 Enable the **PostScript 3 In-RIP trapping** check box.
- 8 Click **Settings**.
- 9 Type a value in the **Trap width** box.

If you are trapping to black, type a value in the **Black trap width** box.



To select In-RIP trapping options, you must have selected **PostScript 3** from the **Compatibility** list box under the **PostScript** tab of the **Print** dialog box.

### To specify image trap placement

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Enable the **Print composite** option.
- 4 Click the **PostScript** tab.
- 5 Choose **PostScript 3** from the **Compatibility** list box.
- 6 Click the **Composite** tab.
- 7 Enable the **PostScript Level 3 In-RIP trapping** check box.
- 8 Click **Settings**.
- 9 From the **Image trap placement** list box, choose one of the following placements:
  - **Neutral density** — used to determine the lighter object and thus the direction and placement of the trap
  - **Choke** — used to trap a dark foreground object to a light background image
  - **Spread** — used to trap a light foreground object to a dark background image
  - **Centerline** — used when adjacent images and objects have similar neutral densities or when image density changes along an object's edge

If you want to trap an object to an image, enable the **Trap objects to images** option.

### To specify a threshold

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Enable the **Print composite** option.
- 4 Click the **PostScript** tab.
- 5 Choose **PostScript 3** from the **Compatibility** list box.
- 6 Click the **Composite** tab.
- 7 Enable the **PostScript 3 In-RIP trapping** check box.
- 8 Click **Settings**.



- 9 Type a value in one or more of the following boxes:
- **Step limit** — specifies a threshold between color variations. The lower the threshold value, the more likely it is that a trap will be created.
  - **Black limit** — specifies the threshold at which process black is considered pure black
  - **Black density limit** — specifies a neutral density value for the black ink
  - **Sliding trap limit** — specifies the difference between the neutral densities of adjacent colors at which a trap adjusts (slides) from the darker side of a color edge toward the centerline. The lower the sliding trap limit, the more gradual the transition.



To choose **In-RIP trapping** options, you must have selected **PostScript 3** from the **Compatibility** list box under the **PostScript** tab in the **Print** dialog box.

## To set inks for trapping

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Enable the **Print composite** option.
- 4 Click the **Composite** tab.
- 5 Enable the **PostScript Level 3 In-RIP trapping** check box.
- 6 Click **Settings**.
- 7 In the **Type** column, select one of the following for each color separation:
  - **Transparent** — the selected ink doesn't get trapped, but anything beneath it does
  - **Neutral density** — the neutral density of the selected ink determines how it is treated
  - **Opaque** — the selected ink is treated as opaque
  - **Opaque ignore** — the selected ink doesn't get trapped nor does anything beneath it



To choose **In-RIP trapping** options, you must have selected **PostScript 3** from the **Compatibility** list box under the **PostScript** tab in the **Print** dialog box.

## To select a trap color reduction

- 1 Click **File** ► **Print**.
- 2 Click the **Color** tab.
- 3 Enable the **Print composite** option.
- 4 Click the **Composite** tab.
- 5 Enable the **PostScript 3 In-RIP trapping** check box.
- 6 Click **Settings**.
- 7 Type a value in the **Trap color reduction** box.



A reduction value of 100% indicates no reduction, while a lower value reduces the neutral density.

## Printing to film

You can set up a print job to produce negative images. An imagesetter produces images on film that may need to be produced as negatives depending on which printing device you are using. Consult your print service provider to determine whether you can produce images on film.

You can specify to print with the emulsion down. Printing with the emulsion down produces a backward image on desktop printers.

## To print a negative

- 1 Click **File** ► **Print**.
- 2 Click the **Prepress** tab.
- 3 In the **Paper/film settings** area, enable the **Invert** check box.



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

## To specify film with the emulsion down

- 1 Click **File** ► **Print**.
- 2 Click the **Prepress** tab.
- 3 In the **Paper/film settings** area, enable the **Mirror** check box.

## **Working with a print service provider**

When you send a file to a print service provider, the provider takes your file and converts it directly to film or to plates.

When you prepare a print job for printing, you can send camera-ready paper output or the work on disk. If you send the work on disk, the print service provider needs either a PostScript file or a native file from the application that you use. If you are creating a file to send to an imagesetter or a plate-setter, speak with the print service provider about the best file format and printing device settings to use. Always provide a final printout of the work to the print service provider, even if it is only a black-and-white representation. This helps the print service provider to identify and assess any potential problems.

Before printing a drawing, you must choose and properly configure the appropriate printing device driver. Consult the printing device manufacturer instructions, or the print service provider or printing shop that you use to print the work, to find out the best way to set up the printing device driver.





## **File formats**

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## Importing and exporting files

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Your application provides filters that convert files from one format to another when you import or export files.

This section contains the following topics:

- Importing files
- Exporting files

### Importing files

You can import files created in other applications. For example, you can import an Adobe Portable Document Format (PDF), JPEG, or Adobe Illustrator (AI) file. You can import a file and place it in the active application window as an object. You can also resize and center a file as you import it. The imported file becomes part of the active file. You can also import a bitmap as an externally linked image. When you link to an external file, edits to the original file are automatically updated in the imported file.

While importing a bitmap, you can resample it to reduce the file size, or crop it to eliminate unused areas of the photo. You can also crop a bitmap to select only the exact area and size of the image you want to import.

When you import a file from an earlier version of Corel DESIGNER that contains text in a language different from the language of your operating system, you can use code page settings to ensure that object names, keywords, and notes saved with the file are displayed correctly.

### To import a file into an active drawing

- 1 Click **File** ► **Import**.
- 2 Choose the folder where the file is stored.

If necessary, you can search for an image by using the search box. You can search for such things as file name, title, subject, author, keyword, comment, bitmap names, object names, and so on.

- 3 Choose a file format from the list box next to the **File name** box (Windows 7 and Windows Vista) or the **Files of type** list box (Windows XP).

If you don't know the file's format, choose **All file formats**.

- 4 Click the file name.

If the file contains text in a language different from that of your operating system, choose the corresponding option from the **Select code page** list box (Windows 7 and Windows Vista) or **Code page** list box (Windows XP) to ensure that object names, keywords, and notes are correctly displayed.

These options are not available for all file formats.

- 5 Click **Import**, and do one of the following:
  - Click the drawing page to maintain the dimensions of the file and position its top-left corner where you click.
  - Click and drag on the drawing page to resize the file. The import cursor displays the dimensions of the resized file as you drag on the drawing page.
  - Press **Enter** to center the file on the drawing page.

Active snapping options are applied to the imported file.

### You can also

---

Link to a bitmap externally instead of embedding it

Click the arrow on the **Import** button, and then click **Import as externally linked image** (Windows 7 and Windows Vista) or enable the **Link bitmap externally** check box (Windows XP).

If you want to display a list of the linked images, click **Window** ▶ **Dockers** ▶ **Links and bookmarks**.

---



## You can also

---

Link to a high-resolution file for Open Prepress Interface (OPI) output

Click the arrow on the **Import** button, then click **Import as high-resolution file for output using OPI** (Windows 7 and Windows Vista) or enable the **Link to high-resolution file for output using OPI** check box (Windows XP).

This procedure inserts a low-resolution version of a TIFF or Scitex® Continuous Tone (CT) file into a document. The low-resolution version is linked with the high-resolution image, which resides on an Open Prepress Interface (OPI) server.

---

Merge layers in an imported bitmap

Enable the **Combine multi-layer bitmap** check box.

---

Save the embedded International Color Consortium (ICC) profile

Enable the **Extract embedded ICC profile** check box to save the ICC profile to the color folder where the application is installed. This option is not available for all file formats.

---

Check for watermark or copyright information

Enable the **Check for watermark** check box.

This option is not available for all file formats.

---

Use the default settings for the filter instead of opening the dialog box

Enable the **Do not show filter dialog** check box.

This option is not available for all file formats.

---

Preserve layers and pages in an imported file

Enable the **Maintain layers and pages** check box. If you disable the check box, all layers are combined into a single layer. This option is not available for all file formats.

---

## You can also

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Select the pages to import when importing multi-page TIFF documents

In the **Import TIFF** dialog box, enable an option in the **Select the page(s) to import** area.

This option is available only for the TIFF file format.

---

Open only part of an image (Windows 7 and Windows Vista)

In the **Load partial file** dialog box, type the range of frames to open in the **Load frames** box.

---



Not all importing options are available for all file formats.



You can import multiple files. Hold down **Shift** and click to select consecutive files in a list. Hold down **Ctrl** and click to select non-consecutive files.

## To import a bitmap as an externally linked image

- 1 Click **Window** ► **Links and bookmarks**.
- 2 In the **Links and Bookmarks** docker, click the **New linked image** button.
- 3 Browse to the drive and folder where the image is stored.
- 4 Click **Import**.
- 5 Click in the workspace to place the image.

## You can also

---

Update a linked image

Click the **Update linked image** button.

---

Break the link to an externally linked image

Click the **Break link** button.

---

## To resample a bitmap while importing

- 1 Click **File** ► **Import**.
- 2 Choose the folder where the image is stored.
- 3 Choose a file format from the **Files of type** list box.
- 4 Click the file name.

- 5 Do one of the following:
  - (Windows 7 and Windows Vista) Click the arrow next to the **Import** button, and then click **Resample and load**.
  - (Windows XP) Choose **Resample** from the list box beside the **Files of type** list box, and click **Import**.
- 6 In the **Resample image** dialog box, type values in any of the following boxes:
  - **Width** — specifies the width of the graphic in a chosen unit of measurement or as a percentage of its original width
  - **Height** — specifies the height of the graphic in a chosen unit of measurement or as a percentage of its original height
- 7 In the **Resolution** area, type values in the following boxes:
  - **Horizontal** — lets you specify the horizontal resolution of the graphic in pixels or dots per inch (dpi)
  - **Vertical** — lets you specify the vertical resolution of the graphic in pixels or dots per inch (dpi)
- 8 Click the drawing page.

### You can also

Maintain the width-to-height ratio of the image	Enable the <b>Maintain aspect ratio</b> check box.
Change the units of measurement	Choose a unit type from the <b>Units</b> list box.
Maintain equal horizontal and vertical resolution values automatically	Enable the <b>Identical values</b> check box.



If a dialog box for the import format opens, specify the options you want. For detailed information about file formats, see “Supported file formats” on page 685.

Not all importing options are available for all file formats.

### To crop a bitmap while importing

- 1 Click **File** ► **Import**.
- 2 Choose the folder where the image is stored.
- 3 Choose a file format from the **Files of type** list box.
- 4 Click the file name.

- 5 Do one of the following:
  - (Windows 7 and Windows Vista) Click the arrow next to the **Import** button, and click **Crop and load**.
  - (Windows XP) Choose **Crop** from the list box beside the **Files of type** list box, and click **Import**.
- 6 In the **Crop image** dialog box, type values in any of the following boxes:
  - **Top** — specifies the area to remove from the top of the graphic
  - **Left** — specifies the area to remove from the left edge of the graphic
  - **Width** — specifies the width of the graphic you want to keep
  - **Height** — specifies the height of the graphic you want to keep
- 7 Click the drawing page.



You can also resize a graphic by dragging the selection handles in the preview window.

You can change the units of measurement by choosing a unit type from the **Units** list box in the **Crop image** dialog box.

## Exporting files

You can use the **File ▶ Export** command to export files to a variety of bitmap and vector file formats that can be used in other applications. For example, you can export a file to the Adobe Illustrator (AI) or GIF format. You can also export a file so that it is optimized for use with a suite of office productivity applications, such as Microsoft Word or Corel WordPerfect Office.

When you are exporting a file, the original file is left open in the drawing window in its existing format.

You can use the **File ▶ Save as** command to save files to various vector formats. After you save a file to a different format, the saved file is displayed immediately in the drawing window. It is recommended that you first save the file as a Corel DESIGNER file because some file formats do not support all of the features found in a Corel DESIGNER file.

### To export a file

- 1 Click **File ▶ Export**.
- 2 Choose the folder where you want to save the file.

- 3 Choose a file format from the **Save as type** list box.
- 4 Type a file name in the **File name** list box.
- 5 Enable any of the following active check boxes:
  - **Export this page only** — exports only the current page in a multipage file
  - **Selected only** — saves only the objects selected in the active drawing
  - **Do not show filter dialog** — suppresses dialog boxes that offer more advanced exporting options

These options are not available for all file formats.

- 6 Click **Export**.

If a dialog box for the export format opens, specify the options you want. For detailed information about file formats, see “Supported file formats” on page 685.

### You can also

---

Compress a file on export

Choose a compression type from the **Compression type** list box.

---

Specify information about a file

Type any comments you want in the **Notes** box.

---



Not all of the options or compression types in the **Export** dialog box are available for all file formats.

Objects on a hidden layer are displayed in the exported file unless the printing and exporting function for the hidden layer is disabled.

For information about the options available when you export to a bitmap file format, see “To convert a vector graphic to a bitmap when exporting” on page 543.

If you are using a trial version, you will not be able to export files. For more information about trial versions, see “Working with trial versions” on page 7.



You can specify which layers will appear in the exported file. For more information, see “To enable or disable printing and exporting of a layer” on page 282.

## To export a file to Microsoft Office or WordPerfect Office



- 1 Click **File** ▶ **Export for Office**.
- 2 From the **Export to** list box, choose one of the following:
  - **Microsoft Office** — lets you set options to meet the output requirements of Microsoft Office applications
  - **WordPerfect Office** — optimizes the image for Corel WordPerfect Office by converting it to a WordPerfect Graphics file (WPG)
- 3 If you chose **Microsoft Office**, choose one of the following options from the **Graphic should be best suited for** list box:
  - **Compatibility** — lets you save the drawing as a Portable Network Graphic (PNG) bitmap. This preserves the appearance of the drawing when you import it into an office application.
  - **Editing** — lets you save the drawing in the Extended Metafile Format (EMF). This retains most of the editable elements in vector drawings.
- 4 If you chose **Microsoft Office** and **Compatibility**, choose one of the following options from the **Optimized for** list box:
  - **Presentation** — lets you optimize the file for outputs such as slide shows or online documents (96 dpi)
  - **Desktop printing** — lets you maintain good image quality for desktop printing (150 dpi)
  - **Commercial printing** — lets you optimize the file for high-quality printing (300 dpi)

An estimated file size appears in the lower-left corner of the dialog box.
- 5 Click **OK**.
- 6 Locate the folder in which you want to save the file.
- 7 Type a file name in the **File name** list box.
- 8 Click **Save**.

### You can also


---

Zoom in and out in the preview window

Using the **Zoom in**  or **Zoom out**  tool, click in the preview window.

---

Pan to view another area of the drawing

Using the **Pan** tool , drag in the preview window until the area you want to see becomes visible.

---



The **Graphics should be best suited for** and **Optimized for** options are available only if you choose the **Microsoft Office** and **Compatibility** options.

Layers in a drawing are flattened when exported to Microsoft Office or Corel WordPerfect Office.

### To save a file to a different format

- 1 Click **File** ► **Save as**.
- 2 Choose the folder where you want to save the file.
- 3 Choose a file format from the **Save as type** list box.
- 4 Type a file name in the **File name** list box.
- 5 Enable any of the following check boxes:
  - **Selected only** — saves only the objects selected in the active drawing
  - **Save with embedded VBA project** — lets you save, with the file, macros you have created in the VBA editor

These options are not available for all file formats.

- 6 Click **Save**.

### You can also

---

Specify information about a file

Type any comments you want in the **Add comments** box (Windows 7 and Windows Vista) or **Notes** box (Windows XP).

---

Add keywords

Type any keywords you want in the **Add a tag** box (Windows 7 and Windows Vista) or **Keywords** box (Windows XP).

---



Not all of the options or the compression types in the **Save drawing** dialog box are available for all file formats.







## Working with 3D models

---

Corel DESIGNER Technical Suite X5 includes software that lets you add three-dimensional (3D) models to your technical illustrations. By using Deep Exploration™ Standard Edition, a 3D-illustration application made by Right Hemisphere, you can view 3D models and import them as 2D vector images when you work with Corel DESIGNER.

This section contains the following topics:

- Installing Deep Exploration
- Importing 3D models

### Installing Deep Exploration

To work with 3D models, you need to install Deep Exploration, the 3D illustration application that is included with Corel DESIGNER Technical Suite X5.

#### To install Deep Exploration

- 1 Close any open programs.
- 2 Insert the disc in the CD drive of your computer.
- 3 On the **Windows** taskbar, click **Start ▶ Control panel**.
- 4 Do one of the following:
  - (Windows Vista) Click **Uninstall a program**.
  - (Windows XP) Click the **Add or remove programs** icon.
- 5 Do one of the following:
  - (Windows Vista) Double-click Corel DESIGNER Technical Suite X5 from the **Uninstall or change a program** page.
  - (Windows XP) Choose Corel DESIGNER Technical Suite X5 from the **Currently installed programs** list.
- 6 Click **Change/Remove**.
- 7 In the installation wizard, enable the **Modify** option.
- 8 Click **Next**.

- 9 In the **Available features** list, enable the **Deep Exploration** check box.
- 10 Click **Begin**.

## Importing 3D models

Corel DESIGNER lets you add 3D models as 2D images to your illustrations. Before importing an image into Corel DESIGNER, you need to open it with Deep Exploration. With Deep Exploration, you can preview the 3D image from different angles. For example, you can specify parallel or perspective projected views. You also can change its position, orientation, and size, and you can create cross sections. When you are satisfied with the view of a 3D model in Deep Exploration, you can import it as a 2D image into the active drawing or save it for later use.

Deep Exploration Standard Edition lets you import the following 3D file formats:

- AutoCAD® (DWG, DXF, and DWF)
- 3ds Max® (3DS and MAX)
- SketchUp® (SKP)
- VRML (WRL, VRML)
- Rhino® 3D Model (3DM)
- Universal 3D (U3D)
- Cinema 4D® (C4D)

If you require additional file formats, you can upgrade to Right Hemisphere® Deep Exploration™ CCE, which supports native 3D CAD file formats including CATIA®, Pro/ENGINEER®, SolidWorks®, Autodesk® Inventor®, and NX™. It also supports 3D CAD exchange formats such as JT, IGES, STEP, SAT, and Parasolid®. Deep Exploration CCE also supports 3D PDF publishing from imported 3D files.

For a detailed list of the 3D CAD file formats supported by Deep Exploration CCE (also referred to as Deep Exploration CAD Edition), see the Help system within Deep Exploration CE.

## To import 3D models

- 1 Click **File** ▶ **3D Import**.  
If this menu command is not available, you must install the Deep Exploration software.
- 2 From Deep Exploration, open and adjust the 3D model that you want to import.
- 3 Click **File** ▶ **Send to** ▶ **Corel DESIGNER**.



When working with Deep Exploration, you can access detailed information about the application by clicking **Help** ▶ **Deep Exploration Help**.



## Exporting to PDF

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PDF is a file format designed to preserve fonts, images, graphics, and formatting of an original application file.

This section contains the following topics:

- Exporting documents as PDF files
- Including hyperlinks, bookmarks, and thumbnails in PDF files
- Reducing the size of PDF files
- Working with text and fonts in PDF files
- Specifying an encoding format for PDF files
- Specifying a viewing option for EPS files
- Specifying color management options for exporting PDF files
- Setting security options for PDF files
- Optimizing PDF files
- Viewing preflight summaries for PDF files
- Preparing PDF files for a print provider

### Exporting documents as PDF files

You can export a document as a PDF file. A PDF file can be viewed, shared, and printed on any platform provided that users have Adobe Acrobat, Adobe Reader, or a PDF-compatible reader installed on their computers. A PDF file can also be uploaded to an intranet or the Web. You can also export an individual selection or an entire document to a PDF file.

When you export a document as a PDF file, you can choose from several PDF presets, which apply specific settings. For example, with the **Web** preset, the resolution of the images in the PDF file is optimized for the Web.

You can also create a new PDF preset or edit any existing preset. PDF file security settings are not saved with a PDF preset. For information about PDF file security options, see “Setting security options for PDF files” on page 671.

If you have used symbols in a document, they will be supported in the PDF file. For more information on symbols, see “Working with symbols” on page 249.

## To export a document as a PDF file

- 1 Click **File** ▶ **Export**.

You can also save a PDF file by clicking **File** ▶ **Save as**.

- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.

The **PDF settings** dialog box appears.

- 6 In the **Export range** area, enable one of the following options:
  - **Current document** — exports the current document
  - **Documents** — exports the documents that you specify
  - **Selection** — exports the objects that you have selected
  - **Current page** — exports the active page
  - **Pages** — exports the pages that you specify
- 7 In the **Page size** area, choose one of the following options:
  - **As defined in CorelDRAW** — applies the page size that is defined in the document
  - **Set by the selected objects** — allows the page size to be determined by the size of the objects on the page
- 8 Choose one of the following from the **PDF preset** list box:
  - **Archiving (CMYK)** — creates a PDF/A-1b file, which is suitable for archiving purposes. In comparison to traditional PDF files, PDF/A-1b files are better suited for long-term preservation of documents because they are more self-contained and more device-independent. PDF/A-1b files include embedded fonts, device-independent color, and their own description as XMP metadata. This PDF style preserves any spot or Lab colors included in the original document, but it converts all other colors, such as grayscale or RGB, to the CMYK color mode. In

addition, this style embeds a color profile to specify how CMYK colors should be interpreted on the rendering device.

- **Archiving (RGB)** —similarly to the previous style, creates a PDF/A-1b file, preserving any spot and Lab colors. All other colors are converted to the RGB color mode.
- **Document distribution** — creates a PDF file that can be printed on a laser or desktop printer and is suitable for general document delivery. This style enables JPEG bitmap image compression and can include bookmarks and hyperlinks.
- **Editing** — creates a high-quality PDF file intended to be sent to a printer or digital copier. This style enables LZW compression, embeds fonts, and includes hyperlinks, bookmarks, and thumbnails. It displays the PDF file with all the fonts, with all of the images at full resolution, and with hyperlinks, so that you can edit the file at a later date.
- **PDF/X-1a** — enables ZIP bitmap image compression, converts all objects to the destination CMYK color space
- **PDF/X-3** — This style is a superset of PDF/X-1a. It allows both CMYK and non-CMYK data (such as Lab or Grayscale) in the PDF file.
- **Prepress** — enables ZIP bitmap image compression, embeds fonts, and preserves spot color options best designed for high-end quality printing. Before preparing a PDF file for printing, it's always best to consult your print provider to find out which settings are recommended.
- **Web** — creates a PDF file intended for online viewing, such as a PDF file to be distributed by e-mail or published on the Web. This style enables JPEG bitmap image compression, compresses text, and includes hyperlinks.



If you want to create a PDF file for archiving purposes that conforms to the PDF/A-1b standards, embedding must be allowed for all the fonts in your document. To check for fonts that cannot be embedded, view the preflight summary of the PDF file. For more information about viewing summaries, see “To view the preflight summary for a PDF file” on page 675. You can substitute any fonts that cannot be embedded, or you can convert all text to curves by enabling the **Export all text as curves** check box on the **Objects** page of the **Publish to PDF settings** dialog box.

To check if a font can be embedded, you can view licensing information and embedding restrictions by using a free tool, such as the Font properties extension tool available on the Microsoft Web site.


## To quickly export a document as a PDF file

- 1 Click **File** ► **Publish to PDF**.
- 2 Locate the folder in which you want to save the file.
- 3 Type a filename in the **File name** box.  
If you want to modify the PDF file settings, click **Settings**.
- 4 Click **Save**.


## To export multiple documents as a single PDF file

- 1 Click **File** ► **Export**.  
You can also export a PDF file by clicking **File** ► **Save as**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.  
The **PDF settings** dialog box appears.
- 6 On the **General** tab, enable the **Documents** option from the **Export range** area.
- 7 Enable the check box for each document you want to save.


## To create a PDF preset

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.
- 6 In the **PDF settings** dialog box, specify any settings.
- 7 Click the **General** tab.
- 8 Click the **Add PDF preset** button  next to the **PDF preset** list box.
- 9 Type a name for the style in the **Save PDF preset as** list box.



If you want to delete a PDF style, select the style and click the **Delete PDF** preset button  next to the **PDF** preset list box.

### To edit a PDF preset

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.
- 6 In the **PDF settings** dialog box, specify any settings.
- 7 Click the **General** tab.
- 8 Click the **Add PDF preset** button  next to the **PDF** list box.
- 9 Choose the style you want to edit from the **Save PDF preset as** list box.



If you save changes you make to preset settings, the original settings will be overwritten. To avoid this, save any changes to preset settings with a new name.

### Including hyperlinks, bookmarks, and thumbnails in PDF files

You can include hyperlinks, bookmarks, and thumbnails in a PDF file. Hyperlinks are useful for adding jumps to Web pages or to Internet URLs. Bookmarks allow you to link to specific areas in a PDF file. You can specify whether bookmarks or thumbnails are displayed when the PDF file is first opened in Adobe Acrobat or Acrobat Reader.

### To include hyperlinks, bookmarks, and thumbnails in a PDF file

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.

5 Click **Export**.

The **PDF settings** dialog box appears.

6 Click the **Document** tab.

7 In the **Bookmarks** area, enable any of the following check boxes:

- **Include hyperlinks**
- **Generate bookmarks**
- **Generate thumbnails**

If you want to display bookmarks or thumbnails on startup, enable the **Bookmarks** or **Thumbnails** button in the **On start, display** area.

## Reducing the size of PDF files

You can compress bitmap images, text, and line art to reduce the size of a PDF file. Options for bitmap image compression include JPEG, LZW, and ZIP. Bitmap images that use JPEG compression have a quality scale ranging from 2 (high quality, less compression) to 255 (lower quality, more compression). The higher the image quality, the larger the file size.

You can also reduce the size of a PDF file by downsampling color, grayscale, or monochrome bitmap images.

Using symbols in a drawing can help you reduce the file size of the PDF file when publishing to PDF. For more information, see “Working with symbols” on page 249.

## To set the bitmap compression in a PDF file

1 Click **File** ► **Export**.

2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.

3 Locate the folder in which you want to save the file.

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

5 Click **Export**.

The **PDF settings** dialog box appears.

6 Click the **Objects** tab.

7 Choose one of the following from the **Compression type** list box:

- **None**
- **LZW**



- JPEG
- ZIP
- JP2



The **JP2** (JPEG 2000) option is available only for Adobe Acrobat 6.0, Adobe Acrobat 8.0, and Adobe Acrobat 9.0



If you choose **JPEG** compression, you can specify the compression quality by moving the **Quality factor** slider.

### To compress text and line art in a PDF file

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.  
The **PDF settings** dialog box appears.
- 6 Click the **Objects** tab.
- 7 Enable the **Compress text and line art** check box.

### To downsample bitmap images in a PDF file

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.  
The **PDF settings** dialog box appears.
- 6 Click the **Objects** tab.
- 7 Enable any of the following check boxes, and type a value in the corresponding box:

- Color
- Grayscale
- Monochrome



Downsampling color, grayscale, or monochrome bitmap images is effective only when the resolution of the bitmap image is higher than the resolution specified in the **Bitmap downsampling** area.

## Working with text and fonts in PDF files

You can determine how the text in your PDF file outputs by setting text and font options.

You can choose how text is encoded in a PDF file to accommodate the type of text your file contains and specific output requirements. For example, if you are creating a multilingual document that includes Korean and Japanese, choose the Unicode encoding option. Unicode is designed to support text characters from a wide range of languages, including Chinese, Japanese, and Korean. If you are creating an English or German document, ASCII encoding is commonly used. The default setting should work in most cases, but the type of software or hardware you are using to output your files can also influence which encoding option you need. For example, older raster image processors (RIP) may not support type that is defined in a Unicode format.

You can embed fonts in a PDF file, including PostScript base 14 fonts. Embedding increases the file size but makes a PDF file more portable, since the fonts do not have to reside on other systems. When you embed base 14 fonts, the fonts are added to your PDF file, thus eliminating font variances on different systems. The base 14 fonts are resident on all PostScript devices.

You can also convert TrueType fonts to Type 1 fonts, which can increase file size if there are many fonts in a file. When you convert fonts, you can reduce file size by subsetting fonts if you use only a smaller number of characters (for example, English characters A to E). You can also include a percentage of fonts used. For example, you can create a subset that contains 50 percent of the fonts. If the number of characters used in the document exceeds 50 percent, the whole set of characters is embedded. If the number of characters used in the document is less than 50 percent, only the characters used are embedded.

You can also eliminate font variances on different computers by exporting text as curves. For example, if you are using unusual text characters, you can export the text as curves.

Exporting text as curves increases the complexity of the file and can increase file size. For general document publication, embed fonts in a document rather than convert text to curves.

### To specify text encoding for a PDF file

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.

The **PDF settings** dialog box appears.

- 6 Click the **Objects** tab.
- 7 In the **Text and fonts** area, choose one of the following options:
  - **ASCII** — American Standard Code for Information Interchange. This format is generally more compatible with Latin-based languages than Unicode, but is not fully multilingual.
  - **Unicode** — an encoding format that is fully multilingual. This format supports languages such as Chinese, Japanese, and Korean, but may not be supported by some raster image processors or viewers.

### To embed fonts in a PDF file

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.

The **PDF settings** dialog box appears.

- 6 Click the **Objects** tab.
- 7 Enable the **Embed fonts in document** check box.  
If you want to install the basic fonts to your PDF file, enable the **Embed base 14 fonts** check box.



Enabling the **Embed base 14 fonts** check box increases file size, and, therefore, it is not recommended for publishing to the World Wide Web.

### To convert TrueType fonts to Type 1 fonts

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.

The **PDF settings** dialog box appears.

- 6 Click the **Objects** tab.
- 7 Enable the **Convert TrueType to Type 1** check box.

If you want to reduce file size, you can create a subset of fonts by enabling the **Subset fonts** check box and typing a percentage of fonts used in the **Under% of charset** box.



If you create a subset of fonts, you should not edit or correct the PDF file by using Adobe Acrobat because some characters from the font may not be present in the file.

### To export text as curves

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.

The **PDF settings** dialog box appears.

- 6 Click the **Objects** tab.
- 7 Enable the **Export all text as curves** check box.

## Specifying an encoding format for PDF files

ASCII and binary are encoding formats for documents. When you publish a file to PDF, you can choose to export ASCII or binary files. The ASCII format creates files that are fully portable to all platforms. The binary format creates smaller files, but they are less portable, because some platforms cannot handle the file format.

### To specify an encoding format for a PDF file

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.  
The **PDF settings** dialog box appears.
- 6 Click the **Document** tab.
- 7 Enable one of the following options:
  - **ASCII 85**
  - **Binary**

## Specifying a viewing option for EPS files

EPS files are PostScript files that are embedded in a document. You can choose how encapsulated PostScript (EPS) files are viewed in a PDF document. The **PostScript** option includes high-resolution images in the PDF document but does not let you view them in Adobe Acrobat. The **Preview** option includes high-resolution images in the PDF file and displays their low-resolution bitmap representation in Adobe Acrobat.

### To choose a viewing option for EPS files

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.

5 Click **Export**.

The **PDF settings** dialog box appears.

6 Click the **Objects** tab.

7 Choose one of the following from the **EPS files** list box:

- **PostScript** — includes high-resolution images in the PDF document but does not let you view them
- **Preview** — includes high-resolution images in the PDF file and displays their low-resolution bitmap representation

## **Specifying color management options for exporting PDF files**

You can specify color management options for exporting files to PDF. You can choose a color profile or leave the objects in their original color space. You can also embed the color profile with the PDF.

If you have spot colors in your file, you can either preserve the spot colors or convert them to process colors so that the file produces four plates for CMYK output.

If you want to export to PDF for the purpose of soft-proofing the document, you can apply the document's color proofing settings. In addition, you can choose additional soft-proofing options, such as preserving document overprints and overprinting black.

### **To specify color management options for exporting PDF files**

1 Click **File** ► **Export**.

2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.

3 Locate the folder in which you want to save the file.

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

5 Click **Export**.

The **PDF settings** dialog box appears.

6 Click the **Color** tab.

7 In the **Color management** area, enable the **Use document color settings** option.

8 Choose a color profile option from the **Output colors** as list box:

- **RGB**
- **CMYK**
- **Grayscale**
- **Native**



If you choose the **Native** option from the **Output colors as** list box, a maximum of three color spaces are displayed, or embedded, in the PDF file.

## Setting security options for PDF files

You can set security options to protect PDF files that you create. Security options let you control whether, and to what extent, a PDF file can be accessed, edited, and reproduced when viewed in Adobe Reader.

The level of security that is available is also determined by which version of Adobe Reader you use to create the PDF file. The encryption levels provided by Adobe Reader have increased over time. For example, if you save to Adobe Reader version 6, or lower, it has standard encoding, version 8 has 128-bit encoding, and version 9 has 256-bit encoding. For more information about choosing a version, see “Optimizing PDF files” on page 673.

The security options are controlled by two passwords: the Permission password and the Open password.

The Permission password is the master password that lets you control whether a file can be printed, edited, or copied. For example, as the owner of the file, you can protect the integrity of the file’s content by choosing permission settings that prevent editing.

You can also set an Open password that lets you control who can access the file. For example, if your file contains sensitive information, and you want to limit the users who can view it, you can set an Open password. It is not recommended that you set an Open password without setting a Permission password, because users would then have unrestricted access to the PDF file — including the ability to set a new password.

The security options are applied when you save the PDF file. These settings can be viewed when a PDF file is opened in Adobe Acrobat.

To open and edit a secured PDF file, you must enter the Permissions password (or the Open password if no Permission password is set). For information about opening and importing PDF files, see “Adobe Portable Document Format (PDF)” on page 724.

### To set PDF file permissions

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.

- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.  
The **PDF settings** dialog box appears.
- 6 Click the **Security** tab.
- 7 Enable the **Permission password** check box.
- 8 Type a password in the **Password** box.
- 9 Retype the password in the **Confirm Permission password** box.
- 10 In the **Printing permissions** box, choose one of the following options:
  - **None** — lets users view the PDF on-screen but prevents them from printing the PDF file
  - **Low resolution** — lets users print a low resolution version of the PDF file. This option is available for PDF files compatible with Adobe Acrobat 5 or higher.
  - **High resolution** — lets users print a high resolution version of the PDF file
- 11 In the **Editing permissions** box, choose one of the following options:
  - **None** — prevents users from editing the PDF file
  - **Insert, delete, and rotate pages** — lets users insert, delete, and rotate pages when editing the PDF file. This option is available for PDF files compatible with Adobe Acrobat 5 or higher.
  - **Any except extracting pages** — lets users edit the PDF file but prevents them from removing pages from the file

If you want to allow copying of content from the PDF file to other documents, enable the **Enable copying of text, images, and other contents** check box.



The Permission password is the master password for the document. It can be used by the file owner to set permissions, or to open the file if an Open password is set.

Some PDF compatibility options, such as PDF/X-3 and PDF/A-1b, do not let you set PDF file permissions. If you choose such a compatibility option, all controls on the **Security** page appear disabled. To change the compatibility, see “To select a compatibility option” on page 674.



## To set a user password for a PDF file

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.  
The **PDF settings** dialog box appears.
- 6 Click the **Security** tab.
- 7 Enable the **Open password** check box.
- 8 Type a password in the **Password** box.
- 9 Retype the password in the **Confirm Open password** box.



If you set an Open password, it is recommended that you also set a Permission password.

## Optimizing PDF files

You can optimize PDF files for different versions of Adobe Acrobat or Acrobat Reader by choosing a compatibility option that matches the type of viewer used by the recipients of the PDF file. In Corel DESIGNER, you can select one of the following compatibility options: Acrobat 4.0, Acrobat 5.0, Acrobat 6.0, Acrobat 8.0, PDF/X-1a, PDF/X-3, or PDF/A-1b. The available controls differ, depending on which compatibility option you choose. If you are publishing a PDF file for a wide distribution, it is better to choose an earlier compatibility option such as Acrobat 5.0 or 6.0 to ensure that the file can be viewed in earlier versions of Acrobat. However, if security is a concern, you may want to choose a later version because the encryption levels are higher. For example, if you save to Adobe Reader version 6, or lower, it has standard encoding, version 8 has 128-bit encoding, and version 9 has 256-bit encoding. For more information, see “Setting security options for PDF files” on page 671.

You can optimize the viewing of a PDF document on the Web to speed up the loading time of the PDF.

If you added complex fills to the document, you can choose to convert them to bitmaps, which is also known as rasterizing. This may increase the PDF file size, but it will ensure that the complex fills display correctly.

### To select a compatibility option

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.  
The **PDF settings** dialog box appears.
- 6 Click the **General** tab.
- 7 From the **Compatibility** list box, choose a compatibility option.



To preserve layers and layer properties in the published PDF file, you must choose the Acrobat 6.0, Acrobat 8.0, or Acrobat 9.0 option. Note that master layers will not be preserved.

To preserve transparencies in the published PDF file, you must choose the Acrobat 5.0, Acrobat 6.0, Acrobat 8.0, or Acrobat 9.0 option.

### To optimize a PDF file for viewing on the Web

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.  
The **PDF settings** dialog box appears.
- 6 Click the **Document** tab.
- 7 Enable the **Optimize for fast web view** check box.

## To convert complex fills to bitmaps

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.  
The **PDF settings** dialog box appears.
- 6 Click the **Objects** tab.
- 7 Enable the **Render complex fills as bitmaps** check box.


## Viewing preflight summaries for PDF files

Before saving a document as a PDF file, you can preflight your document to find potential problems. Preflighting checks and displays a summary of errors, possible problems, and suggestions for resolving issues. By default, many PDF issues are checked during a preflight, but you can disable the issues that you do not want to check.

## To view the preflight summary for a PDF file

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.  
The **PDF settings** dialog box appears.
- 6 Click the **Preflight** tab.  
You can limit the issues to check during the preflight by clicking the **No issues** tab, clicking **Settings**, and, in the **Preflight settings** dialog box, disabling the check boxes next to the items that you want the preflight to overlook.



You can save settings by clicking the **No issues** tab, clicking **Settings**, and, in the **Preflight settings** dialog box, clicking the **Add preflight settings** button  and typing a name in the **Save preflight style as** box.

## Preparing PDF files for a print provider

Open Prepress Interface (OPI) lets you use low-resolution images as placeholders for the high-resolution images that appear in your final work. When a print provider receives your file, the OPI server substitutes the low-resolution images with the high-resolution images.

Printers' marks provide information to the print provider about how the work should be printed. You can specify which printers' marks to include on the page. The available printers' marks are as follows:

- **Crop marks** — represent the size of the paper and appear at the corners of the page. You can add crop marks to use as guides in trimming the paper. If your output has multiple pages per sheet (for example, two rows by two columns), you can add the crop marks on the outside edge of the page so that all crop marks are removed after the cropping process, or you can choose to add crop marks around each row and column. A bleed determines how far an image can extend beyond the crop marks. A bleed requires that the paper you are printing on is larger than the size of paper you ultimately want, and the image area must extend beyond the edge of the final paper size.
- **Registration marks** — are required to line up the film, analog proofs, or print plates on a color press. Registration marks print on each sheet of a color separation.
- **Densitometer scale** — is a series of gray boxes ranging from light to dark. These boxes are required to test the density of halftone images. You can position the densitometer scale anywhere on the page. You can also customize the levels of gray that appear in each of the seven squares on the densitometer scale.
- **File information** — can be printed, including the color profile; name, date, and time the image was created; and page number.

### To maintain OPI links in a PDF file

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as type** list box.

- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.  
The **PDF settings** dialog box appears.
- 6 Click the **Prepress** tab.
- 7 Enable the **Maintain OPI links** check box.



Don't use OPI links if you are not sure whether your PDF file is destined for an OPI server.

### To include printers' marks in a PDF file

- 1 Click **File** ► **Export**.
- 2 Choose **PDF - Adobe Portable Document Format** from the **Save as** type list box.
- 3 Locate the folder in which you want to save the file.
- 4 Type a filename in the **File name** box.
- 5 Click **Export**.  
The **PDF settings** dialog box appears.
- 6 Click the **Preflight** tab.
- 7 Enable any of the following check boxes:
  - **Crop marks**
  - **File information**
  - **Registration marks**
  - **Densitometer scales**

If you want to include a bleed, enable the **Bleed limit** check box, and type a bleed amount in the corresponding box.



The bleed option is only available for Acrobat 4.0, Acrobat 5.0, PDF/X-1a, and PDF/X-3. A third party plug-in is required to view printers' marks in Adobe Acrobat.

Usually, a bleed amount of 0.125 to 0.25 inch is sufficient. Any object extending beyond this amount uses space needlessly and may cause problems when you print multiple pages with bleeds on a single sheet of paper.





## Working with office productivity applications

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Corel DESIGNER is highly compatible with office productivity applications such as Microsoft Word and WordPerfect Office. You can import and export files between applications, and you can copy or insert objects from Corel DESIGNER into office productivity documents.

This section contains the following topics:

- Importing files from office productivity applications
- Exporting files to office productivity applications
- Adding objects to documents

### Importing files from office productivity applications

Corel DESIGNER lets you import files created in other applications. For example, you can import a file from a Microsoft Office or WordPerfect Office application. For more information about importing files, see “WordPerfect Document (WPD)” on page 743 and “Microsoft Word (DOC, DOCX, or RTF)” on page 699.

### Exporting files to office productivity applications

You can export a file so that it is optimized for use with office productivity applications such as Microsoft Word or WordPerfect. For more information about exporting files from Corel DESIGNER, see “To export a file to Microsoft Office or WordPerfect Office” on page 654.

### Adding objects to documents

Corel DESIGNER lets you copy an object and paste it into a drawing. You can also copy an object and place it into a document created in an office productivity application such

as Microsoft Word or WordPerfect. For more information about copying objects, see “Copying, duplicating, and deleting objects” on page 223.

You can insert an object into a Corel DESIGNER document, or into an office productivity document, such as one created in Microsoft Word or WordPerfect. For more information about inserting objects into Corel DESIGNER documents, see “Finding and managing content” on page 77. For information about inserting objects into office productivity documents, see “Inserting linked or embedded objects” on page 287, or see the Help in the office productivity application.





## Exporting to HTML

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You can ensure that your Corel DESIGNER files and objects publish to HTML successfully by setting document elements to be HTML-compatible, selecting the settings you want, and checking Preflight issues. You can then publish to HTML. The resulting HTML code and images can be used in HTML authoring software for creating a Web site or page.

This section contains the following topics:

- Setting preferences for exporting images to HTML
- Creating Web-compatible text
- Previewing and verifying files before exporting to HTML
- Exporting to HTML

### Setting preferences for exporting images to HTML

You can set preferences for exporting images that are destined to be viewed on the Web. For example, you can determine layout options, such as size and position of the image white space.

You can also publish your document as a single image, from which the application creates an image map. An image map is a hypergraphic whose hotspots link to different URLs — including pages, locations, and images — when you view the HTML document with a browser. Note that large image maps might cause slow downloads for those with a slow Internet connection.

### To set preferences for exporting images to HTML

- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, double-click **Document**, and click **Export HTML**.
- 3 Set any bitmap options.

## You can also

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Specify the number of pixels text can be automatically nudged to avoid introducing rows or columns that are only a few pixels in size	Type a value in the <b>Position tolerance</b> box.
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Specify the number of pixels that can occur in an empty cell before it's merged with an adjacent cell	Type a value in the <b>Image white space</b> box.  This lets you avoid splitting a single graphic that spans adjacent cells.
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Specify the amount of white space allowed in an image	Type a value in the <b>Position white space</b> box.
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Create a Server-side image map	Enable the <b>Server</b> check box, and choose a format.
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## Creating Web-compatible text

When you convert paragraph text to Web-compatible text, you can edit the text of the published document in an HTML editor. If you are exporting text to HTML, you can change text font characteristics, including the font type, size, and style. The Web-compatible text sizes, numbered 1 through 7, correspond to particular point sizes between the 10-point and 48-point range. For more information about formatting text, see “Formatting paragraph text” on page 451.

The default Web font style is used automatically unless you override it with another font. If you choose to override it, the default font is used when visitors to your Web site don't have the same font installed on their computers. The bold, italic, and underline text styles are also available. You can apply uniform fills, but not outlines, to Web-compatible text.

Any non-Web-compatible text in your drawing is converted to bitmaps when you publish your drawing to the World Wide Web as HTML.

## To make text Web-compatible

To	Do the following
Change paragraph text to Web-compatible text	Using the Pick tool  , select the paragraph text. Click <b>Text</b> ▶ <b>Make text Web compatible</b> .
Make new text Web-compatible	Click <b>Tools</b> ▶ <b>Options</b> . In the list of categories, double-click <b>Workspace</b> , <b>Text</b> , and click <b>Paragraph</b> . Enable the <b>Make all new paragraph text frames Web compatible</b> check box.



Ensure that the Web-compatible text does not intersect or overlap other objects or extend beyond the boundaries of the drawing page; otherwise the text will be converted to a bitmap, and it will lose its Internet properties.

Artistic text cannot be converted to Web-compatible text and is always treated as a bitmap. However, you can convert it to paragraph text and then make it Web compatible. For information on converting text, see “Finding, editing, and converting text” on page 438.

## Previewing and verifying files before exporting to HTML

You can preview your files and objects in a browser before exporting them to HTML. You can also identify any potential exporting problems by checking for Preflight issues.

### To preview a Web page

- 1 Click **File** ▶ **Export HTML**.
- 2 Click **Browser preview**.

### To set HTML preflight options

- 1 Click **File** ▶ **Export HTML**.
- 2 Click the **Issues** tab.
- 3 Click **Settings**.
- 4 In the **Issues to check for** list, expand the **Publishing to Web** tree.
- 5 Deselect the issues you do not want to check for.

## Exporting to HTML

When publishing a document or selection to the World Wide Web, you can choose several options, such as image format, HTML layout, export range, and file transfer protocol (FTP) site parameters.

### To export to HTML

- 1 Click **File** ► **Export HTML**.
- 2 Set the following options in the **Export HTML** dialog box:
  - **General** — contains options for HTML layout, folders for HTML file and images, and FTP site and export range. You can also select, add, and remove presets.
  - **Details** — contains details of HTML files produced, and allows you to change the page name and file name
  - **Images** — lists all images for the current HTML export. You can set individual objects to JPEG, GIF, and PNG formats. Click **Options** to select presets for each image type.
  - **Advanced** — provides options for generating JavaScript for rollovers and cascading style sheets, and maintaining links to external files
  - **Summary** — shows statistics for files according to various download speeds
  - **Issues** — displays a list of potential issues, including explanations, suggestions, and tips



Corel DESIGNER assigns the extension **.htm** to documents you publish in the HTML format. By default, HTML files share the same name as the Corel DESIGNER (DES) source file and are saved in the last folder you used to store exported Web documents.



## Supported file formats

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A file format defines how an application stores information in a file. If you want to use a file created in a different application than the one you are currently using, you must import that file. Conversely, if you create a file in one application and want to use it in another application, you must export the file to a different file format.

When you name a file, an application automatically appends a filename extension, usually three characters in length (for example, `.cdr`, `.bmp`, `.tif`, and `.eps`). This filename extension helps you and the computer differentiate between files of different formats.

The following list includes all file formats used in this application. Note that not all file format filters are installed by default. If you cannot export or import a file from the list, you need to update your installation of Corel DESIGNER Technical Suite X5. For more information, see “To modify or repair a Corel DESIGNER Technical Suite installation” on page 4.

- Adobe Illustrator (AI)
- Adobe Type 1 Font (PFB)
- Windows Bitmap (BMP)
- OS/2 Bitmap (BMP)
- Computer Graphics Metafile (CGM)
- CorelDRAW (CDR)
- Corel Presentation Exchange (CMX)
- Corel PHOTO-PAINT (CPT)
- Corel Symbol Library (CSL)
- Cursor Resource (CUR)
- Microsoft Word (DOC, DOCX, or RTF)
- Microsoft Publisher (PUB)
- Corel DESIGNER (DES, DSE, DS4, or DRW)
- AutoCAD Drawing Database (DWG) and AutoCAD Drawing Interchange Format (DXF)

- Encapsulated PostScript (EPS)
- PostScript (PS or PRN)
- GIF
- HTML
- JPEG (JPG)
- JPEG 2000 (JP2)
- Kodak Photo CD Image (PCD)
- PICT (PCT)
- PaintBrush (PCX)
- Adobe Portable Document Format (PDF)
- HPGL Plotter File (PLT)
- Portable Network Graphics (PNG)
- Adobe Photoshop (PSD)
- Corel Painter (RIF)
- Scalable Vector Graphics (SVG)
- Macromedia Flash (SWF)
- TARGA (TGA)
- TIFF
- TrueType Font (TTF)
- Visio (VSD)
- WordPerfect Document (WPD)
- WordPerfect Graphic (WPG)
- RAW camera file formats
- Wavelet Compressed Bitmap (WI)
- Windows Metafile Format (WMF)
- Additional file formats
- Recommended formats for importing graphics
- Recommended formats for exporting graphics
- General notes on importing text files

## Adobe Illustrator (AI)

The Adobe Illustrator (AI) file format was developed by Adobe Systems, Incorporated for the Macintosh® and Windows platforms. It is primarily vector-based, although later versions support bitmap information.

You can import AI files for use in Corel DESIGNER or export Corel DESIGNER files to the AI file format. Before exporting a document as an AI file, you can preflight your document to find potential problems. Preflighting checks and displays a summary of errors, possible problems, and suggestions for resolving issues. By default, many AI issues are checked during a preflight, but you can disable the issues that you do not want to check.

### To import an Adobe Illustrator file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **AI - Adobe Illustrator** from the list box next to the **File name** box.
  - (Windows XP) Choose **AI - Adobe Illustrator** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 Click in the drawing page where you want to import the file.

### To export an Adobe Illustrator file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **AI - Adobe Illustrator** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 From the **Compatibility** list box, choose an Adobe Illustrator file format.
- 7 In the **Export range** area, enable one of the following options:
  - **Current document** — exports the active drawing
  - **Current page** — exports the active page
  - **Selection** — exports the objects that you have selected
  - **Pages** — exports the pages that you specify (This option is only available for CS 4.)

8 In the **Export text as** area, enable one of the following options:

- **Curves** — lets you export text as curves
- **Text** — lets you export text as editable characters

### You can also

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Convert transparent areas to bitmaps	In the <b>Transparency</b> area, enable the <b>Preserve appearance and convert transparent areas to bitmaps</b> option. (This option is only available for version 8 and lower.)
Discard transparent areas and preserve curves and text	In the <b>Transparency</b> area, enable the <b>Preserve curves and text by removing transparent effects</b> option. (This option is only available for version 8 and lower.)
Convert an outline to an object to create an unfilled closed object with the outline's shape	In the <b>Options</b> area, enable the <b>Convert outlines to objects</b> check box.
Convert complex outlines to curves	In the <b>Options</b> area, enable the <b>Simulate complex filled curves</b> check box.
Convert spot colors to process colors	In the <b>Options</b> area, enable the <b>Convert spot colors to process</b> check box.
Embed the color profile	In the <b>Options</b> area, enable the <b>Embed color profiles</b> check box.
Generate a preview of the document in the Adobe Illustrator File open dialog box	In the <b>Options</b> area, enable the <b>Include preview images</b> check box.

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If you enable the **Simulate complex filled curves** check box, an object that is composed of complex curves, such as a text object that was converted to curves, may be broken into several objects on export to help minimize the complexity of the object.

If you disable the **Include placed images** check box and export the file, the exporting process generates one Adobe Illustrator file and a series of EPS files. The EPS files contain individual objects and images which are linked to the AI file. Always store the EPS files with the AI file to preserve the link to the AI file.



## To view the preflight summary for an AI file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **AI - Adobe Illustrator** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 In the **Adobe Illustrator Export** dialog box, click the second tab.  
You can limit the issues to check during the preflight by clicking the **Settings** button, double-clicking **AI Export**, and disabling the check boxes next to the items that you want the preflight to overlook.



You can save settings by clicking the **Add preflight settings** button and typing a name in the **Save preflight style as** box.

## Adobe Illustrator (AI) technical notes

### Importing an AI file

- You can import AI file formats up to and including Adobe Illustrator CS5.
- For files saved in Adobe Illustrator CS or higher with PDF-compatibility, text can be imported as text or curves.
- Objects with gradient fills that were created in CS5 may not appear correctly when imported.
- Corel programs cannot import AI files containing bitmaps linked as EPS files.
- Adobe Illustrator graphics are imported into the program as a group of objects. Click **Arrange** ► **Ungroup** to manipulate objects in the imported graphic. If you open an AI file instead of importing it, you do not need to ungroup objects.
- For AI CS4 and CS5 files, each Artboard is imported as an individual Corel DESIGNER page. In multi-page documents, objects that are placed off of a page are placed on the first page of the Corel DESIGNER document.
- Objects filled by using Live Color groups (color schemes) appear correctly in Corel DESIGNER, but the Live Color groups are not maintained as color styles.
- Certain compression settings in Adobe Illustrator may further compress the file to save space, making it difficult to open the file in Corel DESIGNER. To avoid this problem, open the file in Adobe Illustrator and change the document settings so that the file is not compressed.

- Symbols, objects with patterns, and objects that have 3d extrude or bevel applied are converted as curves.
- Objects that have the Feather or Transparency effect applied are converted using the applicable lens effect in Corel DESIGNER.
- Objects that have the texture, drop shadow, blur, or brushstroke effect applied are converted as bitmap objects in Corel DESIGNER.

### **Exporting an AI file**

- During export conversion, objects can become complex, making it difficult to edit them in other drawing programs, or in Corel DESIGNER if you reimport them. To avoid this problem, keep a copy of the image in Corel DESIGNER (DES) format, and use Corel DESIGNER for all editing.
- If you create a file that will be printed in other programs, such as Adobe® PageMaker®, export it using the Encapsulated PostScript (EPS) filter, not the Adobe Illustrator (AI) filter. The Encapsulated PostScript filter supports more drawing effects than the Adobe Illustrator filter does and yields better results overall.
- Most linear and radial fountain fills are preserved. Conical and square fountain fills are exported as a series of filled bands, an effect similar to that achieved by blending. You can set the number of bands by clicking **Tools ▶ Options**. In the **Workspace** list of categories, click **Display**, and type a number in the **Preview fountain steps** box. The maximum number of bands supported is 256.
- To accurately reproduce calligraphic outlines, corner styles, and line caps, click **Tools ▶ Options**. In the **Workspace** list of categories, double-click **Text**, and enable the **Calligraphic text** check box in the **Clipboard** area. The outlines are exported as a group of polygons that match the appearance of the outlines in the program, but add significantly to the size of the exported file.
- You can export text as text when you are exporting AI files from versions CS and later.
- When exporting multi-page Corel DESIGNER files to the CS4 format, individual pages are exported as Artboards. They are also layed out using the **Arrange by row** format.
- When exporting multi-page Corel DESIGNER files to the CS4 format, objects that are placed off of the page are removed.

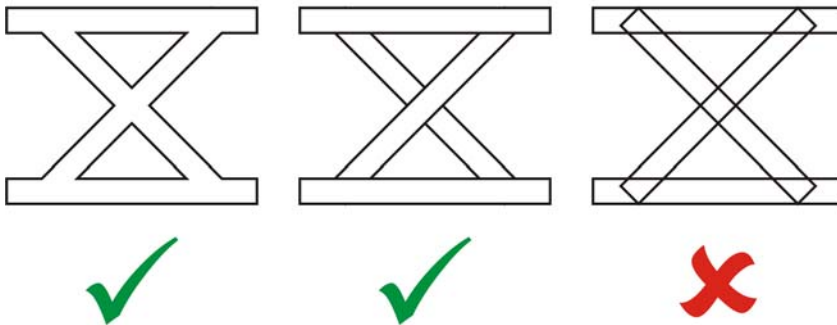
## Adobe Type I Font (PFB)

The Adobe Type I Font (PFB) is a file format that stores Adobe Type 1 fonts. Most Type 1 fonts are single master fonts that permit only style editing; for example, Roman, italic, bold. A single master Type 1 font contains two files: a Printer Font Metrics (PFM) file and a Printer Font Binary (PFB) file.

Some Type 1 fonts are also available in multiple master format. You can customize design elements of multiple master fonts such as weight, width, style, and optical size. A multiple master base font is the multiple master font itself, from which you create variations called multiple master instances. A multiple master base font is composed of a PFM file, a PFB file, and a Multiple Master Metrics (MMM) file. A multiple master instance is composed of a PFM file and a PostScript Printer Stub (PSS) file.

### Adobe Type I Fonts technical notes

- Adobe Type 1 fonts exported from Corel DESIGNER are unhinted.
- Each exported character constitutes a single object. Before you export multiple objects, you must combine them by clicking **Arrange** ▶ **Combine**. You cannot export multiple objects or grouped objects.
- For best results, avoid intersecting lines. Any object in your character should lie completely inside or outside of others, as shown in the following example.



*Left to right: three objects correctly combined; five objects correctly combined; five objects incorrectly combined*

- Fill and outline attributes applied to objects are not exported.
- Adobe Type 1 fonts you create are compatible with Adobe Type Manager version 2.0, but not with earlier versions.

## Windows Bitmap (BMP)

The Windows® bitmap (BMP) file format was developed as a standard for representing graphic images as bitmaps on the Windows operating system.

### To import a bitmap file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **BMP - Windows bitmap (\*.bmp; \*.dib; \*.rle)** from the list box next to the **File name** box.
  - (Windows XP) Choose **BMP - Windows bitmap** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 Click the drawing page.

### To export a bitmap file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **BMP - Windows bitmap** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 In the **Convert to bitmap** dialog box, adjust the width, height, resolution, color mode, or any of the other settings.

## Windows Bitmap (BMP) technical notes

### Importing a BMP file

- You can import Windows Bitmap files conforming to the Windows and OS/2 BMP specifications.
- Windows Bitmap files may be black-and-white, 16 colors, grayscale, paletted, or RGB color (24-bit), and print accordingly, depending on your printer.
- Run-length encoding (RLE) compression may be used on all bitmaps, except RGB color (24-bit), and black-and-white bitmaps.

- The resolution ranges from 72 to 300 dpi, or higher if you choose custom settings.
- The maximum image size is 64,535 × 64,535 pixels.

### **Exporting a BMP file**

- Because raster images such as bitmaps are mapped pixel by pixel to the page, the resolution does not increase. Instead, your bitmap appears jagged, with an apparent loss of resolution.

## **OS/2 Bitmap (BMP)**

This type of bitmap file is designed for the OS/2 operating system. The OS/2 Bitmap file format supports a maximum image size of 64,535 × 64,535 pixels. OS/2 uses Run-length encoding (RLE) compression.

### **OS/2 Bitmap (BMP) technical notes**

- Corel programs support Standard Version 1.3 and Enhanced Version 2.0, or later versions of the OS/2 Bitmap file format.
- Corel programs support the following color depths when importing and exporting BMP files: 1-bit black and white, 256 shade (8-bit) grayscale, 16-color (4-bit) and 256-color (8-bit) paletted, and 24-bit RGB.

## **Computer Graphics Metafile (CGM)**

Computer Graphics Metafile (CGM) is an open, platform-independent metafile format used for storing and exchanging two-dimensional graphics. It supports RGB color. CGM files can contain both vector graphics and bitmaps, but they usually contain one graphic type or the other — rarely both.

Corel DESIGNER supports CGM Version 1, CGM Version 3, and three CGM Version 4 profiles — ACGM, WebCGM, S1000D, and GREX. The CGM Version 4 profiles are subsets of the CGM standard; each profile contains some CGM features. Files of these profiles allow associating of non-graphical data with graphical elements, and are often referred to as “intelligent graphics.” Below is a short description of the supported Version 4 profiles:

- **ACGM (ActiveCGM)** — supports hyperlinking of both vector graphics and bitmaps, zooming, panning, hotspots, and database links. It is very suitable for displaying 2D drawings on the Internet.

- **WebCGM (Versions 1.0, 2.0, and 2.1)** — a binary file format that supports hyperlinks, document navigation, picture structuring and layers, as well as searching on WebCGM picture contents. It also supports Unicode and Web fonts. The WebCGM profile is used widely in Web electronic documents.
- **WebCGM S1000D Profile** — a standard that specifies requirements for creating graphics that are compliant with S1000D. S1000D is an international, SGML/XML-based standard for creating and managing technical publications. It was originally developed by the Aerospace and Defense Industries Association of Europe (ASD) for creating technical publications for military aircrafts. The standard has since been modified and is now supported by numerous industries for creating technical publications.
- **GREX (ATA GREXCHANGE)** — very similar to WebCGM in its rules for graphical elements. Unlike WebCGM, this profile supports only Western encoding and some base fonts. Although it does not support URL links, it does support references that can be externally resolved. The GREX profile is widely used in the automotive, aerospace, and defence industries.

### To import a CGM file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **CGM - Computer Graphics Metafile (\*.cgm)** from the list box next to the **File name** box.
  - (Windows XP) Choose **CGM - Computer Graphics Metafile** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.

### To export a CGM file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **CGM - Computer Graphics Metafile** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.

6 In the **CGM export** dialog box, choose a version from the **Export version** list box.

If the version you selected supports text encoding, enable one of the following encoding options:

- **Text**
- **Binary**

Choose an encoding type from the **Type** list box.

## **Computer Graphics Metafile (CGM) technical notes**

### **Importing a CGM file**

- Corel DESIGNER can import CGM Version 1, 3 and 4 files. Version 4 files include WebCGM 1.0, 2.0, 2.1, and S1000D files.
- The CGM filter accepts only markers supported by the CGM file format standard. Private-use markers are ignored.
- Text is editable, provided the file is exported from the source program with the correct text options specified. The typeface you see may not correspond to the one used in the source program; however, you can easily correct the typeface in the Corel program.
- If the CGM file contains a font that is not on your computer, the PANOSE font-matching dialog box lets you replace the font with an available one.
- When you import a CGM file, some object types are converted to Corel DESIGNER objects. For example, hyperbolic and parabolic elements are converted to Bézier curves.
- When you import a WebCGM (Version 2.0 and 2.1) or WebCGM S1000D file in Corel DESIGNER, objects attributes stored in an XML companion file (XCF) are imported.

### **Exporting a CGM file**

- Corel DESIGNER can export version 1, 3 and 4 CGM files.
- When you export to the WebCGM format, you choose from three Text encoding options: UTF-8, UTF-16, and ISO 8859-1.
- You can export WebCGM (Version 2.0 and 2.1) or S1000D CGM files with objects attributes stored in an XML companion file (XCF).
- You have the option of compressing WebCGM 2.1 files on export.
- CGM files can be saved in text or binary format. Text-encoded files can be opened in an ASCII text editor.
- PostScript textures are converted to solid gray fills.

## CorelDRAW (CDR)

CorelDRAW (CDR) files are primarily vector graphic drawings. Vectors define a picture as a list of graphic primitives (rectangles, lines, text, arcs, and ellipses). Vectors are mapped point by point to the page, so if you reduce or increase the size of a vector graphic, the original image will not be distorted.

Vector graphics are created and edited in graphics design applications, such as CorelDRAW, but you can also edit vector graphics in image-editing applications such as Corel PHOTO-PAINT. You can use vector images of various formats in desktop publishing programs.

### To import a CorelDRAW file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **CDR - CorelDRAW (\*.cdr)** from the list box next to the **File name** box.
  - (Windows XP) Choose **CDR - CorelDRAW** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 Click the drawing page.

### CorelDRAW (CDR) technical notes

- Imported Corel DESIGNER files appear as a group of objects. Click **Arrange** ► **Ungroup** to manipulate individual objects in the imported graphic.
- Halos, callouts, and dimensions are converted to curves and are grouped. Text remains as text.
- Linked symbols are converted to internal symbols.

## Corel Presentation Exchange (CMX)

Corel Presentation Exchange (CMX) is a metafile format that supports bitmap and vector information and the full range of PANTONE, RGB, and CMYK colors. Files saved in CMX format can be opened and edited in other Corel applications.



## To import a Corel Presentation Exchange file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **CMX - Corel Presentation Exchange (\*.cmx)** from the list box next to the **File name** box.
  - (Windows XP) Choose **CMX - Corel Presentation Exchange** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 Click the drawing page.

## To export a Corel Presentation Exchange file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **CMX - Corel Presentation Exchange** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.

## Corel Presentation Exchange (CMX) technical notes

- The following versions are supported: 5, 6, 7, 8, 9, 10, and 11.
- Corel DESIGNER imports Corel Presentation Exchange (CMX) files as bitmaps.
- When you import a CMX file from an earlier version, any text color backgrounds included in the file are not preserved.

## Corel PHOTO-PAINT (CPT)

Files saved to the Corel PHOTO-PAINT (CPT) file format are bitmaps that represent shapes as pixels arranged to form an image. When you save a graphic to the Corel PHOTO-PAINT format, masks, floating objects, and lenses are saved with the image. Corel DESIGNER can import and export files in Corel PHOTO-PAINT format, including files that contain color and grayscale information.

## To export a Corel PHOTO-PAINT file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **CPT - Corel PHOTO-PAINT image** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 In the **Convert to bitmap** dialog box, adjust the width, height, resolution, color mode, or any of the other settings.



You can export Corel DESIGNER layers as objects in the CPT file format.  
You can export to an image with transparent background.

## Corel PHOTO-PAINT (CPT) technical notes

- This filter is available in Corel DESIGNER.
- Corel PHOTO-PAINT files may be black-and-white, grayscale, paletted, CMYK color (32-bit), RGB color (24-bit), or Lab.

## Corel Symbol Library (CSL)

Corel Symbol Library (CSL) files store symbols that can be used in other files.

Corel Symbol Library (CSL) files can be stored locally or on a network, allowing easy deployment and management of symbol collections.

For more information, see “Managing collections and libraries” on page 253.

## Cursor Resource (CUR)

The Windows® 3.x/NT Cursor Resource (.cur files) file format is used to create icons for Windows® 3.1, Windows® NT, and Windows® 95 interfaces. It supports cursor graphic elements that are used in Windows pointers. You can select a color for Transparent and Inverse masks.

The Windows 3.x/NT Cursor Resource file format supports a maximum image size of 32 × 32 pixels.

## Cursor Resource (CUR) technical notes

- Corel programs support the following color depths when importing .cur files: 1-bit black-and-white, 16-color (4-bit) paletted, and 256-color (8-bit) paletted.

## Microsoft Word (DOC, DOCX, or RTF)

You can import the following Microsoft Word files:


- Microsoft Word Document (DOC) files from versions 97, 2000, 2002, and 2003. In addition, files saved as DOC from MS Word 2007.
- Microsoft Word Open XML Document (DOCX) files. This file format is based on Open XML and uses ZIP compression. It was introduced with Microsoft Word 2007.
- Rich Text Format (RTF) files. Rich Text Format (RTF) is a text format that stores plain text and text formatting, such as bold. When you import an RTF file to Corel DESIGNER, the text and any embedded Windows Metafile Format (WMF) graphics are transferred. However, graphic elements are not transferred in an RTF file exported from CorelDRAW.

Because Microsoft Word is a proprietary file format, it's sometimes difficult to precisely import all aspects of a Microsoft Word file in CorelDRAW. To successfully import text with fewer inconsistencies, it is recommended that you install the Microsoft Office Compatibility Pack. If the Microsoft Office Compatibility Pack was not previously installed on your computer, you will be prompted to install it when you attempt to import text.

## To import a Microsoft Word file

- 1 Click **File** ► **Import**.
- 2 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **DOC, DOCX - MS Word** or **RTF - Rich Text Format** from the **All file formats** list box.
  - (Windows XP) Choose **DOC, DOCX - MS Word** or **RTF - Rich Text Format** from the **Files of type** list box.
- 3 Choose the drive and folder where the file is stored.
- 4 Click the filename.
- 5 Click **Import**.

If the Microsoft Office Compatibility Pack was not previously installed on your computer, the **Install compatibility pack** dialog box appears. The installation of the Microsoft Office Compatibility Pack is highly recommended. To proceed with the installation, click **Ok** and follow the instructions in the installation wizard.

- 6 In the **Importing/Pasting text** dialog box, you can choose to maintain or discard text formatting. You can also choose to import tables as tables or text.
- 7 Position the import cursor  in the drawing window, and click.



Any embedded Windows Metafile Format (WMF) or Enhanced Metafile Format (EMF) graphics are preserved in the imported file. If the file contains other graphic elements, these are lost during conversion and do not appear in Corel DESIGNER.



You can place your imported text by dragging a marquee to define a paragraph text box, or by pressing the **Spacebar** to place the imported text in the default location.

If you import text and choose not to install the Microsoft Office Compatibility Pack, the **Install compatibility pack** dialog box will reappear the next time you import text, unless you enable the **Do not ask me this question again** check box. You can reactivate the **Install compatibility pack** dialog box by clicking **Tools ▶ Options**. In the list of categories, double-clicking **Workspace**, clicking **Warnings**, and enabling the **Install Compatibility Pack for DOC and DOCX** check box from the **Show warnings when** list box.

## To export a Microsoft Word file

- 1 Open a drawing that contains a text object.
- 2 Click **File ▶ Export**.
- 3 Choose **DOC - MS Word for Windows 97/2000/2002** or **RTF - Rich Text Format** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.



The filename extension for the format you choose is appended to the filename automatically.

Only text in drawings can be exported to the Microsoft Word file formats. Other graphical elements, such as lines, curves, and rectangles, are lost during conversion and do not display in the file. To export graphics, use a graphic format such as WMF.

## **Microsoft Word (DOC, DOCX, and RTF) technical notes**

### **Importing a DOC, DOCX, and RTF file**

- To successfully import text with fewer inconsistencies, it is recommended that you install the Microsoft Office Compatibility Pack. If the Microsoft Office Compatibility Pack was not previously installed on your computer, you will be prompted to install it when you attempt to import text.
- The following Microsoft Word versions are supported: Microsoft Word 97-2007, Microsoft Word for Windows 6/7, Microsoft Word for Windows 2.x, Microsoft Word 3.0, 4.0, 5.0, and 5.5.
- The embedded-field method for building indexes in Microsoft Word is supported, but the style-implied method for building indexes is not.
- The Corel program matches the fonts in the file you are importing with the same or similar fonts, depending on the fonts installed on your computer. However, the Normal text style in Microsoft Word is converted to the default text style. To set the default text style, click **Tools ▶ Options**. In the list of categories, double-click **Document**, double-click **Styles**, and choose a text style.
- Whenever possible, the program automatically converts characters available in the sets “Symbol” or “MS Linedraw” to the corresponding Windows character set entries.
- Most fonts are proportionally spaced, and text is reflowed when imported. As a result, soft line and page breaks often appear in new locations if you are converting to a fixed-pitch or nonscalable font.
- When you import text, the page size in the original document is ignored. The text is adjusted to fit the current page size, which may affect the placement of text.
- If a table is longer than the current page, the table data continues down and off the page.
- Nested tables are not fully supported. The text within a nested table appears within the text box of the top-level table cell as text only (no bounding lines).
- Nested bullets are not fully supported.
- Objects and graphs are not supported.

- Equations are not maintained — the data and results may be maintained but they are unlinked.
- Text direction is not maintained.

## **Microsoft Publisher (PUB)**

Microsoft® Publisher (PUB) is the native format for files created in Microsoft Publisher, an application in the Microsoft Office line of products used for creating publications and market materials.

### **Microsoft Publisher (PUB) technical notes**

- Corel DESIGNER imports Microsoft Publisher files from versions 2002, 2003, and 2007.
- Exporting is not supported.
- Two-page spread is imported as separate pages.
- Master pages are not supported. A master page is imported as a separate layer on the page. The name of the layer corresponds to the name of the master page in Microsoft Publisher.
- Headers and footers are not supported. Text from the header/footer is placed in the appropriate position on each page.
- Tables are supported. Not all border types are supported. If a border type is not supported, it is replaced with an outline of the desired thickness and color.
- Border art is not supported.
- Styles are not supported. Style and formatting attributes are mapped to text.
- Some underline styles are not supported. Unsupported underline styles are replaced with the best-match underline style available in Corel DESIGNER.
- Shadow, Emboss, and Engrave font effects are not supported.
- Horizontal rules in text objects are not supported.
- Color schemes are not supported. Color scheme colors are mapped to object colors.
- Font schemes are not supported. Font names and styles are mapped to their equivalents in Corel DESIGNER.
- 3D shapes are supported. Surface textures are not supported.
- Word art is imported as artistic text in Corel DESIGNER. Surface textures for extrudes are not supported.
- Linked text boxes are supported.
- Bookmarks and hyperlinks are supported.
- Form objects (Microsoft Publisher 2002) are not supported.

## Corel DESIGNER (DES, DSF, DS4, or DRW)

You can import Corel DESIGNER (formerly Micrografx Designer) files. Files from version 10 and later have the filename extension **.des**. Files from Micrografx versions 6 to 9 have the filename extension **.dsf**. Version 4 files have the filename extension **.ds4**. The **.drw** filename extension is used for a Micrografx 2.x or 3.x file. Micrografx template files (DST) are also supported.

### To import a Corel DESIGNER file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **DES - Corel DESIGNER (\*.des)** or **DSF, DRW, DST, MGX - Corel/Micrografx Designer (\*.dsf; \*.drw; \*.ds4)** from the list box next to the **File name** box.
  - (Windows XP) Choose **DSF, DRW, DST, MGX - Corel/Micrografx Designer** or **DES - Corel DESIGNER** from the **Files of type** list box.
- 4 In the **Designer import** dialog box, adjust any of the settings.

### Corel DESIGNER (DSF) technical notes

- Guidelines are preserved. Grid settings are not converted, however.
- Snap points are not converted — the program preserves the default gravity settings.
- Objects on some pages may be grouped together. You may want to select the group and then ungroup it before editing.
- DSF files display OLE data as picture objects. OLE data object types are lost in the conversion.
- Curvygons are converted to curves.
- Any part of a graphic that is outside the extents that Corel DESIGNER can support cannot be accessed. You should resize the graphic before converting.
- Enhanced line styles are preserved.
- Gradient transparency may be offset in some cases.
- Hatch fills are preserved in the imported file.
- Unclosed, filled lines are converted to two objects: one for the line and one for the fill.

- Block text in Corel DESIGNER 9 files is converted to paragraph text in Corel DESIGNER X5. Freeform text is converted to artistic text.
- Warped text is converted to curves.
- Repelled text (block text that wraps around an object) is converted to multiple text objects.
- Each line of a nonrectangular text object (text placed within an object) is converted to a separate text object.
- For block text that has many transformations, tab stops may stretch or shrink.
- Text flowing between containers is not preserved; each container is converted to a separate object.
- Dimensions of text in small caps vary when the text is imported.

### **Corel DESIGNER (DES) technical notes**

- Dimension lines and connector lines are converted to curves when you save a file to an earlier version of Corel DESIGNER.

## **AutoCAD Drawing Database (DWG) and AutoCAD Drawing Interchange Format (DXF)**

AutoCAD Drawing Database (DWG) files are vector files used as a native format for AutoCAD drawings.

The Drawing Interchange Format (DXF) is a tagged data representation of the information contained in an AutoCAD drawing file. The Drawing Interchange format is a native file format of AutoCAD. It has become a standard for exchanging CAD drawings and is supported by many CAD applications. The Drawing Interchange format is vector-based and supports up to 256 colors.

### **To import an AutoCAD Drawing Database file (DWG) or AutoCAD Drawing Interchange Format (DXF)**

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **DWG - AutoCAD (\*.dwg)** or **DXF - AutoCAD (\*.dxf)** from the list box next to the **File name** box.
  - (Windows XP) Choose **DWG - AutoCAD** or **DXF - AutoCAD** from the **Files of type** list box.



- 4 Click the filename.
  - 5 Click **Import**.
  - 6 From the **3D projection** list box in the **Import AutoCAD file** dialog box, choose a plane projection of a three-dimensional object as seen from a given focal point.
  - 7 In the **Scaling** area, enable one of the following options:
    - **Automatic** — scales the drawing using the scale of the AutoCAD source file
    - **English (1 unit = 1 inch)** — lets you scale the drawing in inches
    - **Metric (1 unit = 1 mm)** — lets you scale the drawing in millimetersIf you want to reduce the number of nodes on the imported object, enable the **Auto-reduce nodes** check box.
  - 8 Click **OK**.
- If the file is password protected, type the password in the **Password** box.



If views are specified in your file, they appear automatically in the **3D projection** list box.

If your computer is missing a font that is included in a file you are importing, a **PANOSE font matching** dialog box appears and lets you substitute the font with a similar font.

## **To export an AutoCAD Drawing Database file (DWG) or an AutoCAD Drawing Interchange file (DXF)**

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 From the **Save as type** list box, choose one of the following options:
  - **DWG - AutoCAD**
  - **DXF - AutoCAD**
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 In the **Export to AutoCAD** dialog box, choose an AutoCAD version from the **Export version** list box.
- 7 Choose a unit of measure from the **Export units** list box.
- 8 In the **Export text as area**, enable one of the following options:
  - **Curves** — lets you export text as curves
  - **Text** — lets you export text as editable characters

- 9 In the **Export bitmap** as area, enable one of the options to export the bitmaps in a drawing to a supported bitmap format.
- 10 In the **Fill unmapped fills** area, enable one of the following options:
  - **Color** — fills all unmapped fills with color. To change the color, click the **Color** picker and choose a color on the palette.
  - **Unfilled** — leaves unmapped fills unfilled

### **AutoCAD Data Interchange Format (DXF) technical notes**

- The program supports AutoCAD files from version R2.5 to 2008.
- Layers are retained on import and export.

### **Importing an AutoCAD DXF file**

- If a DXF file is too complex to import into Corel DESIGNER, you can configure your AutoCAD output device as an HP7475 plotter and perform a plot-to-file of the drawing. Then you should be able to import this plot file using the import filter. Newer versions of AutoCAD allow you to create EPS files.
- Corel graphics programs try to center the imported image. The image is scaled down if the coordinates are larger than the maximum page size available in Corel DESIGNER — 150 × 150 feet.
- Model space pages are imported as master pages.
- Solid and trace entities are filled.
- Dimension lines are imported as curves, not as dimension objects.
- A point is imported as an ellipse of minimum size.
- Files exported as “Entities only” may not appear as expected in the Corel program because of a lack of header information.
- Imported AutoCAD 2008 files that contain formatted paragraph text preserve text formatting such as spacing, alignment, and indents.
- Justification of text entries may not be preserved, especially if fonts are replaced in the imported files. For best results, avoid justification of text.
- If the DXF file contains a font that is not on the user’s computer, the **PANOSE font matching** dialog box lets the user replace the font with an available one.
- Lines with a number of points that exceed the maximum supported in Corel DESIGNER will be broken into multiple lines, and their fills will be dropped.
- 3D solids are not directly supported in Corel DESIGNER. Users can import 3D solids with the 3D Import program.

## Exporting an AutoCAD DXF file

- Corel DESIGNER saves drawings in a vector format accepted by computer-aided design/computer-aided manufacturing (CAD/CAM) programs and devices, such as AutoCAD and certain computer-driven sign and glass cutters.
- Password protection is not available in the exported files.
- Only the outlines of objects are exported.
- Filled objects with no outlines have an outline appended to them on export.
- All text is exported by using a generic font. Text formatting is not preserved.

## AutoCAD Drawing Database (DWG) technical notes

- Corel DESIGNER can import and export AutoCAD files from version R2.5 to 2008.
- If the DWG file contains a font that is not on your computer, the **PANOSE font matching** dialog box lets you replace the font with an available one.
- Password protection is not available in the exported files.

## Encapsulated PostScript (EPS)

EPS files can contain text, vector graphics, and bitmaps and are intended to be included (encapsulated) in other documents. Unlike other PostScript files, which can contain multiple pages, an EPS file is always a single page.

EPS files usually contain a preview image (header) that lets you view the file content without the help of a PostScript interpreter. An EPS file without a preview image is displayed as a gray box in Corel applications.

You can import and export EPS files. You can import an EPS file as a group of editable objects as you would import any other PostScript (PS) file. You can also bring the file as encapsulated, placing the preview image in the drawing window. The preview image is linked to the file. It is recommended that you import an EPS file as encapsulated in the following situations:

- You want text in the EPS file to be displayed with the original fonts, without any font substitutions.
- You are working with a large EPS file, and you don't want to slow down the application.

During the Corel DESIGNER Technical Suite X5 installation, you have the option of installing Ghostscript®, which is an application that interprets the PostScript file format. Ghostscript allows you to import PostScript Level 3 files. If you did not install Ghostscript when you first installed the product, you can do so now.

## To import an encapsulated PostScript file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **PS, EPS, PRN - PostScript (\*.ps; \*.eps; \*.prn)** from the list box next to the **File name** box.
  - (Windows XP) Choose **PS, EPS, PRN - PostScript** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 In the **Import EPS** dialog box, enable one of the following options:
  - **Import as editable** —brings in the file as a group of Corel DESIGNER objects that you can modify
  - **Place as encapsulated PostScript** —places the preview image in the drawing. You cannot modify specific parts of the file, but you can edit the file as a whole by applying transformations, such as sizing and rotation.
- 7 If you are importing the file as editable, enable one of the following text options:
  - **Text** — preserves text objects in the imported file so that you can edit the text
  - **Curves** — converts text to curves
- 8 Click **OK**.
- 9 Click the drawing page.



Some restrictions apply when you modify EPS files imported as editable. For more information, see “PostScript (PS or PRN) technical notes” on page 714.

If the EPS file contains text converted to curves, the text in the imported file is not editable, even if you choose to import the text as text.



You can also drag an EPS file from Windows Explorer into the drawing window.

## To export an encapsulated PostScript file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.

- 3 Choose **EPS - Encapsulated PostScript** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 In the **EPS export** dialog box, adjust any of the settings.

### To set general exporting options

- 1 In the **EPS export** dialog box, click the **General** tab.
- 2 Perform one or more tasks from the following table.

<b>To</b>	<b>Do the following</b>
Specify the color mode for exporting to eps	<p>In the <b>Color management</b> area, choose an option from the <b>Output colors</b> as list box:</p> <ul style="list-style-type: none"> <li>• <b>Native</b></li> <li>• <b>RGB</b></li> <li>• <b>CMYK</b></li> <li>• <b>Grayscale</b></li> </ul> <p>If you choose the <b>Native</b> option, all objects preserve the color mode in which they were created, for example <b>RGB</b>, <b>CMYK</b>, <b>Grayscale</b>, or <b>spot</b>.</p>
Convert spot colors	<p>In the <b>Color management</b> area, enable the <b>Convert spot colors to</b> check box, and select an option from the list box.</p>
Choose a file format for previewing the PostScript image	<p>In the <b>Preview image</b> area, choose one of the following options:</p> <ul style="list-style-type: none"> <li>• <b>None</b></li> <li>• <b>TIFF</b></li> <li>• <b>WMF</b></li> </ul> <p>If you choose the <b>TIFF</b> format, choose a color mode and resolution.</p>

<b>To</b>	<b>Do the following</b>
Specify how to export text	<p>Enable one of the following options in the <b>Export text as</b> area:</p> <ul style="list-style-type: none"> <li>• <b>Curves</b> — lets you export text as curves</li> <li>• <b>Text</b> — lets you export text as editable characters</li> </ul> <p>If you want to include PostScript font information with your file, enable the <b>Include fonts</b> check box.</p>
Choose a compatibility option	<p>From the <b>Compatibility</b> list box, choose a PostScript level that is supported by the printer or the application with which you will be printing or displaying the file.</p>



Objects are always output as CMYK. Bitmaps have the option of different color modes.



If you choose the 8-bit TIFF format for previewing images, you can make the background of the bitmap transparent by enabling the **Transparent background** check box in the **Preview image** area.

## To set advanced exporting options

- 1 In the **EPS export** dialog box, click the **Advanced** tab.
- 2 Perform one or more tasks from the following table.

<b>To</b>	<b>Do the following</b>
Specify the author's name	Type a name in the <b>Author</b> box.
Apply bitmap compression	<p>In the <b>Bitmap compression</b> area, enable the <b>Use JPEG compression</b> check box. Move the <b>JPEG quality</b> slider to adjust the quality of the bitmaps.</p>

**To****Do the following**

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Apply a trapping option

In the **Trapping** area, enable any of the following options:

- **Preserve document overprint settings** — maintains current settings on objects
- **Always overprint black** — creates a color trap by causing any objects that contain at least 95 percent black to overprint any underlying objects
- **Auto-spreading** — creates a color trap by assigning an outline to an object that is the same color as its fill and having it overprint underlying objects
- **Maximum** — lets you specify the amount of spread that the Auto-spreading option assigns to an object

If you want to specify the minimum font size to which Auto-Spreading is applied, type a value in the **Text above** box.

If you want the outlines of all objects on the page to have the same width, enable the **Fixed width** check box.

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Apply a bounding box

In the **Bounding box** area, enable any of the following options:

- **Objects** — aligns the bounding box exactly to the objects in the file
  - **Page** — aligns the bounding box to the page
  - **Bleed limit** — lets you specify how far the bleed extends beyond the edge of the area to be printed
  - **Crop marks** — lets you use crop marks as alignment aids when you trim the print output to its final size
  - **Floating point numbers** — lets you use numbers with decimals
-

To	Do the following
Maintain OPI link	Enable the <b>Maintain OPI links</b> check box to use low-resolution images as placeholders for high-resolution images.



The **Use JPEG compression** check box remains disabled until you choose a PostScript level that supports this feature.

## To install Ghostscript

- 1 Close any open programs.
- 2 On the Windows taskbar, click **Start ▶ Control panel**.
- 3 Do one of the following:
  - In Windows 7 or Windows Vista, click **Uninstall a program**.
  - In Windows XP, click the **Add or remove programs** icon.
- 4 Do one of the following:
  - In Windows 7 or Windows Vista, double-click **Corel DESIGNER Technical Suite X5** from the **Uninstall or change a program** page.
  - In Windows XP, choose **Corel DESIGNER Technical Suite X5** from the **Currently installed programs** list.
- 5 Click **Modify**.
- 6 Click the **Features** tab.
- 7 Enable the **GPL Ghostscript** check box.
- 8 Follow the instructions in the installation wizard.

## Encapsulated PostScript (EPS) technical notes

### Importing an EPS file

- If the encapsulated PostScript file was imported with the **Place as Encapsulated PostScript** option, and if it contains a preview image (called a header), the preview image is imported and displayed. The EPS information remains attached to the header and is used when the image is printed to a PostScript printer.
- The PostScript Interpreted filter converts the objects in the encapsulated PostScript file to native Corel DESIGNER objects on import.
- When you import a file with large or complex gradient fills, you may generate a large number of objects.



## Exporting an EPS file

- On a PostScript printer, graphics exported to the encapsulated PostScript (EPS) format print from other programs exactly as they do from a Corel graphics programs.
- You can save a header to the Tagged Image file format (TIFF) or Windows Metafile format (WMF) in black and white, 4-bit grayscale or color, or 8-bit grayscale or color. You can set the header resolution between 1 and 300 dots per inch (dpi); the default header resolution is 72 dpi. If the program importing the EPS file has a limitation on the image header size, you might receive an error message stating that the file is too large. To reduce file size, in the **EPS export** dialog box, choose **Black and White** from the **Mode** box, and lower the header resolution before exporting the file. The setting determines only the resolution of the header and has no impact on the print quality of a drawing. Color headers are useful for viewing EPS files. If the program in which you are going to use the file does not support color headers, try exporting with a mono header instead. You can also export without a header.
- Along with the graphic, exported EPS files contain a filename, program name, and date.
- To save font information in an EPS file, enable the **Include fonts** check box in the **Export text as** area.
- If you export text as curves, text is converted to vector curves.
- If a font used in the file is not available on the printer or has not been saved in the file, either the text is printed in Courier font or the drawing is not printed.

## PostScript (PS or PRN)

PostScript (PS) files use PostScript language to describe the layout of text, vector graphics, or bitmaps for printing and display purposes. They can contain multiple pages. PostScript files are imported as a group of objects that you can edit.

PostScript files usually have a **.ps** filename extension, but you can also import PostScript files with a **.prn** extension. Files with a **.prn** filename extension, commonly known as Printer (PRN) files, contain instructions about how a file should be printed. These files let you reprint a document even if the application in which the document was created is not installed on your computer.

During the Corel DESIGNER Technical Suite X5 installation, you have the option of installing Ghostscript, which is an application that interprets the PostScript file format.

Ghostscript assists the file importing process. If you did not install Ghostscript during the installation, see “To install Ghostscript” on page 712.

You can also import encapsulated PostScript (EPS) files. For more information, see “Encapsulated PostScript (EPS)” on page 707.

## To import a PostScript (PS or PRN) file

- 1 Click **File** ▶ **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **PS, EPS, PRN - PostScript (\*.ps; \*.eps; \*.prn)** from the list box next to the **File name** box.
  - (Windows XP) Choose **PS, EPS, PRN - PostScript** from the **Files of type** list box.
- 4 Click the filename, and click **Import**.
- 5 In the **Import text as** area, enable one of the following text options:
  - **Text** — preserves text objects in the imported file so that you can edit the text
  - **Curves** — converts text to curves
- 6 Click **OK**.
- 7 Click the drawing page.



When the PostScript file contains text converted to curves, the text in the imported file is not editable, even if you choose to import the text as text.

## PostScript (PS or PRN) technical notes

- PostScript files containing mesh fills with spot colors, DeviceN images, or duotone images cannot be imported. Installing Ghostscript resolves this issue.
- Mesh fills in the CMYK color mode are imported as bitmaps and cannot be edited.
- Gradient fills are imported as a group of filled objects simulating the gradient fill appearance and cannot be edited as gradient fills.
- RGB bitmaps are converted to CMYK in imported PS files. Installing Ghostscript resolves this issue.
- Font information is maintained only if the font was embedded in the original file before it was imported.

- Files that are too large cannot be imported into some programs because of memory limitations. This problem can be caused by complex gradient fills that increase the number of objects in a graphic.
- Only Printer (PRN) files, PS files, and EPS files in PostScript format are supported.

## GIF

GIF is a bitmap-based format designed for use on the Web. It is highly compressed to minimize file transfer time and supports images with up to 256 colors. The GIF file format supports a maximum image size of 30,000 × 30,000 pixels and uses LZW compression.

The GIF format provides the ability to store multiple bitmaps in a file. When the multiple images are displayed in rapid succession, the file is called an animated GIF file.

For Internet use, you can also save images to the JPEG and PNG formats. If you want to publish an image to the Web and are not sure which format to use, see “Exporting bitmaps for the Web” on page 261.

### To import a GIF file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **GIF - CompuServe Bitmap (\*.gif)** from the list box next to the **File name** box.
  - (Windows XP) Choose **GIF - CompuServe Bitmap** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 Click the drawing page.

### You can also

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Resample a graphic while importing

For more information, see “To resample a bitmap while importing” on page 650.

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Crop a graphic while importing

For more information, see “To crop a bitmap while importing” on page 651.

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You can drag on the drawing page to resize the image.

## GIF technical notes

- Corel programs import versions 87A and 89A of the GIF file format, but export only to version 89A. Version 87A supports basic features and interlacing. The newer version, 89A, includes all features found in 87A plus the ability to use transparent colors and to include comments and other data from the image file.
- Corel programs support the following color depths when importing animated GIF files: black and white (1-bit), 16 colors, grayscale (8-bit), and 256 color paletted (8-bit).

## HTML

HTML files are plain-text (also known as ASCII) files that can be created using any text editor, including SimpleText and TextEdit. HTML files are intended for display on a Web browser.

You can import HTML files to edit text and add Web objects, bookmarks, and hyperlinks. For more information about preparing files and objects for Web publishing and uploading to the Web, see “Exporting to HTML” on page 681.

### To import an HTML file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **HTM - HyperText Markup Language (\*.htm)** from the list box next to the **File name** box.
  - (Windows XP) Choose **HTM - HyperText Markup Language** from the **Files of type** list box.

If you don't see this option, you first need to add the HTML filter to your installation of Corel DESIGNER Technical Suite X5. For information about modifying your installation, see “To modify or repair a Corel DESIGNER Technical Suite installation” on page 4.

- 4 Click the filename.
- 5 Click **Import**.
- 6 In the **Use default text colors** area, enable one of the following options:
  - **Yes** — uses the default color for text and for visited, unvisited, and active links, ignoring the colors specified in the HTML file
  - **No** — uses the colors specified in the HTML file
- 7 Click the drawing page.

## HTML technical notes

### Importing an HTML file

- The HTML import filter extracts editable information from a Web document and brings objects into Corel DESIGNER in a manner similar to the original layout.
- The HTML import filter extracts editable information from a Web document and brings objects into Corel DESIGNER in a manner similar to the original layout.
- Imported HTML files that exceed the boundaries of the drawing page continue down the workspace without a page break.

## JPEG (JPG)

JPEG is a standard format developed by the Joint Photographic Experts Group. Through the use of superior compression techniques, this format allows the transfer of files among a wide variety of platforms. JPEG supports 8-bit grayscale, 24-bit RGB, and 32-bit CMYK color modes.

The JPEG format is commonly used on the Web. For more information about exporting to the JPEG file format, see “Exporting bitmaps for the Web” on page 261.

### To import a JPEG file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **JPG - JPEG Bitmaps (\*.jpg; \*.jtf; \*.jff; \*.jpeg)** from the list box next to the **File name** box.
  - (Windows XP) Choose **JPG - JPEG Bitmaps** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 Click the drawing page.

### You can also

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Resample a graphic while importing

For more information, see “To resample a bitmap while importing” on page 650.

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## You can also

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Crop a graphic while importing

For more information, see “To crop a bitmap while importing” on page 651.

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You can drag on the drawing page to resize the image.

## JPEG technical notes

- JPEG files can contain EXIF data. This data may affect how the JPEG files open.

## JPEG 2000 (JP2)

The JPEG 2000 (JP2) file format is a JPEG image with advanced compression and file data capabilities. JPEG 2000 standard files can store more descriptive file data (or metadata), such as dimensions, tone scale, color space, and intellectual property rights, than JPEG 2000 codestream files. Codestream files are optimized for network transmission since they resist bit errors that can cause data loss on low-bandwidth channels.

Not all Web browsers support JPEG 2000 formats. You may require a plug-in to view these files.

When you export the image to a JP2 file, you can choose to view download progression by resolution, quality, and position.

## To import a JPEG 2000 file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **JP2 - JPEG 2000 Bitmaps (\*.jp2; \*.j2k)** from the list box next to the **File name** box.
  - (Windows XP) Choose **JP2 - JPEG 2000 Bitmaps** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 Click the drawing page.

## To export a JPEG 2000 bitmap

- 1 Click **File** ► **Export**.
- 2 Choose **JP2 - JPEG 2000 bitmaps** from the **Save as type** list box.
- 3 Type a name in the **File name** box.
- 4 Click **Export**.
- 5 Choose a **JPEG 2000** preset from the **Preset list** list box in the upper-right corner of the dialog box.

If you want modify the preset settings, you can change the exporting options in the dialog box.

- 6 Click **OK**.

### You can also

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Choose a color mode	In the <b>Settings</b> area, choose a color mode from the <b>Color mode</b> list box.
Embed the color profile	In the <b>Advanced</b> area, enable the <b>Embed color profile</b> check box.
Control image quality	In the <b>Settings</b> area, choose a quality option from the <b>Quality</b> list box or type a value.
Set the JPEG 2000 download from low to high resolution so that the size of the entire image increases	In the <b>Advanced</b> area, choose <b>Resolution\Quality</b> from the <b>Progression</b> list box.
Set the JPEG 2000 download from the upper-left corner of the image to the lower-right corner	In the <b>Advanced</b> area, choose <b>Resolution\Position</b> from the <b>Progression</b> list box.
Set the JPEG 2000 download from the upper-left corner of the image to the lower-right corner	In the <b>Advanced</b> area, choose <b>Position</b> from the <b>Progression</b> list box.
Set the JPEG 2000 download progressively by color channel	In the <b>Advanced</b> area, choose <b>Channels</b> from the <b>Progression</b> list box.
Allow JPEG 2000 codestream	In the <b>Advanced</b> area, enable the <b>Codestream</b> check box.

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## JPEG 2000 (JP2) technical notes

- Corel DESIGNER can import either JP2 or JPC files but export only to the JP2 format.
- Corel DESIGNER supports exporting JPEG 2000 files in 24-bit RGB, and 8-bit grayscale.
- CMYK, 48-bit RGB, and black-and-white images are not supported for export.

## Kodak Photo CD Image (PCD)

Kodak® Photo CD image file is a raster format developed by Eastman Kodak for scanning photographic images onto compact discs. PCD images are derived from 35-mm film negatives or slides that have been converted to digital format and stored on a CD. Photo CD allows high-quality digital storage and manipulation of photographic images. The PCD format is typically used by photofinishers and service bureaus who provide the service of placing photographs on CDs.

### To import a Kodak Photo CD image file

- 1 Click **File** ► **Import**.
- 2 Choose the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **PCD - Kodak Photo-CD image (\*.pcd)** from the list box next to the **File name** box.
  - (Windows XP) Choose **PCD - Kodak Photo-CD image** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 In the **PCD import** dialog box, move any of the following sliders:
  - **Brightness** — lets you set the amount of light
  - **Contrast** — lets you specify the contrast between the pixels in the image
  - **Saturation** — lets you specify the purity of a color
  - **Red** — lets you specify the amount of red in the image
  - **Green** — lets you specify the amount of green in the image
  - **Blue** — lets you specify the amount of blue in the image
- 7 From the **Resolutions** list box, choose an image size.
- 8 From the **Image type** list box, choose a color mode.
- 9 Position the import placement start cursor on the drawing window, and click.



## You can also

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Resample a graphic while importing	For more information, see “To resample a bitmap while importing” on page 650.
Crop a graphic while importing	For more information, see “To crop a bitmap while importing” on page 651.

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You can drag on the drawing page to resize the image.

You can remove the adjustments made by the photofinisher at the time the original image was scanned and placed on the Photo CD disk by enabling the **Subtract scene balance** check box.

You can identify out-of-gamut areas of the image by enabling the **Show colors out of gamut** check box, which renders the out-of-gamut pixels in pure red or pure blue.

## Kodak Photo CD Image (PCD) technical notes

- Kodak Photo CD (PCD) images may be subject to copyright. The Corel program does not display a warning message about this.
- Other Kodak-compatible programs may install the Kodak **pcdlib.dll** file in the **Windows** folder instead of the **Windows\System** folder. This difference in the folder location produces an error message.
- When you import **Photo CD** files, a dialog box appears and prompts you to choose the desired file resolution and color. The resolution is limited to 72 dpi and the maximum image size is 3072 × 2048 pixels.
- You can import the following color modes: RGB (24-bit), paletted (8-bit), and grayscale (8-bit).

## PICT (PCT)

The Macintosh PICT file format was developed for the Mac® OS platform by Apple® Computer Inc. It is a native file format of QuickDraw® and can contain both vectors and bitmaps. The Macintosh PICT file format is widely used in Macintosh applications.

## To import a PICT file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **PCT - Macintosh PICT (\*.pct; \*.pict)** from the list box next to the **File name** box.
  - (Windows XP) Choose **PCT - Macintosh PICT** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 Click the drawing page.



You can drag on the drawing page to resize the image.

## To export a PICT file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **PCT - Macintosh PICT** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.

## PICT (PCT) technical notes

- Corel graphics programs can import vector drawings and bitmaps contained in PICT (PCT) files.
- Objects that contain a fill and an outline open as a group of two objects. One object is the outline, and the other is the fill.
- PICT fills are often bitmap patterns, and the Corel program tries to maintain these fills as bitmap patterns.
- Pattern outlines are converted to a solid color.
- Text in PICT files opens as editable text. If a typeface in the imported file is not available on your computer, it is converted to the font that it most closely resembles.
- Text alignment may not be preserved in the original file. This is due to the differences in font size, and intercharacter and interword spacing between the two formats. Any misalignment is easily corrected using the text formatting settings in the program.

## PaintBrush (PCX)

The PaintBrush (PCX) file format is a bitmap format originally developed by the ZSoft Corporation for the PC Paintbrush program.

### To import a PaintBrush file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **PCX - PaintBrush (\*.pcx)** from the list box next to the **File name** box.
  - (Windows XP) Choose **PCX - PaintBrush** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 Click the drawing page.

### To export a PaintBrush file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **PCX - PaintBrush** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 In the **Convert to bitmap** dialog box, adjust the width, height, resolution, color mode, or any of the other settings.
- 7 In the **Convert to paletted** dialog box, adjust any of the settings.

## PaintBrush (PCX) technical notes

### Exporting a PCX file

- Bitmaps may be black-and-white, 16 colors, grayscale (8-bit), paletted (8-bit), or RGB color (24-bit).
- Run-length encoding (RLE) compression is supported, and the maximum image size is 64,535 × 64,535 pixels.
- These files may contain one, two, or four color planes.
- This file format is supported in Corel DESIGNER.

## Importing a PCX file

- PCX files can be imported if they conform to the following PCX specifications: 2.5, 2.8, and 3.0.
- Bitmaps may be black-and-white, 16 colors, grayscale (8-bit), paletted (8-bit), or RGB color (24-bit).
- RLE compression is supported and the maximum image size is 64,535 × 64,535 pixels.
- These files may contain one, two, or four color planes. Files containing three color planes or more than four color planes cannot be imported.

## Adobe Portable Document Format (PDF)

The Adobe Portable Document Format (PDF) is a file format designed to preserve fonts, images, graphics, and formatting of an original file. Using Adobe Reader and Adobe Acrobat Exchange, a PDF file can be viewed, shared, and printed by Mac OS, Windows, and UNIX® users.

You can open or import a PDF file. When you open a PDF file, it is opened as a Corel DESIGNER file. When you import a PDF file, the file is imported as grouped objects and can be placed anywhere within your current document. You can import an entire PDF file, individual pages from the file, or multiple pages.

Some PDF files are secured by a password. You are prompted to enter a password before you can open and edit a secured PDF file. For information about PDF security options, see “Setting security options for PDF files” on page 671.

You can save a file in the PDF format. For more information, see “Exporting to PDF” on page 659.

### Importing text

The method by which PDF files store information affects how text looks and how easily it can be edited. To help ensure the best results for your document, you can choose whether to import the text in your file as text or as curves.

When you import text as text, the font and text are preserved, and the text is fully editable as artistic or paragraph text. However, some effects and formatting may be lost. This option is recommended if you have a PDF file that contains large blocks of text, such as a newsletter, and you want to reformat the text or add text content.

When you import text as curves, the appearance of the text, including all effects applied to it, are preserved, and each letter is converted to a curve object. With this option, the text formatting features can no longer be used to edit the text. If you have a PDF file that contains a small amount of text that does not require editing, or if you do not have the fonts used in the PDF file, you can import the text as curves. For more information about converting text to curves, see “Finding, editing, and converting text” on page 438.

### Importing comments

Some PDF files can contain comments and annotations. These may consist of text, curves, and other drawings or shapes that are added to the PDF document by a reviewer. If commenting rights have been granted, you have the option of importing the comments with the PDF file. When comments are imported, they are placed on a separate “Comments” layer in the document. By default, this layer is set as non-printable.

If the PDF document contains comments written by multiple reviewers, the comments are grouped on the “Comments” layer based on the author’s name.

### To import an Adobe Portable Document Format file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **PDF - Adobe Portable Document Format (\*.pdf; \*.ai)** from the list box next to the **File name** box.
  - (Windows XP) Choose **PDF - Adobe Portable Document Format** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.

If the file is protected by a password, type a valid password in the **Password** box.
- 6 In the **Import text as** area, choose one of the following options:
  - **Text** — lets you edit and reformat the text from the PDF file
  - **Curves** — converts text to curves. Choose this option when you do not need to edit the text from the PDF file, and you want to maintain the appearance of the original text.

If you are importing a multipage document, select the pages you want to import, and click **OK**.

If the document contains comments that you want to import, check the **Import comments and place on a separate layer** check box.

7 Click the drawing page.



If a block of text is imported as separate text objects, you can combine the text objects by selecting them and clicking **Arrange ► Combine**.

## **Adobe Portable Document Format (PDF) technical notes**

### **Publishing a PDF file**

- Texture fills created in Corel DESIGNER are exported and imported as bitmap patterns.

### **Importing a PDF file**

- Corel DESIGNER imports Adobe Portable Document Format files.
- Transparency applied to text and graphics is preserved.
- Character attributes of text, including superscript and subscript, are preserved.
- DeviceN color spaces may be converted to RGB or CMYK processed colors in the imported file, depending on the file content.
- Layers are preserved in files created with Adobe Acrobat 6 and later.
- Xform objects are converted to symbols.
- Symbols are preserved when PDF files created with version 1.3 or later undergo round-tripping.
- Pattern and texture fills are preserved.
- Most mesh fills created in Adobe Illustrator are preserved.
- Comments are preserved and imported on a separate “Comments” layer in the document.
- Text annotations, including free text annotations, are imported as paragraph text.
- Sticky Notes display as a rectangle with the appropriate background and border color. Headers in Sticky Notes are not supported.
- Line annotations display as straight lines with the appropriate width and color. Arrows with different fill and outline colors display fill and outline of the same color.
- Square and circle annotations display as rectangles and ellipses with the appropriate fill/outline properties. Polygon and polyline annotations are mapped as polycurves with similar fill/outline properties. Cloud shapes display as polygons.

- Text markup annotations, such as highlights, underlining, and strikeouts, are imported.
- Standard ink and stamp annotations are supported. Custom stamp annotations are not supported.
- Sound annotations, movie annotations, and file link annotations are not supported.

## HPGL Plotter File (PLT)

The HPGL Plotter File (PLT) format, developed by Hewlett-Packard®, is vector-based. It is used in programs such as AutoCAD for printing drawings on plotters. Other Corel applications can interpret a SUBSET of the HPGL and HPGL/2 command set. This format uses a scaling factor of 1,016 plotter units to 1 inch.

### To import an HPGL Plotter file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **PLT - HPGL Plotter File (\*.plt; \*.hgl)** from the list box next to the **File name** box.
  - (Windows XP) Choose **PLT - HPGL Plotter File** from the **Files of type** list.
- 4 Click the filename.
- 5 Click **Import**.
- 6 In the **HPGL options** dialog box, adjust any of the settings.

### To export an HPGL Plotter file

- 1 Click **File** ► **Export**.
- 2 Locate the folder where you want to store the file.
- 3 Choose **PLT - HPGL Plotter File** from the **Save as** type list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 In the **HPGL export** dialog box, adjust any of the settings.

## HPGL Plotter (PLT) technical notes

### Importing a PLT file

- Corel programs support versions 1 and 2 of PLT file formats although some features of version 2 are not supported.
- You can import images larger than the Corel program's maximum page size by enabling the **Scale** option in the **HPGL options** dialog box, which lets you resize the imported image.
- The curve resolution factor can be set to a value between 0.0 and 1.0 inch. The value can be very precise; up to eight decimal places are accepted. A setting of 0.0 results in the highest resolution, but it also greatly increases file size. A curve resolution of 0.004 inch is recommended.
- The PLT file format does not contain color information. Instead, the various objects in a PLT file have certain pen numbers associated with them. When imported into a Corel program, each pen number is assigned a specific color. You can specify the color assigned to a particular pen, so that you can match the original colors of the graphic.
- The **Pen selection** list contains 256 pens, although not all of the pens may be assigned. You can change the color assignments by choosing the pen and then choosing a new color for that pen from the **Pen color** list box. Choosing **Custom colors** brings up a color definition dialog box that allows you to define a custom color according to RGB values.
- You can change the pen width assignments by choosing the pen and then choosing a new width for that pen from the **Pen width** list box.
- You can change the pen velocity by choosing the pen and then choosing a new velocity for that pen from the **Pen velocity** list box. This is useful only for exporting PLT files.
- You can set a defined pen to the **Unused** option. You can also reset the current Pen Library pen settings to the previously saved settings.
- Corel programs support numerous dotted, dashed, and solid line types of the PLT file format. The pattern number of a line in a PLT file is translated to a line type pattern.
- If the PLT file contains a font that is not on the user's computer, the **PANOSE font matching** dialog box lets the user replace the font with an available one.

### Exporting a PLT file

- In Corel DESIGNER X5, you now have the option of setting the **Plotter origin** to **Top left**.



- Only the outlines of objects are exported to the PLT file format.
- Dotted lines, dashed lines, and arrowheads are mapped to standard line types of the PLT file format.
- Bézier curves are converted to line segments.
- Outline thickness and calligraphic settings are lost.
- Outline colors are limited to eight: black, blue, red, green, magenta, yellow, cyan, and brown.

## Portable Network Graphics (PNG)

The Portable Network Graphics (PNG) file format is an excellent file format for lossless, portable, and well-compressed storage of bitmaps. It takes up a minimum amount of disk space and can be easily read and exchanged between computers. The Portable Network Graphics format provides a replacement for the GIF format and can also replace many common uses of the TIFF format.

The Portable Network Graphics format is designed to work well in online viewing, such as on the Web, and it's fully streamable with a progressive display option. Some Web browsers do not support all formatting and features. You can export images to the Portable Network Graphics file format if you want to use transparent backgrounds, image interlacing, image maps, or animation in your Web pages.

Exporting graphics to the Portable Network Graphics format converts them to bitmaps that can be used in desktop publishing programs and Microsoft Office applications. You can also edit Portable Network Graphics in image-editing programs such as Corel PHOTO-PAINT and Adobe Photoshop. For more information, see “Exporting bitmaps for the Web” on page 261.

You can also save images to the GIF and JPEG formats to use on the Internet. If you want to publish an image to the Web but are not sure which format to use, see “Exporting bitmaps for the Web” on page 261.

### To import a Portable Network Graphics file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **PNG - Portable Network Graphics (\*.png)** from the list box next to the **File name** box.

- (Windows XP) Choose **PNG - Portable Network Graphics** from the **Files of type** list box.
- 4 Click the filename.
  - 5 Click **Import**.
  - 6 Click the drawing page.

### You can also

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Resample a graphic while importing	For more information, see “To resample a bitmap while importing” on page 650.
<hr/>	
Crop a graphic while importing	For more information, see “To crop a bitmap while importing” on page 651.

---



You can drag on the drawing page to resize the image.

### Portable Network Graphics (PNG) technical notes

- You can import Portable Networks Graphics (PNG) files from 1-bit black and white to 24-bit color; 48-bit color is not supported.
- Masks and indexed-color, grayscale, and true color images are supported. Masks, however, are not saved in 1-bit black-and-white or 8-bit paletted files.
- LZ77 compression is supported, and the maximum image size is 30,000 × 30,000 pixels. Sample depths range from 1 to 16 bits.
- The PNG file format also checks full-file integrity and detects common transmission errors. The PNG file format can store gamma and chromatic data for improved color matching on different platforms.

### Adobe Photoshop (PSD)

The Adobe Photoshop (PSD) file format is the native bitmap file format for Adobe Photoshop.

#### To import an Adobe Photoshop file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:

- (Windows 7 and Windows Vista) Choose **PSD - Adobe Photoshop (\*.psd; \*.pdd)** from the list box next to the **File name** box.
- (Windows XP) Choose **PSD - Adobe Photoshop** from the **Files of type** list box.

- 4 Click the filename.
- 5 Click **Import**.
- 6 Click the drawing page.

### You can also

Resample a graphic while importing	For more information, see “To resample a bitmap while importing” on page 650.
Crop a graphic while importing	For more information, see “To crop a bitmap while importing” on page 651.

## To export an Adobe Photoshop file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **PSD - Adobe Photoshop** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 In **Convert to bitmap** dialog box, adjust the width, height, resolution, color mode, or any of the other settings.



You can export to an image with a transparent background.

## Adobe Photoshop (PSD) technical notes

### Importing a PSD file

- Monotone, grayscale, duotone, 48-bit RGB, and up to 32-bit CMYK images are supported.
- Some layer effects cannot be imported. (Gradient map adjustment layer is imported without Noise, Opacity stops, and Dither.)

- Imported layers using the Darken Color and Lighten Color blend modes map to the If Darker and If Lighter merge modes, respectively. For more information about working with merge modes, see “Applying merge modes” on page 420.
- Files that contain spot color channels are imported as multichannel (DeviceN) bitmaps.

### Exporting a PSD file

- This format supports 1-bit black-and-white and up to 32-bit CMYK color images.
- Layers are supported.
- Text is rasterized.
- Spot color channel information is preserved in the exported file.

### Corel Painter (RIF)

Imported Corel Painter (RIF) files retain information such as floating objects, which makes the files much larger than GIF or JPEG files. Corel Painter files can be imported for resizing and adjusting floaters.

### To import a Corel Painter file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **RIFF - Painter (\*.rif)** from the list box next to the **File name** box.
  - (Windows XP) Choose **RIFF - Painter** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 Click the drawing page.

### You can also

Resample a graphic while importing	For more information, see “To resample a graphic while importing.”
Crop a graphic while importing	For more information, see “To crop a graphic while importing.”

## **Corel Painter (RIF) technical notes**

- The embedded color profile is preserved, but can be changed after importing the file.
- If the Corel Painter image contains a transparent background, which is called a canvas in Corel Painter, it is preserved.
- Vector shapes are not preserved in the imported file.
- Text and annotations are not preserved.
- Bitmap layers are imported as grouped objects.
- Liquid Ink, Watercolor, Digital Watercolor, and plug-in layers are imported as RGB objects.
- Mosaics and tessellations are imported as RGB objects.
- Image slicing is not retained.

## **Scalable Vector Graphics (SVG)**

Scalable Vector Graphics (SVG) is an open standard graphics file format that allows designers to put the power of vector graphics to work on the Web. It was created by the World Wide Web Consortium (W3C®).

SVG files are described in Extensible Markup Language (XML). They are vector graphic images, which can provide superior detail and faster download times than bitmaps. Compressed SVG files have an **.svgz** filename extension.

To view SVG files, you need an SVG viewer plug-in such as the Corel SVG viewer.

### **Unicode support**

SVG files support Unicode encoding for text. When exporting an SVG file, you can choose a Unicode encoding method.

### **Embedding and linking**

You can embed information in an SVG file, or you can create additional files to store some of the information. For example, you can embed a style sheet in an SVG file, or you can create an external cascading style sheet and link it to the SVG file. By default, JavaScript, such as JavaScript related to rollovers, is embedded in the exported file, but you can choose to store it as a separate file linked to the SVG file. Also, you can embed bitmaps, or you can save bitmaps as externally linked files.

## Exporting text

You can export text as text or curves. When exporting text as text, you can choose to embed all fonts in a Scalable Vector Graphics file to have full editing capabilities. You can also embed only the fonts used, and common English or common Roman fonts.

## Using preset export options

To make your work easier, you can use preset export options, and you can create custom preset export options that you can reuse later.

## Using SVG colors

SVG colors correspond to color keywords. You can use the SVG color palette available in the application to help ensure that colors in the exported SVG file are defined by color keywords. To ensure that the SVG color names you choose are retained in the SVG exported file, it is recommended that you disable color correction. For information about color correction, see “Getting started with color management in Corel DESIGNER” on page 369.

## Adding reference information to SVG objects and files

Reference information can be added to a drawing and retained in an exported Scalable Vector Graphics object or file. You can add information to a drawing so that the information appears in the file’s XML tags. These tags are derived from the data field names, each of which is formatted as general text, data and time, linear and angular dimensions, or numbers. For example, you can name individual objects in the drawing and add comments for each of these objects. The name and comments for each object display in the tags of the exported Scalable Vector Graphics file.

Similarly, you can preserve page property information in a Scalable Vector Graphics file, in which the data field categories are maintained as inline tags. You can also rename the default author name, classification, description, and keywords categories.

## To export a Scalable Vector Graphics file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **SVG - Scalable vector graphics** or **SVGZ - Compressed SVG** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.

- 6 From the **Encoding method** list box, choose one of the following encoding options:
  - **Unicode - UTF-8** — produces a smaller file size. This is the default encoding method and is useful in most circumstances.
  - **Unicode - UTF-16** — produces a bigger file size
- 7 In the **Export text** area, enable one of the following options:
  - **As text** — exports text as editable characters, known as glyphs
  - **As curves** — exports text as curves
- 8 Choose one of the following options from the **Styling options** list box:
  - **Presentation attributes** — lets you specify attributes directly in an element in the exported file
  - **Internal style sheet** — uses the CLASS attribute to embed the style sheet in the Scalable Vector Graphics file
  - **External CSS** — creates an external cascading style sheet file and links it to the Scalable Vector Graphics file


JavaScript related to rollovers can be saved to a separate file by enabling the **Link externally** check box in the **JavaScript** area.

### You can also

Embed a font	Enable the <b>Embed font in file</b> check box. Choose which fonts you want to embed from the <b>Character subsetting</b> list box.
Give an embedded font priority over the default browser font	Enable the <b>Give embedded font priority</b> check box.
Set the drawing precision	From the <b>Drawing precision</b> list box, select the drawing precision defined as a ratio of units.
Set the number of fountain fill steps to export	In the <b>Fountain steps</b> box, type the number of fill levels.
Export bitmaps to the JPEG, GIF, or PNG file format	Choose a bitmap format from the <b>Bitmap export type</b> list box, and enable one of the following options: <ul style="list-style-type: none"> <li>• <b>Link images</b> — saves each bitmap as a separate file that is linked to the SVG file</li> <li>• <b>Embed images</b> — embeds each bitmap in the SVG file</li> </ul>

## You can also

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Apply preset export options	Choose a preset from the <b>Presets</b> list box.
Create custom preset export options	Choose the settings you want, click the <b>Add preset</b> button  beside the <b>Presets</b> list box, and type a name for the settings.
Preview the exported file	Click <b>Preview</b> .

---



You must embed fonts when you require the display of a specific font that the users may not have installed on their computers.

As the number of fonts or fountain fill steps increases, so does the size of the file.

Objects with mesh fills or drop shadows are exported as bitmaps.

If no single element in a drawing is selected, the content of the entire page is exported.


## To choose a color by using the SVG color palette

- 1 Select an object.
- 2 Click **Window** ▶ **Color palettes** ▶ **More palettes**.  
The **Color palette manager** opens.
- 3 From the **Palette libraries** folder, double-click the **Process** folder.
- 4 Click the **Show or hide** icon beside the **SVG colors** palette.
- 5 Click a color swatch on the **SVG color palette**.



To ensure that **SVG colors** are preserved in the exported file, you can disable color correction by clicking **Tools** ▶ **Color management** and then choosing **Color management off** from the **Settings** list box in the **Color management** dialog box.

## To add reference information to a Scalable Vector Graphics object


- 1 Select an object using the **Pick** tool .
- 2 Click **Window** ▶ **Object data manager**.
- 3 In the **Name/value** list, click a data field name.
- 4 Type the information in the text box.



## You can also

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Rename a data field

Click the **Open field editor** button . Choose the name of the data field, and type a new name.

---

Add a data field

Click the **Open field editor** button. Click the **Create new field** button, and type the name of the new field.

---

Change the data field format

Click the **Open field editor** button. Click a field name and then click the **Change** button. Enable a field type option.

---



Fields containing no values are ignored when a file is exported to the Scalable Vector Graphics format.

## To add reference information to a Scalable Vector Graphics file

- 1 Click on the drawing page to deselect all objects.
- 2 Click **Window** ► **Property manager**.
- 3 Click the **Page** tab.
- 4 Type information in one or both of the following:
  - **Page title** box
  - **Content** boxes in the **Page information** area



The **Page** tab appears only when no objects are selected.

Information in the **HTML file** box is not retained in the Scalable Vector Graphics file.

A valid Scalable Vector Graphics file must contain unique field names and no spaces or special characters. In the **SVG export** dialog box, you can click the **Issues** tab and ensure that all elements of the file are correctly named.

## Scalable Vector Graphics (SVG) technical notes

### Importing an SVG file

- Most of the information in SVG files created in other programs is preserved in the imported file, even if Corel DESIGNER does not support a feature. For example, information about ink strokes in an SVG file created in another program is preserved in the imported file, even though the ink strokes are not displayed.
- Clipped and masked objects are imported as PowerClip objects.
- Group, object, and symbol names and IDs are retained in the imported file.
- Symbols in the imported file appear in the **Symbol manager** docker.
- Bitmap files embedded in an SVG file are retained.
- SVG color definitions and names are supported.
- Round-tripping is supported.
- Metadata is supported.
- Hyperlinks are supported.

### Exporting an SVG file

- Scalable Vector Graphics (SVG) allows three types of graphic objects: vector graphic shapes (for example, paths consisting of straight lines and curves), images, and text.
- Drop shadows are rasterized in SVG files.
- Hotspot information added to a drawing is retained in the exported file. For information about hotpotting, see “Managing object data” on page 293.
- All Corel DESIGNER symbols are supported on export as SVG symbols.
- Object, layer, group, and symbol names are also supported. If the names are the same, the SVG file appends unique numbers to the object IDs. Invalid names are corrected on export.
- Graphical objects can be grouped, styled, transformed, and combined into previously rendered objects.
- You can export text as editable characters, so that after you publish an SVG graphic to the Web, text continues to be recognized as text. Text strings can be restyled, copied and pasted, or indexed by search engines. Text can also be edited by SVG-capable editing programs, eliminating the need for maintaining multiple versions of graphic images for editing.
- The SVG standard allows the use of Cascading Style Sheets (CSS) to define font, text, and color properties of objects on a page.

- Layers are retained as groups in the exported file. If you import the file back into Corel DESIGNER, the layer groups are converted into layers with the original layer names preserved.
- Only the active page in a drawing is exported. If you want to export only a part of a drawing, enable the **Selected only** check box in the **Export** dialog box.
- URLs assigned to text objects are retained in the exported file.
- Transformations, such as rotation and skewing, are usually retained in the exported files. In some cases, transformations may be lost, and transformed shapes may be converted into curves.

## Macromedia Flash (SWF)

Macromedia® Flash® is a file format for creating and displaying vector-based images and animation. Macromedia Flash files are extremely compact and of high quality, making them ideal for use on the Web.


Before you save a file to the Macromedia Flash file format, you can determine whether the file has potential export problems. You can check the current file and display a summary of errors, possible problems, and a suggestion for resolving the issue.

### To export a Macromedia Flash file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **SWF - Macromedia Flash** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 In the **Flash export** dialog box, choose values from any of the following list boxes:
  - **JPG compression** — specifies the amount of JPEG file compression
  - **Resolution (dpi)** — specifies the resolution of the image
  - **Smoothing** — tones down differences between adjacent pixels
- 7 Enable one of the following options in the **Bounding box size** area:
  - **Page** — applies the bounding box to the page
  - **Objects** — aligns the bounding box to the objects in the file
- 8 Enable any of the following check boxes in the **Optimization** area:
  - **Convert dashed outlines** — converts dashed outlines to solid lines

- **Rounded caps and corners** — rounds the corners and endpoints of lines and curves
- **Use default fountain steps** — lets you use the default number of steps for fountain fills



You can save the settings in the **Flash export** dialog box to a preset by clicking the **Add preset** button  and typing a name in the **Setting name** box.

To preview a Macromedia Flash file in a browser, you must have the Macromedia Flash Player plug-in installed on your computer.

### To view the issues summary for a Macromedia Flash file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **SWF - Macromedia Flash** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 In the **Flash export** dialog box, click the **Issues** tab.
- 7 Click an error or warning in the error list to see the details and suggestions for resolving the issue.

If you want to overlook certain issues, click **Settings**, and disable the check boxes that correspond to those issues.



The **Issues** tab heading indicates the number of issues. The icon on the tab heading changes, depending on the severity of the issue or issues identified.

### Macromedia Flash (SWF) technical notes

- Macromedia Flash (SWF) files cannot be imported into Corel DESIGNER.

### TARGA (TGA)

The TARGA (TGA) graphics format is used for describing bitmaps. It supports various compression systems and can represent bitmaps ranging from black-and-white to RGB color. You can import or export TGA files in Corel DESIGNER.

## To export a TARGA file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **TGA - Targa bitmap** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.  
To compress an image while exporting it, choose a compression type from the **Compression type** list box.
- 5 Click **Export**.
- 6 In the **Convert to bitmap** dialog box, adjust the width, height, resolution, color mode, or any of the other settings, and click **OK**.
- 7 In the **TGA export** dialog box, enable one of the following options:
  - **Normal**
  - **Enhanced**



Black-and-white images cannot be saved as TARGA files.

## TARGA (TGA) technical notes

- The following features are supported: uncompressed color-mapped images, uncompressed RGB images, run-length encoding (RLE) compressed color-mapped images, RLE-compressed RGB images (types 1, 2, 9, and 10 as defined by the AT&T Electronic Photography and Imaging Center), and masks.
- The type of file produced depends on the number of colors exported. For example, 24-bit color TARGA (TGA) files are exported as RLE-compressed RGB bitmaps.
- You can import TGA files from 8-bit grayscale to 24-bit RGB.
- Masks are not saved in 1-bit black-and-white or 8-bit paletted files.
- RLE compression is supported, and the maximum image size is 64,535 × 64,535 pixels.

## TIFF

The Tagged Image File format (TIFF) is a raster format designed as a standard. Almost every graphics application can read and write TIFF files. TIFF supports various color modes and bit depths.

For information about importing TIFF files, see “To import a file into an active drawing” on page 647.

## To export a TIFF file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **TIF - TIFF bitmap** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 In the **Convert to bitmap** dialog box, adjust the width, height, resolution, color mode, or any of the other settings, and click **OK**.

## TIFF technical notes

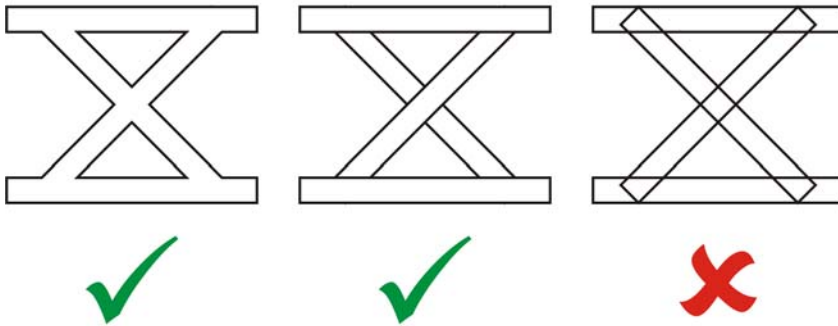
- When importing a TIFF that contains multiple pages, you can import all pages or choose the individual pages that you want to import.
- Black-and-white, color, and grayscale TIFF files up to and including the 6.0 specification can be imported and exported.
- TIFF files compressed using JPEG, ZIP, CCITT, Packbits 32773, or LZW compression can also be imported. However, you may notice additional loading time with these files because the program decodes the file compression.

## TrueType Font (TTF)

The TrueType Font (TTF) file format was created jointly by Apple Computer and Microsoft Corporation. It is the most common format for fonts used in both Macintosh and Windows operating systems. The TTF file format prints font characters as bitmaps or vectors depending on the capabilities of your printer. True Type fonts appear the same in print and on-screen, and they can be resized to any height.

## TrueType Fonts (TTF) technical notes

- TrueType fonts exported from Corel DESIGNER are unhinted.
- Each exported character constitutes a single object. Before you export multiple objects, you must combine them by clicking **Arrange** ► **Combine**. You cannot export multiple objects or grouped objects.
- Fill and outline attributes applied to objects are not exported.
- For best results, avoid intersecting lines. Any object in your character should lie completely inside or outside of others, as shown in the following example.



*Left to right: three objects correctly combined; five objects correctly combined; five objects incorrectly combined*

## Visio (VSD)

- VSD is the Visio drawing format. It can contain bitmaps and vectors.
- You can import all VSD file types, up to VSD 2007.
- Rectangle shapes are imported as rectangle objects.
- Circle and ellipse shapes are imported as circle objects.
- Curvygon, pentagon, hexagon, heptagon, octagon, and megagon shapes are imported as polygon objects.
- All other shapes are imported as polycurves.

## WordPerfect Document (WPD)

The WordPerfect Document format (WPD) is the native file format for WordPerfect files. Corel DESIGNER supports WPD files from WordPerfect 4.2 to 14. WordPerfect files for versions 4 and 5 have the file extensions `.wp4` and `.wp5`.

For more information, see “General notes on importing text files” on page 749.

## WordPerfect Document (WPD) technical notes

- When you import text from a WPD file, you can maintain formatting, maintain fonts and formatting, or discard fonts and formatting.

- When you import or export a WordPerfect file, only text is transferred. Graphic elements are not imported or exported.
- The following features are not supported: index functions, text in tables of contents, and style sheets.
- Equations and formulas created in the WordPerfect equation language are converted to regular text.
- Graphic features like HLine and VLine are not converted.
- When importing text, the page size in the original document is ignored. The text is fit to the current page size, which may affect the placement of text.

## WordPerfect Graphic (WPG)

The Corel WordPerfect Graphic file format (WPG) is primarily a vector graphic format, but it can store both bitmap and vector data. The WPG files may contain up to 256 colors, chosen from a palette of more than 1 million colors.

### To import a WordPerfect Graphic file

- 1 Click **File** ► **Import**.
- 2 Locate the folder in which the file is stored.
- 3 Do one of the following:
  - (Windows 7 and Windows Vista) Choose **WPG - Corel WordPerfect Graphic (\*.wpg)** from the list box next to the **File name** box.
  - (Windows XP) Choose **WPG - Corel WordPerfect Graphic** from the **Files of type** list box.
- 4 Click the filename.
- 5 Click **Import**.
- 6 Click the drawing page.



Any embedded Windows Metafile Format (WMF) or Enhanced Metafile Format (EMF) graphics are preserved in the imported file. If the file contains other graphic elements, these are lost during conversion and do not appear in Corel DESIGNER.



## To export a WordPerfect Graphic file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **WPG - Corel WordPerfect Graphic** from the **Save as type** list box.
- 4 Type a filename in the **File name** list box.
- 5 Click **Export**.
- 6 Enable one of the following options in the **Export colors** area:
  - **16 colors** — exports the image as a 16-color image
  - **256 colors** — exports the image as a 256-color image
- 7 Enable one of the following options in the **Export text as** area:
  - **Text** — exports text as editable characters
  - **Curves** — exports text as curves
- 8 Enable one of the following options in the **Export file as** area:
  - **WordPerfect Version 1.0** — supported by WordPerfect 5.1 and earlier
  - **WordPerfect Version 2.0** — supported by WordPerfect 6 and later

## WordPerfect Graphic (WPG) technical notes

- Graphics Text Type 2 is not supported.

## RAW camera file formats

A RAW camera file is a data file captured by the image sensor of a high-end digital camera. RAW camera files contain minimal in-camera processing, such as sharpening or digital zoom, and they give you full control over the sharpness, contrast, and saturation of images. Various RAW camera file formats exist, so the files can have different filename extensions, such as **.nef**, **.crw**, **.dcr**, **.orf**, or **.mrw**.

You can import RAW camera files directly into Corel DESIGNER. For more information, see “Working with RAW camera files” on page 593.

## Wavelet Compressed Bitmap (WI)

### Importing a WI file

- Corel programs support the following color depths when you import Wavelet Compressed Bitmap (**.wi**) files: 256-shade (8-bit) grayscale, and 24-bit RGB.

## Exporting a WI file

- Corel programs support the following color depths when you export to the Wavelet Compressed Bitmap file format: 256 shade (8-bit) grayscale, 24-bit RGB.
- The Wavelet Compressed Bitmap file format supports Wavelet compression. It also supports a minimum image size of 16 pixels and a maximum size of 2,048 pixels.

## Windows Metafile Format (WMF)

Developed by Microsoft Corporation, this file format stores both vector and bitmap information. It was developed as the internal file format for Microsoft Windows 3. It supports 24-bit RGB color and is supported by most Windows applications.

### Windows Metafile Format (WMF) technical notes

#### Importing a WMF file

- Corel DESIGNER substitutes fonts that are missing from a file in the WMF format from similar fonts available on your computer.
- The following features are not supported: PANOSE font matching and rotated and skewed bitmaps.

#### Exporting a WMF file

- The WMF format is used to export graphics to Windows programs.
- A header contains additional information, such as sizing. Therefore, a WMF file can successfully be exported from Corel DESIGNER if the header is included.
- Text is maintained as text when exported, and WMF files can be very large. This can cause problems in programs that limit the size of imported files.
- The WMF format is 16 bits, while Corel DESIGNER is 32 bits. When you export a WMF file, the 32-bit numbers are converted to 16 bits. For example, lines that are thinner than 0.01388 inch appear as hairlines because the WMF format does not have enough precision to specify these widths accurately.

## Additional file formats

Corel DESIGNER also supports the following file formats:

- ANSI Text (TXT) — ANSI Text (TXT) is a vector format that stores ANSI characters. This format is able to store text information but not formatting information, such as the font type or size. When a TXT file is imported to or exported from Corel DESIGNER, only the text is transferred. If the file has graphic elements, they are not imported or exported.

- CALS Compressed Bitmap (CAL) — CALS Raster (CAL) is a bitmap format used mainly for document storage by high-end CAD programs. It supports a monochrome (1-bit) color depth and is used as a data graphics exchange format for computer-aided design and manufacturing, technical graphics, and image-processing applications.
- Corel ArtShow 5 (CPX) — The CPX file format is a native file format of Corel ArtShow 5. It can contain both vectors and bitmaps.
- Corel Presentations (SHW) — The SHW file format is a native format of Corel Presentations.
- CorelDRAW Compressed (CDX) — The CDX file format is a compressed CorelDRAW file.
- Corel DESIGNER or CorelDRAW Template (CDT) — The CDT file format is for a Corel DESIGNER or CorelDRAW template file.
- Encapsulated PostScript (Desktop Color Separation) — The DCS file format, developed by QuarkXPress, is an extension of the standard encapsulated PostScript (EPS) file format. Typically, the DCS file format consists of five files. Four of the five files contain information about high-resolution color. This information is expressed in CMYK (cyan, magenta, yellow and black) format. The fifth file, considered the master file, contains a PICT preview of the DCS file.
- EXE — The EXE format is a Windows 3.x/NT bitmap resource.
- FPX — The FlashPix® file format stores images at different resolutions in a single file.
- Frame Vector Metafile (FMV) — The FMV file format is used for a Frame Vector Metafile.
- GEM Paint (IMG) — GEM Paint (IMG) is a bitmap format that is the native bitmapped file format of the GEM environment. IMG files support 1- and 4-bit paletted color and are compressed by using an RLE method. IMG was a common format in the early days of desktop publishing.
- GEM File (GEM) — The GEM file format is used for a GEM file.
- GIMP (XCF) — XCF is the native GIMP format. It supports layers and other GIMP-specific information.
- ICO — The ICO format is a Windows 3.x/NT icon resource.
- MacPaint Bitmap (MAC) — MacPaint (MAC) is a bitmap format that uses the filename extensions MAC, PCT, PNT, and PIX. It is the format used by the MacPaint program that was included with the Macintosh 128. It supports only two colors and a palette of patterns. It is used mainly by Macintosh graphics

applications to store black-and-white graphics and clipart. The maximum size for MAC® images is 720 × 576 pixels.

- Macromedia® FreeHand® (FH) — the FH format is the native vector file format for Macromedia Freehand. Corel graphics applications support versions 7 and 8 of Macromedia FreeHand.
- MET Metafile (MET) — The MET file format is for a MET Metafile.
- Micrografx Picture Publisher 4 & 5 (PP4, PP5) — The PP4 file format is a native file format of Micrographx Picture Publisher 4. The PP5 file format is a native file format of Micrographx Picture Publisher 5.
- Picture Publisher File (PPF) — The PPF file format is native to Micrografx Picture Publisher 6, 7, 8, 9, and 10.
- Microsoft Excel (XLS, XLSM) — The XLS file format is the native file format of a Microsoft Excel workbook. The XLSM file format is the native file format of a macro-enabled XML workbook.
- Microsoft® PowerPoint® (PPT) — The PPT file format is native to Microsoft PowerPoint.
- NAP Metafile (NAP) — The NAP file format is used for a NAP Metafile.
- Pattern File (PAT) — The PAT file format is used for a pattern file.
- PostScript Interpreted (PS or PRN) — PRN PostScript (PS or PRN) is a metafile format for PostScript printers. This format is written in ANSI text. The PostScript Interpreted import filter can import PS, PRN, and EPS PostScript files.
- SCITEX CT Bitmap (SCT) — The SCT file format is used for importing 32-bit color and grayscale SCITEX images. SCITEX bitmaps are created from high-end scanners. The bitmaps are then processed for output by film recorders or high-end page layout programs.
- XPixMap Image (XPM) — The XPM file format is used with an XPixMap Image file.

## Recommended formats for importing graphics

The table below shows what file formats to use when you are importing graphics from other applications.

<b>Application</b>	<b>Recommended import format</b>
Adobe Illustrator	AI, PDF (for some Adobe Illustrator files version 11)

<b>Application</b>	<b>Recommended import format</b>
AutoCAD	DXF, DWG, HPGL (PLT files)
Text editors	Clipboard and Paragraph text import

## Recommended formats for exporting graphics

When exporting graphics to be used in Adobe PageMaker, use the encapsulated PostScript file format if you have a PostScript printer. If you have a non-PostScript printer, the WMF format is recommended.

The following table lists the recommended file formats for exporting to page layout and desktop publishing packages that have graphics editing capabilities.

<b>Application</b>	<b>Recommended format</b>
Adobe Illustrator	AI
AutoCAD	DXF
Macromedia FreeHand and other vector programs	PCT, AI
WordPerfect Office	WPG
Micrografx Designer	CGM

The HPGL or DXF outlines formats are recommended for exporting graphics to be output to devices such as plotters and computer-driven cutters.

## General notes on importing text files

- When you import a text file into a Corel program, it appears almost the same as in the source program. However, some formatting attributes and page layout features may not be supported. In such cases, the program tries to simulate the results of a feature when a reasonable substitution can be made.
- The following word-processing features are not supported: headers, footers, footnotes and endnotes, columns, and macros.
- Font matching support is included. You can modify font-matching settings in the **Font matching results** dialog box. Fonts are converted by size and by family,

provided the source file format includes font family information that the program can access.

- Rich Text Format (.rtf) files are automatically converted to the Microsoft Windows ANSI (American National Standards Institute) character set. The Macintosh Character Set and Standard IBM PC Code Page 437 are also supported.
- Corel graphics programs match characters as closely as possible. Font matching is used if the imported text font is not on the user's system. However, if a match cannot be made, the font characters appear in the program as unrecognizable text.
- Conversion of font sizes is supported.
- Corel graphics programs support all font families for the following word-processing programs and formats: Corel WordPerfect, Microsoft RTF, Microsoft Word PC, Microsoft Word Macintosh, Word for Windows.
- Corel graphics programs support only selected fonts from the fonts supported by Ami Professional. This typically includes Standard PostScript fonts and the Standard HP PCL fonts.
- When Macintosh files are converted, font support is limited to the supported font families of the Windows formats.
- Fonts converted to formats other than those listed in the table above are mapped to fonts that Corel graphics programs find as the best fit.
- You may encounter alignment problems when converting from and to a proportional and nonproportional font. Therefore, if you import a document created in a nonproportional font to a proportional font, some pages may have more text on a page than the original document.
- Source documents that contain a table of contents and index are converted into the appropriate functions in an .rtf file.
- Data that is automatically outlined is converted to regular text.
- Style sheet properties are converted to RTF. The file appears as in the source program; however, the style sheet from the original program is not imported.
- Text contained within a frame or a positioned object is retained.



## **Customizing and automating**

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## Setting basic preferences

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This section includes the following topics:

- Disabling warning messages
- Viewing system information
- Corel Application Recovery Manager (Windows XP)

### Disabling warning messages

You may encounter warning messages while working in the application. Warning messages explain the consequences of an action you are about to perform, and inform you of permanent changes that might result from that action. Although the warnings are helpful, you can disable them so you don't have to view them after you become familiar with the software. Avoid disabling warning messages until you are comfortable with the application and familiar with the results of the commands you use.

#### To disable warning messages

- 1 Click **Tools** ► **Options**.
- 2 Click **Workspace**, and click **Warnings** in the list of categories.
- 3 Disable one or more of the check boxes.

### Viewing system information

You can view information about your computer as well as information about the application itself. For example, you can view details about your computer's setup. You can view detailed information about your system, display and printing properties, Corel applications and DLL files, and system DLL files. This feature is useful, for instance, to find out how much space you have on the drive to which you want to save a file.

## To view system information

- 1 Click **Help** ► **About Corel DESIGNER**.
- 2 Click **System info**.
- 3 Choose a category from the **Choose a category** list box.



Click the **Save** button to store system information for printing.

## Corel Application Recovery Manager (Windows XP)

Corel® Application Recovery Manager™ (C.A.R.M.) is an online wizard that allows you to save your work and exit in case the application becomes unstable. You can also send an online report to Corel that documents the nature of the problem and the events that led to it. Note that C.A.R.M. can be used only in Windows XP.

The C.A.R.M. wizard opens automatically at program failure and offers three courses of action:

- saving the drawing and closing the application
- exiting the application without saving the drawing
- continue working

With the last option, there is no guarantee that you can recover any work in your drawing after the last time you saved or kept the program open.

After you have made your selection, you can report the details of the problem to Corel with an attached program log. Your report will be vital part of Corel's product improvement efforts.

You can disable C.A.R.M., but doing so can result in your losing any work since the last time you saved.

## To disable Corel Application Recovery Manager

- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, click **Global**.
- 3 Disable the **Enable CARM** check box.



All Corel applications installed on your computer are affected when C.A.R.M. is disabled.



## Customizing Corel DESIGNER

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You can customize your application by arranging command bars and commands to suit your needs. Command bars include menus, toolbars, the property bar, and the status bar.

Help topics are based on the application's default settings. When you customize command bars, commands, and buttons, the Help topics associated with them do not reflect your changes.

This section contains the following topics:

- Saving defaults
- Using multiple workspaces
- Customizing keyboard shortcuts
- Customizing menus
- Customizing toolbars
- Customizing the property bar
- Customizing the status bar
- Customizing feedback sounds
- Customizing filters
- Customizing file associations

### **Saving defaults**

Many application settings apply to the active drawing only. These include page layout options, grid and ruler settings, guideline settings, style options, save options, some tool settings, and Web publishing options. Saving the current settings as defaults lets you use the settings of the active drawing for all new drawings you create. You can also choose to save only specific settings as defaults.

## To save current settings as defaults

- Click **Tools** ► **Save settings as default**.

## To save specific settings as defaults

- 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 options you want to save.

## Using multiple workspaces

A workspace is a configuration of settings that specifies how the various command bars, commands, and buttons are arranged when you open the application. You can create and delete workspaces, and you can choose a preset workspace included in the application. You can also reset the current workspace to the default settings.

You can export and import workspaces to and from other computers that use the same application. For example, you can customize a workspace and share it with a group of users.

## To create a workspace

- 1 Click **Tools** ► **Customization**.
- 2 In the list of categories, click **Workspace**.
- 3 Click **New**.
- 4 Type the name of the workspace in the **Name of new workspace** box.
- 5 From the **Base new workspace on** list box, choose an existing workspace on which to base the new workspace.

If you want to include a description of the workspace, type a description in the **Description of new workspace** box.



Custom workspaces are saved as XML files and exported as XML-based Extensible Stylesheet Language Transformations (XSLT) files.

## To choose a workspace

- 1 Click **Tools** ► **Customization**.
- 2 In the list of categories, click **Workspace**.
- 3 Enable the check box beside a workspace in the **Workspace** list.

If you want to be able to choose a workspace as you start the application, make sure that the **Select workspace at startup** check box is enabled.

## To delete a workspace

- 1 Click **Tools** ► **Customization**.
- 2 In the list of categories, click **Workspace**.
- 3 Choose a workspace from the **Workspace** list.
- 4 Click **Delete**.



You cannot delete the default workspace.

## To reset the current workspace

- 1 Exit the application.
- 2 Restart the application while holding down **F8**.

## To import a workspace

- 1 Click **Tools** ► **Customization**.
- 2 In the list of categories, click **Workspace**.
- 3 Click **Import**.
- 4 In the **Import workspace** dialog box, click **Browse**.
- 5 Choose the folder where the file is stored.
- 6 Double-click the file.
- 7 Follow the instructions on screen.

## To export a workspace

- 1 Click **Tools** ► **Customization**.
- 2 In the list of categories, click **Workspace**.

- 3 Click **Export**.
- 4 Enable the check boxes beside the workspace items you want to export.
- 5 Click **Save**.
- 6 Choose the folder where you want to save the file.
- 7 Type a filename in the **File name** box.
- 8 Click **Save**.
- 9 Click **Close**.



The workspace items available for export are dockers, toolbars (including the property bar and toolbox), menus, status bar, and shortcut keys.

Custom workspaces are exported as XML-based Extensible Stylesheet Language Transformations (XSLT) files. You can use a workspace saved to the XSLT format when you set up or deploy custom workspaces.



You can send a workspace as an e-mail attachment by clicking **Email** in the **Export workspace** dialog box.

## Customizing keyboard shortcuts

Although your application has preset keyboard shortcuts, you can change them, or add your own shortcuts, to suit your working style. You can assign keyboard shortcuts to the commands and text styles that you use the most, and you can delete keyboard shortcuts. Assigning a keyboard shortcut to a text style lets you quickly change the style of selected text.

You can print a list of keyboard shortcuts. You can also export a list of keyboard shortcuts to the CSV file format — a comma delimited format that is easily opened by word processors and spreadsheet applications.

When you change keyboard shortcuts, the changes are saved in a file called an accelerator table. Your application comes with the following accelerator tables which can be customized to suit your work habits:

- Anchor editing table — contains shortcut keys for anchor editing
- Main table — contains all non-text-related shortcut keys
- Table editing table — contains non-text-related shortcut keys for table editing
- Table text editing table — contains shortcut keys for editing text in tables

- Text editing table — contains all text-related shortcut keys

## To assign a keyboard shortcut to a command

- 1 Click **Tools** ► **Customization**.
- 2 In the **Customization** list of categories, click **Commands**.
- 3 Click the **Shortcut keys** tab.
- 4 Choose a shortcut key table from the **Shortcut key table** list box.
- 5 Choose a command category from the top list box.
- 6 Click a command in the **Commands** list.

The shortcut keys currently assigned to the selected command are displayed in the **Current shortcut keys** box.

- 7 Click the **New shortcut key** box, and press a key combination.

If the key combination is already assigned to another command, that command is listed in the **Currently assigned to** box.

- 8 Click **Assign**.



If the same keyboard shortcut is already assigned to another command, the second assignment overwrites the first. By enabling the **Navigate to conflict on assign** check box, you can automatically navigate to the command whose shortcut you reassigned, prompting you to assign a new shortcut.



You can reset all keyboard shortcuts by clicking **Reset all**.

You can view all of the existing keyboard shortcuts by clicking **View all**.

## To assign a keyboard shortcut to a text style

- 1 Click **Tools** ► **Customization**.
- 2 In the **Customization** list of categories, click **Commands**.
- 3 Click the **Shortcut keys** tab.
- 4 Choose **Apply styles** from the top list box.
- 5 Choose a text style from the list.

If any shortcut keys are currently assigned for applying the selected style, they are displayed in the **Current shortcut keys** box.

- 6 Click the **New shortcut key** box, and press a key combination.

If the key combination is already assigned to another command, that command is listed in the **Currently assigned to** box.

- 7 Click **Assign**.



If the same keyboard shortcut is already assigned to another command, the second assignment overwrites the first. By enabling the **Navigate to conflict on assign** check box, you can automatically navigate to the command whose shortcut you reassigned, prompting you to assign a new shortcut.



You can reset all keyboard shortcuts by clicking **Reset all**.

### **To delete a keyboard shortcut**

- 1 Click **Tools ► Customization**.
- 2 In the **Customization** list of categories, click **Commands**.
- 3 Click the **Shortcut keys** tab.
- 4 Choose a shortcut key table from the **Shortcut key table** list box.
- 5 Choose a command category from the top list box.
- 6 Click a command in the **Commands** list.
- 7 Click a shortcut key in the **Current shortcut keys** box.
- 8 Click **Delete**.

### **To print keyboard shortcuts**

- 1 Click **Tools ► Customization**.
- 2 In the **Customization** list of categories, click **Commands**.
- 3 Click the **Shortcut keys** tab.
- 4 Click **View all**.
- 5 Click **Print**.

### **To export a list of keyboard shortcuts**

- 1 Click **Tools ► Customization**.
- 2 In the **Customization** list of categories, click **Commands**.



- 3 Click the **Shortcut keys** tab.
- 4 Click **View all**.
- 5 Click **Export to CSV**.
- 6 Choose the folder where you want to save the file.
- 7 Type a filename in the **File name** box.
- 8 Click **Save**.

## Customizing menus

Corel customization features let you modify the menu bar and the menus it contains. You can change the order of menus and menu commands; add, remove, and rename menus and menu commands; and add and remove menu command separators. You can search for a menu command if you do not remember the menu in which it belongs. You can also reset menus to the default setting.

The customization options apply to the menu bar menus as well as to shortcut menus that you access by right-clicking.

Help topics are based on the application's default settings. When you customize menus and menu commands, the Help topics associated with them do not reflect your changes.

### To change the order of menus and menu commands

- 1 Click **Tools ► Customization**.
- 2 In the **Customization** list of categories, click **Commands**.
- 3 In the application window, drag a menu on the menu bar to the left or right.  
If you want to change the order of menu commands, click a menu on the menu bar, click a menu command, and drag it up or down.  
If you want to change the order of context menu commands, right-click in the application window to display the context menu, and drag a menu command to a new position.

### To rename a menu or menu command

- 1 Click **Tools ► Customization**.
- 2 In the **Customization** list of categories, click **Commands**.
- 3 Choose a command category from the top list box.

- 4 Click a menu or command in the list.

A black arrow displayed next to a name in the list indicates a menu.

- 5 Click the **Appearance** tab.

- 6 Type a name in the **Caption** box.



An ampersand (&) before a letter in the **Caption** box indicates a shortcut, also known as a mnemonic accelerator key. Menus are displayed by pressing **Alt** + the letter. Commands are invoked by pressing the letter that is underlined when the menu is displayed.



You can reset the name to the default by clicking **Restore defaults**.

### **To add or remove an item on the menu bar**

- 1 Click **Tools** ► **Customization**.

- 2 In the **Customization** list of categories, click **Commands**.

If you want to remove an item, drag it off the menu bar.

- 3 Choose a command category from the top list box.

- 4 Drag an item to the menu bar.

A black arrow displayed next to a name in the list indicates a menu. All other items in the list are commands.

### **To add or remove a command on a menu**

- 1 Click **Tools** ► **Customization**.

- 2 In the **Customization** list of categories, click **Commands**.

If you want to remove a command from a menu, click the menu name, and when the menu displays, drag the command off the menu.

- 3 Choose a command category from the top list box.

- 4 Drag a command to a menu in the application window.

### **To add or remove a command separator on a menu**


- 1 Click **Tools** ► **Customization**.

- 2 In the **Customization** list of categories, click **Commands**.

If you want to remove a command separator from a menu, click the menu name, and when the menu displays, drag the command separator off the menu.

- 3 Choose **User menus** from the top list box.
- 4 Click **Separator** and drag it onto a menu in the application window.

### **To find a menu command quickly**

- 1 Click **Tools ► Customization**.
- 2 In the **Customization** list of categories, click **Commands**.
- 3 Click the **Search** button .
- 4 In the **Find text** dialog box, type the menu command in the **Find what** box.
- 5 Click **Find** next.

### **To reset menus to the default setting**

- 1 Click **Tools ► Customization**.
- 2 In the **Customization** list of categories, click **Command bars**.
- 3 Choose **Menu bar** from the list.
- 4 Click **Reset**.

## **Customizing toolbars**

You can customize toolbar position and display. For example, you can move or resize a toolbar, and you can choose to hide or display a toolbar.

Toolbars can be either docked or floating. Docking a toolbar attaches it to the edge of the application window. Undocking a toolbar pulls it away from the edge of the application window, so it floats and can be easily moved around.

You can create, delete, and rename custom toolbars. You can customize toolbars by adding, removing, and arranging toolbar items. You can adjust toolbar appearance by resizing buttons; adjusting the toolbar border; and displaying images, captions, or both. You can also edit toolbar button images.

When moving, docking, and undocking toolbars, you use the grab area of the toolbar.

**For a** **The grab area is**

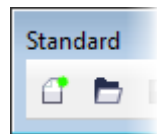
Docked toolbar

Identified by a dotted line at the top or left edge of the toolbar



Floating toolbar

The title bar. If the title is not displayed, the grab area is identified by a dotted line at the top or left edge of the toolbar.



If you do not want to move docked toolbars by mistake, you can lock them. Locked toolbars do not have a dotted line along their left edge.



*A locked toolbar*

**To customize toolbar position and display**

**To**

**Do the following**

Move a toolbar

Click the toolbar's grab area, and drag the toolbar to a new position.

Dock a toolbar

Click the toolbar's grab area, and drag the toolbar to any edge of the application window.

Undock a toolbar

Click the toolbar's grab area, and drag the toolbar away from the edge of the application window.

Resize a floating toolbar

Point to the edge of the toolbar and, using the two-directional arrow, drag the edge of the toolbar.

Hide or display a toolbar

Click **Tools** ► **Customization**, click **Command bars**, and disable or enable the check box next to the toolbar name.

To	Do the following
Reset a toolbar to its default setting	Click <b>Tools</b> ► <b>Customization</b> , click <b>Command bars</b> , click a toolbar, and click <b>Reset</b> .



Docked toolbars cannot be moved when they are locked. For information about unlocking toolbars, see “To lock or unlock toolbars” on page 767.

### To add, delete, or rename a custom toolbar

To	Do the following
Add a custom toolbar	Click <b>Tools</b> ► <b>Customization</b> , click <b>Command bars</b> , click <b>New</b> , and type a name in the <b>Command bars</b> list. Holding down <b>Alt + Ctrl</b> , drag a tool or button in the application window to the new toolbar.
Delete a custom toolbar	Click <b>Tools</b> ► <b>Customization</b> , click <b>Command bars</b> , click a toolbar, and click <b>Delete</b> .
Rename a custom toolbar	Click <b>Tools</b> ► <b>Customization</b> , click <b>Command bars</b> , click a toolbar name twice, and type a new name.

### To add or remove an item on a toolbar

- 1 Click **Tools** ► **Customization**.
- 2 In the **Customization** list of categories, click **Commands**.
- 3 Choose a command category from the top list box.
- 4 Drag a toolbar item from the list to a toolbar in the application window.  
If you want to remove an item from a toolbar, drag the toolbar item off the toolbar.

## To arrange toolbar items

- 1 Click **Tools** ► **Customization**.
- 2 In the **Customization** list of categories, click **Commands**.
- 3 On the toolbar in the application window, drag the toolbar item to a new position.  
If you want to move a toolbar item to another toolbar, drag the toolbar item icon from one toolbar to the other.



You can copy a toolbar item to another toolbar by holding down **Ctrl** while dragging a toolbar item.

## To modify toolbar appearance

- 1 Click **Tools** ► **Customization**.
- 2 In the **Customization** list of categories, click **Command bars**.
- 3 Click a toolbar name in the list.  
If you want to choose multiple toolbars, hold down **Ctrl**, and click the other toolbar names.
- 4 Choose a size from the **Button** list box.
- 5 In the **Border** box, click an arrow to specify a value from 1 to 10 pixels for the toolbar border.
- 6 From the **Default button appearance** list box, choose one of the following:
  - **Caption below image**
  - **Caption only**
  - **Caption to right of image**
  - **Default**
  - **Image only**

If you want to hide the title when the toolbar is floating, disable the **Show title when toolbar is floating** check box.



You can reset a built-in toolbar to its default settings by clicking **Reset**.

## To edit a toolbar button image

- 1 Click **Tools** ► **Customization**.
- 2 In the **Customization** list of categories, click **Commands**.

- 3 Choose a command category from the top list box.
- 4 Click a toolbar command.
- 5 Click the **Appearance** tab.
- 6 Edit the button image using the options in the **Image** area.



When you choose either **Small** or **Medium** in the **Size** list box, you edit the small or medium versions of a particular button image. You cannot edit the large version of a button image. For information about how to display all buttons as small, medium, or large, see “To modify toolbar appearance” on page 766.



You can reset toolbar button images to the default settings by clicking **Restore defaults**.

### To lock or unlock toolbars

- Click **View** ▶ **Toolbars** ▶ **Lock toolbars**.

The **Lock toolbars** command is enabled when a check mark appears beside it.



Floating toolbars cannot be locked.



You can also lock or unlock toolbars by right-clicking a toolbar and clicking **Lock toolbars**.

### Customizing the property bar

You have control over the placement and content of the property bar. You can move the property bar anywhere on screen. Placing it inside the application window creates a floating property bar. Placing it on any of the four sides of the application window docks it, making it part of the window border.

When moving, docking, or undocking the property bar, you use the grab area of the property bar, which is the same as the grab area of a toolbar. For more information about the grab area, see “Customizing toolbars” on page 763.

You can also set up a custom property bar by adding, removing, and rearranging toolbar items. This lets you customize what appears on the property bar when you choose various tools. For example, when the Text tool is active, you can have the property bar display additional commands for text-related tasks such as increasing or decreasing font size, or changing case.

## To position the property bar

To	Do the following
Move the property bar	Click the property bar's grab area, and drag the property bar to a new position.
Undock the property bar	Click the property bar's grab area, and drag the property bar away from the edge of the application window.
Dock the property bar	Click the property bar's grab area, and drag the property bar to any edge of the application window.

## To add or remove a toolbar item on the property bar

- 1 Click **Tools** ► **Customization**.
- 2 In the **Customization** list of categories, click **Commands**.
- 3 Choose a command category from the top list box.
- 4 Drag a toolbar item from the list to the property bar.

If you want to remove an item from the property bar, drag the toolbar item icon off the property bar.



The new item is displayed on the property bar for the active tool or task. When the property bar content changes, the item is not displayed. The new item is displayed again when the related tool or task is activated.

## To rearrange toolbar items on the property bar



- 1 Click **Tools** ► **Customization**.
- 2 In the **Customization** list of categories, click **Commands**.
- 3 Drag the toolbar item icon to a new position on the property bar.



## Customizing the status bar

The status bar displays information about selected objects, such as color, fill type, and outline. The status bar also shows the current cursor position and relevant commands. In addition, it displays document color information, such as the document color profile and color proofing status. You can customize the status bar by changing the information that is displayed and by resizing it. If you want to see more of the application window, you can hide the status bar. You can also customize the status bar by adding, removing, and resizing toolbar items. In addition, you can restore the status bar to its default settings.

### To change the information the status bar displays

- 1 On the first line of the status bar, click the flyout  button next to the displayed information and choose one of the following options:
  - Object details
  - Information about selected tool
- 2 On the second line of the status bar, click the flyout  button next to the displayed information and choose one of the following options:
  - Cursor position
  - Color information

### To resize the status bar

- 1 Click **Tools** ▶ **Customization**.
- 2 In the **Customization** list of categories, click **Command bars**.
- 3 Click **Status bar**, and enable the check box.
- 4 Type 1 or 2 in the **Number of lines when docked** box.

### To hide the status bar

- 1 Click **Tools** ▶ **Customization**.
- 2 In the **Customization** list of categories, click **Command bars**.
- 3 Disable the check box beside **Status bar**.



You can also switch between hiding and displaying the status bar by clicking **View** ▶ **Toolbars** ▶ **Status bar**.

You can also switch between hiding and displaying the status bar by right-clicking any toolbar and clicking **Status bar**.

## To add or remove a toolbar item on the status bar

- 1 Click **Tools** ▶ **Customization**.
- 2 In the **Customization** list of categories, click **Commands**.
- 3 Choose a command category from the top list box.
- 4 Drag a toolbar item from the list to the status bar.  
If you want to remove a toolbar item from the status bar, drag the item off the status bar.

## To resize toolbar items on the status bar

- 1 Click **Tools** ▶ **Customization**.
- 2 In the **Customization** list of categories, click **Command bars**.
- 3 Click **Status bar**, and enable the check box.
- 4 Choose one of the following options from the **Button** list box:
  - **Small**
  - **Medium**
  - **Large**



Only toolbar items you have added to the status bar are affected by resizing. The size of the default icons remains unchanged.

## To restore the status bar default settings

- Right-click the status bar, and click **Customize** ▶ **Status bar** ▶ **Reset to default**.

## Customizing feedback sounds

Your application supports sounds through the Windows operating system. These sounds, which provide feedback through audio cues, are associated with certain user interface events. Though your application registers events available for sound cues, it does not supply any sounds. You can assign feedback sounds to specific events. Once assigned, feedback sounds are enabled by default, but you can disable them.

## To assign feedback sounds (Windows 7 and Windows Vista)

- 1 Click **Start** ► **Control panel** on the Windows taskbar.
- 2 Click **Hardware and sound**.
- 3 In the **Sound** area, click **Change system sounds**.  
The **Sound** dialog box appears.
- 4 In the **Program events** list, click an event below the application name.
- 5 Choose a sound from the **Sounds** list box.



For more information about feedback sounds, consult the Windows Help.

## To assign feedback sounds (Windows XP)

- 1 Click **Start** on the Windows taskbar.
- 2 Click **Control panel**.
- 3 Click **Sounds, speech, and audio devices**.
- 4 Click **Sounds and audio devices**.
- 5 In the **Sounds and audio properties** dialog box, click the **Sounds** tab.
- 6 From the **Program events** list, choose an event below the application name.
- 7 Choose a sound from the **Sounds** list box.

## To disable feedback sounds

- 1 Click **Tools** ► **Options**.
- 2 In the **Workspace** list of categories, click **General**.
- 3 Disable the **Enable sounds** check box.



You must restart the application for the disable command to take effect.

## Customizing filters

Filters are used to convert files from one format to another. They are organized into four types: raster, vector, animation, and text. You can customize filter settings by adding or removing filters so that only the filters you need are loaded. You can also change the order of the list of filters and reset filters to the default setting.

## To add a filter

- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, double-click **Global**, and click **Filters**.
- 3 Double-click a type of filter in the **Available file types** list.
- 4 Click a filter.
- 5 Click **Add**.

## To remove a filter

- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, double-click **Global**, and click **Filters**.
- 3 Click a filter in the **List of active filters**.
- 4 Click **Remove**.

## To change the order of the list of filters

- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, double-click **Global**, and click **Filters**.
- 3 Click a filter in the **List of active filters**.
- 4 Click one of the following:
  - **Move up** — moves the filter up the list
  - **Move down** — moves the filter down the list



You can reset the **List of active filters** to the default setting by clicking **Reset**.

## Customizing file associations

You can associate a number of different file types with Corel applications. When you double-click a file you have associated with an application, the application starts and the file opens. When you no longer need a file type association, you can break it.

## To associate a file type with Corel DESIGNER

- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, double-click **Global**, and click **Filters**.

- 3 Click **Associate**.
- 4 In the **Associated file extensions with Corel DESIGNER** list, enable the check box of the file type you want to associate.



(Windows 7 and Windows Vista) Associating a file type with an application adds the application to the list of recommended programs for opening this file type. To open a file of an associated file type in Corel DESIGNER while browsing in Windows, you also need to make Corel DESIGNER the default program. To do this, click the **Start** button on the Windows taskbar, and then click **Default programs**. Next, click **Associate a file type or protocol with a program**. For detailed instructions about how to change the default program for a file type, see the Windows Help.

You can reset file associations by clicking **Reset**.

### **To break a Corel DESIGNER file type association**

- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, double-click **Global**, and click **Filters**.
- 3 Click **Associate**.
- 4 In the **Associated file extensions with Corel DESIGNER** list, disable the check box of the file type association you want break.



You can reset file associations by clicking **Reset**.





## Using macros to automate tasks

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You can use macros to speed up repetitive tasks, combine multiple or complex actions, or make an option more easily accessible. You create macros by using the built-in features for Visual Basic for Applications (VBA) or Visual Studio Tools for Applications (VSTA).

Using a macro is similar to using the speed-dialing feature on a phone. On many phones, you can set a frequently dialed number to a speed-dial button; then, the next time you need to dial that number, you can save time by pressing its speed-dial button. Similarly, a macro lets you set the actions that you want to repeat; then, the next time that you need to repeat those actions, you can save time by playing that macro.

This section contains the following topic:

- Working with macros

### Working with macros

You can save time by using a macro to automate a series of repetitive tasks. A macro lets you specify a sequence of actions so that you can quickly repeat those actions later.

You don't need any programming experience to use macros — in fact, the basic tools for working with macros are available within the main application window. However, if you want to have more control over your macros, you can use the following built-in programming environments:

- Microsoft Visual Basic for Applications (VBA), version 6.4 — a subset of the Microsoft Visual Basic (VB) programming environment, and an excellent choice for beginners. You can use VBA to create basic macros for personal use, but you can also use it to create more advanced macro projects.
- Microsoft Visual Studio Tools for Applications (VSTA), version 2.0 — the successor to VBA, and an excellent choice for developers and other programming experts. VSTA provides the tools and features that you need to create the most advanced kinds of macro projects.



For detailed information on the differences between VBA and VSTA, please see the Corel DESIGNER Macros Help file (`des_om.chm`, which is located in the **Data** folder for the installed software).

## Getting started with macros

The macro features for VBA and VSTA are installed with the software by default, but you can manually install these features if necessary. You can specify options for the VBA feature.

The macro features provide several tools for working with macros in the main application window:

- Macros toolbar — provides easy access to common macro functions
- Macro Manager docker — provides easy access to all available macro projects for VBA, and to basic functions for working with those projects
- Macro Editor (formerly the Visual Basic Editor) — provides advanced functions for creating VBA-based macro projects
- VSTA Editor — provides advanced functions for creating VSTA-based macro projects

## Creating macros

Macros are stored in modules (also called “code modules”), which are stored in macro projects. The Macro Manager docker lets you view and manage all of the macro projects, modules, and macros that are available to you.

You can use the Macro Manager docker to create macro projects in the form of Global Macro Storage (GMS) files. Using a GMS file is an excellent way to bundle the components of your macro project for sharing with others. You can use the Macro Manager docker to open (or “load”) the macro projects that you create, as well as the macro projects that install with the software or that are otherwise made available to you. You can also use the Macro Manager docker to rename macro projects, as well as to copy and close (or “unload”) GMS-based macro projects.



Some macro projects are locked and cannot be modified.



When you create a document, a macro project for that document is automatically added to the Macro Manager docker. Although you can store macros within the macro project for a document — for example, to create an



all-in-one template — it is recommended that you instead use GMS files to store your macro projects.

Each macro project contains at least one module. You can use the Macro Manager docker to add a module to a VBA-based macro project, or to open existing VBA modules for editing. You can also use the Macro Manager docker to rename or delete VBA modules.



The editing feature is disabled for some modules.

Finally, you can use the Macro Manager docker to create macros within the available modules. You don't need any programming experience to create macros; however, if you have programming experience and want to edit VBA macros, you can do so by using the Macro Editor. You can also use the Macro Manager docker to rename and delete VBA macros.



Corel DESIGNER includes sample macros, which supply additional functionality, demonstrate automation in the software, and provide sample code. For information on these sample macros, please see the Corel DESIGNER Macros Help file (`des_om.chm`, which is located in the **Data** folder for the installed software).

## Recording macros

You can record macros and save them for later use.

You can also record temporary macros for actions that you need to repeat only a few times. A temporary macro is accessible until a new temporary macro is recorded.



The recording feature is disabled for some macro projects.



Before recording a macro, make sure that you know exactly which actions you want to record and the order in which you want to record them. When you start recording, the macro recorder captures every change that you make in a drawing. For example, if you create a shape, resize the shape, and then change its color, the macro records all the changes. When you are done making the changes, you must stop recording the macro.

## Playing macros

You can perform the actions that are associated with a macro by playing that macro.

You can also play a temporary macro.

## Learning more about macros

Corel DESIGNER provides additional resources that contain helpful information about macros. These additional resources, which are located in the **Data** folder for the installed software, are described in the following table.

<b>Resource</b>	<b>Description and filename</b>
Macros Help file	Provides detailed information about the features and functions for creating macro projects in Corel DESIGNER  <b>des_om.chm</b>
Macro Programming Guide	Provides an instructional approach to creating macro projects for Corel DESIGNER  <b>Macro Programming Guide.pdf</b>
Object Model Diagram	Provides a hierarchical representation of the features and functions that can be automated in Corel DESIGNER  <b>Corel DESIGNER Object Model Diagram.pdf</b>

The Macros Help file includes documentation on every feature and function that can be automated in the application. (Collectively, these features and functions are called an “object model.”) You can easily access the Macros Help file from within the Macro Editor.



For more detailed information about VBA and its programming environment, please consult the Microsoft Visual Basic Help from the Help menu in the Macro Editor.

For more detailed information about VSTA and its programming environment, please consult the Help menu in the VSTA Editor.

## To manually install the macro features

- 1 Insert the installation disc into your computer.  
If the installation wizard does not start automatically, locate and run the **Setup.exe** file on the installation disc.
- 2 Follow the on-screen instructions for modifying the software.
- 3 On the **Features** page of the setup, enable the following check boxes in the **Utilities** list box:
  - **Visual Basic for Applications 6.4**
  - **Visual Studio Tools for Applications**



The macro features for VBA and VSTA are installed with the software by default.



## To specify VBA options

- 1 Click **Tools ▶ Options**.
- 2 In the **Workspace** list of categories, click **VBA**.
- 3 In the **Security** area, specify how to control the risk of running malicious macros by clicking **Security options**.  
If you want to bypass this security feature, enable the **Trust all installed GMS modules** check box, and then proceed to step 6.
- 4 On the **Security level** page of the **Security** dialog box, enable one of the following options:
  - **Very high** — allows only macros installed in trusted locations to run. All other signed and unsigned macros are disabled.
  - **High** — allows only signed macros from trusted sources to run. Unsigned macros are automatically disabled.
  - **Medium** — lets you choose which macros run, even if they are potentially harmful
  - **Low (not recommended)** — allows all potentially unsafe macros to run. Enable this setting if you have virus-scanning software installed, or if you check the safety of all documents that you open.
- 5 On the **Trusted publishers** page of the **Security** dialog box, review which macro publishers are trusted. Click **View** to display details on the selected macro publisher, or click **Remove** to delete the selected macro publisher from the list.

If desired, you can enable or disable the **Trust access to Visual Basic project** check box for the selected macro publisher.

- 6 Disable the **Delay load VBA** check box if you want to load the VBA feature at start-up.

## To access the macro tools

To	Do the following
Display the <b>Macros</b> toolbar	Click <b>View</b> ▶ <b>Toolbars</b> ▶ <b>Macros</b> .  A check mark next to the command indicates that the toolbar is displayed.
Display the <b>Macro Manager</b> docker	Do one of the following: <ul style="list-style-type: none"><li>• Click <b>Tools</b> ▶ <b>Macros</b> ▶ <b>Macro Manager</b>.</li><li>• Click the <b>Macro Manager</b> button  on the <b>Macros</b> toolbar.</li></ul>
Display the Macro Editor	Do one of the following: <ul style="list-style-type: none"><li>• Click <b>Tools</b> ▶ <b>Macros</b> ▶ <b>Macro Editor</b>.</li><li>• Click the <b>Macro Editor</b> button  on the <b>Macros</b> toolbar.</li><li>• Right-click <b>Visual Basic for Applications</b> in the <b>Macro Manager Applications</b> in the <b>Macro Manager</b> docker, and then click <b>Show IDE</b>.</li></ul>
Display the VSTA Editor	Click <b>Tools</b> ▶ <b>Macros</b> ▶ <b>VSTA Editor</b> .

## To create a macro project

- In the **Macro Manager** docker, do one of the following:
  - Click **Visual Basic for Applications** in the list, click **New**, and then click **New macro project**.
  - Right-click **Visual Basic for Applications** in the list, and then click **New macro project**.

## You can also

---

Open (or “load”) a macro project

Do one of the following:

- Click **Visual Basic for Applications** in the list, click **Load**, and then choose the project.
  - Right-click **Visual Basic for Applications** in the list, click **Load macro project**, and then choose the project.
- 

Rename a macro project

Right-click the project in the list, and then click **Rename**.

---


Copy a GMS-based macro project

Right-click the project in the list, click **Copy to**, and then choose the target location for the copied project.

**NOTE:** You cannot copy a document-based macro project. Such projects are stored within a document and cannot be managed separately from that document.

---

Display or hide all modules in the list

Click the **Simple mode** button .

---


Add a module to a macro project

Do one of the following:

- Click the project in the list, click **New**, and then click **New module**.
  - Right-click the project in the list, and then click **New module**.
- 

Edit a module in a macro project

Do one of the following:

- Click the module in the list, and then click the **Edit** button .
  - Right-click the module in the list, and then click **Edit**.
- 

Rename a module in a macro project

Right-click the module in the list, and then click **Rename**.


---

## You can also

---

Delete a module from a macro project

Do one of the following:

- Click the module in the list, and then click the **Delete** button .
- Right-click the module in the list, and then click **Delete**.

---

Close (or “unload”) a GMS-based macro project

Right-click the macro project in the list, and then click **Unload macro project**.

**NOTE:** You can close a document-based macro project only by closing the document in which it is stored.

---



Some macro projects are locked and cannot be modified.

## To create a macro


- In the **Macro Manager** docker, do one of the following:
  - Click the desired container module, click **New**, and then click **New macro**.
  - Right-click the desired container module, and then click **New macro**.

## You can also

---

Edit a macro


Do one of the following:

- Click the macro in the list, and then click the **Edit** button .
- Right-click the macro in the list, and then click **Edit**.

---

Delete a macro



Do one of the following:

- Click the macro in the list, and then click the **Delete** button .
  - Right-click the macro in the list, and then click **Delete**.
- 



Some macro projects are locked and cannot be modified.

## To record a macro

- 1 Do one of the following:
  - Click **Tools ▸ Macros ▸ Start recording**, or click the **Start recording** button  on the **Macros** toolbar, to store the macro in the default macro project for recordings.
  - In the **Macro Manager** docker, click the project in which to store the macro, and then click the **Record** button .



The **Record macro** dialog box appears.

- 2 In the **Macro name** box, type a name for the macro.

Macro names can contain numerals, but they must begin with a letter. Macro names cannot contain spaces or non-alphanumeric characters other than underscores ( \_ ).

- 3 Type a description of the macro in the **Description** box, and then click **OK**.
- 4 Perform the actions that you want to record.

The application begins recording your actions. If you want to pause recording, do one of the following:

- Click **Tools ▸ Macros ▸ Pause recording**. Repeat this step to resume recording.
  - Click the **Pause recording** button  on the **Macros** toolbar or in the **Macro Manager** docker. Repeat this step to resume recording.
- 5 To stop recording, do one of the following:
    - Click **Tools ▸ Macros ▸ Stop recording**.
    - Click the **Stop recording** button  on the **Macros** toolbar or in the **Macro Manager** docker.



You cannot record a macro if all available macro projects are locked.

Not all actions can be recorded — some because of their complexity (although many such actions can be manually coded in the Macro Editor). When an action cannot be recorded, a comment is placed in the macro code (“**The recording of this command is not supported.**”), but the recording process continues until you stop it. You can view any comments in the code by opening the macro in the Macro Editor.




You can specify the default macro project for recordings by right-clicking the project in the **Macro Manager** docker, and then clicking **Set as recording project**. However, you cannot specify a locked macro project.

You can cancel recording a macro, and discard any commands recorded thus far, by clicking **Tools ► Macros ► Cancel recording**.

### You can also

---

Save the actions in the Undo list as a VBA macro


Click **Tools ► Undo**, perform the actions that you want to record, and then click the **Save list to a VBA macro** button  in the Undo docker.

---


### To record a temporary macro

- 1 Click **Tools ► Macros ► Record temporary macro**.
- 2 Perform the actions that you want to record.

The application begins recording your actions. If you want to pause recording, do one of the following:

- Click **Tools ► Macros ► Pause recording**. Repeat this step to resume recording.
- Click the **Pause Recording** button  on the **Macros** toolbar or in the **Macro Manager** docker. Repeat this step to resume recording.

- 3 To stop recording, do one of the following:

- Click **Tools ► Macros ► Stop recording**.
- Click the **Stop Recording** button  on the **Macros** toolbar or in the **Macro Manager** docker.

The macro is temporarily saved to the default recording project. When the current session is ended, the macro is deleted from that project.



You cannot record a temporary macro if all available macro projects are locked. Not all actions can be recorded.





You can specify the default recording project by right-clicking the project in the **Macro Manager** docker, and then clicking **Set as recording project**. (You cannot specify a locked macro project.) If you want, you can create multiple temporary recordings by assigning each one to its own macro project.

You can cancel recording a macro, and discard any commands recorded thus far, by clicking **Tools ► Macros ► Cancel recording**.



## To play a macro

- Do any of the following:
  - Click **Tools** ▶ **Macros** ▶ **Run macro**, or click the **Run macro** button  on the **Macros** toolbar. From the **Macros in** list box, choose the project or file in which the macro is stored. From the **Macro name** list, choose the macro. Click **Run**.
  - In the **Macro Manager** docker, double-click the macro in the list.
  - In the **Macro Manager** docker, click the macro in the list, and then click the **Run** button .
  - In the **Macro Manager** docker, right-click the macro in the list, and then click **Run**.

## To play a temporary macro

- Click **Tools** ▶ **Macros** ▶ **Run temporary macro**.



This option is enabled only after you record a temporary macro.



If you have created multiple temporary macros, you must specify which macro project contains the one that you want to run. Right-click the project in the **Macro Manager** docker, and then click **Set as recording project**.

## To access the Macros Help file from within the Macro Editor

- 1 Press **F2** to display the Object Browser.

The Object Browser displays all the features and functions that can be automated in the Macro Editor.

- 2 Choose **Corel DESIGNER** from the **Library** list box.

The Object Browser is updated to display only the features and functions of **Corel DESIGNER** that can be automated in the Macro Editor. Collectively, these features and functions are called an “object model.”

- 3 Do one of the following:

- Display the home page for the **Macros Help** file by pressing **F1**. You can browse the object-model documentation for the application by accessing the “Object Model Reference” section of the Help file.
- Display the Help topic for a specific item in the Object Browser by clicking that item and pressing **F1**.



You can also display a Help topic for any item in the **Code** window of the Macro Editor by clicking that item and pressing **F1**.





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## Comparing features

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If you are moving from another technical graphics program, you will find many familiar features in Corel DESIGNER. However, some of these features have different names.

The following table lists features and standard industry terms used in other technical graphics programs that have different names in Corel DESIGNER.

<b>Technical graphic term</b>	<b>Corel DESIGNER feature</b>
Banner	Status bar
Bevel	Chamfer
Block select	Marquee select (definition: marquee select)
Block text	Paragraph text
Bounding box	Selection box
Canvas	Drawing window
Clone	Duplicate
Color depth	Color mode
Construction lines	Guidelines
Dynamic snap	Snap to point (see Gravity snapping)
Edit image	Edit bitmap
Fillet	Rounded corner
Freeform text	Artistic text
Gradient fill	Fountain fill
Image fill	Bitmap pattern fill

<b>Technical graphic term</b>	<b>Corel DESIGNER feature</b>
Line attributes	Line settings
Line style overall width	Pattern width
Line style width	Outline width
Magnetism	Gravity snapping
Magnify	Magnify lens
Masked object	PowerClip object
Object explorer	Object Manager
Object fill	2-color or full color pattern fill
Hotspots	Object Data Manager
Page manager	Page sorter view
Palette window	Toolbox
Path text	Text fit to path
Pivot point	Center of rotation
Prompt and report area	Status bar
Reflection	Flipping objects
Ribbon	Property bar
Rotation point	Center of rotation
Rubberband box	Marquee select (definition: marquee select)
Share media	Scrapbook
Smash	Convert to curves
Snap points	Gravity snapping
Snap to rulers	Snap to grid (see Gravity snapping)
Solid color fill	Uniform fill
Stretchable box	Marquee select (definition: marquee select)

<b>Technical graphic term</b>	<b>Corel DESIGNER feature</b>
Structure view	Object Manager (see To create a layer)
Target sheet	Active layer
Text container	Text frame







## Glossary

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### A

#### accelerator table

A file that contains a list of shortcut keys. Different tables are active depending on the task that you are performing.

#### anchor point

The point that remains stationary when you stretch, scale, mirror, or skew an object. Anchor points correspond to the eight handles that appear when an object is selected, as well as the center of a selection box marked by an X.

#### animation file

A file that supports moving images; for example, animated GIF and QuickTime® (MOV).

#### anti-aliasing

A method of smoothing curved and diagonal edges in images. Intermediate pixels along edges are filled to smooth the transition between the edges and the surrounding area.

#### arrow keys

Direction keys that move or “nudge” selected objects in small increments. You can also use arrow keys to position the cursor when you type or edit text on-screen or in a dialog box.

#### artistic text

A type of text created with the Text tool. Use artistic text to add short 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.

### **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.

### **axonometric**

A type of orthographic projection in which three faces of a projected cube are visible. Dimetric, trimetric, and isometric are types of axonometric projection.

## **B**

### **base color**

The color of the object that appears under a transparency. The base color and the color of the transparency combine in various ways depending on the merge mode you apply to the transparency.

### **Bézier line**

A straight or curved line made up of segments connected by nodes. Each node has control handles that allow the shape of the line to be modified.

### **bit depth**

The number of binary bits that define the shade or color of each pixel in a bitmap. For example, a pixel in a black-and-white image has a depth of 1 bit, because it can only be black or white. The number of color values that a given bit depth can produce is equal to 2 to the power of the bit depth. For example, a bit depth of 1 can produce two color values ( $2^1=2$ ), and a bit depth of 2 can produce 4 color values ( $2^2 = 4$ ).

Bit depth ranges between 1 and 64 bits per pixel (bpp) and determines the color depth of an image.

### **bitmap**

An image composed of grids of pixels or dots.

See also vector graphic.

### **black point**

A brightness value that is considered black in a bitmap image. In Corel PHOTO-PAINT, you can set the black point to improve the contrast of an image. For example, in a histogram of an image, with a brightness scale of 0 (dark) to 255 (light), if you set the black point at 5, all pixels with a value greater than 5 are converted to black.

**black-and-white color mode**

A 1-bit color mode that stores images as two solid colors — black and white — with no gradations. This color mode is useful for line art and simple graphics. To create a black-and-white photo effect, you can use the grayscale color mode.

See also grayscale.

**bleed**

The part of the printed image that extends beyond the edge of the page. The bleed ensures that the final image goes right to the edge of the paper after binding and trimming.

**blend**

An effect created by transforming one object into another through a progression of shapes and colors.

**bookmark**

An indicator for marking an address on the Internet.

**bounding box**

The invisible box indicated by the eight selection handles surrounding a selected object.

**brightness**

The amount of light that is transmitted or reflected from a given pixel. In the HSB color mode, brightness is a measure of how much white a color contains. For example, a brightness value of 0 produces black (or shadow in photos), and a brightness value of 255 produces white (or highlight in photos).

**C****calligraphic angle**

The angle that controls the orientation of a pen to the drawing surface, like the slant of the nib on a calligraphy pen. A line drawn at the calligraphic angle has little or no thickness, but widens as its angle gets farther from the calligraphic angle.

**cascading style sheet (CSS)**

An extension to HTML that allows styles such as color, font, and size to be specified for parts of a hypertext document. Style information can be shared by multiple HTML files.

See also HTML.

**center of rotation**

The point around which an object rotates.

**CGI script**

An external application that is executed by an HTTP server in response to an action you perform in a Web browser, such as clicking a link, image, or another interactive element of a Web page

**character**

A letter, number, punctuation mark, or other symbol.

**child color**

A color style created as a shade of another color style. For most of the available color models and palettes, child colors share the same hue as the parent, but have different saturation and brightness levels.

See also parent color.

**choke**

In commercial printing, a form of trapping created by extending the background object into the foreground object.

**clipart**

Ready-made images that can be imported into Corel applications and edited if required.

**Clipboard**

An area that is used to temporarily store cut or copied information. The information is stored until new information is cut or copied to the Clipboard, replacing the old.

**clone**

A copy of an object or an area of an image that is linked to a master object or image area. Most changes made to the master are automatically applied to its clones.

See also symbol.

**closed object**

An object defined by a path whose start point and end point are connected.

**closed path**

A path whose start point and end point are connected.

### **color cast**

A color tint that often occurs in photos as a result of lighting conditions or other factors. For example, taking a photo indoors in dim incandescent light can result in a yellow color cast, and taking a photo outdoors in bright sunlight can result in a blue color cast.

### **color depth**

The maximum number of colors an image can contain. Color depth is determined by the bit depth of an image and the displaying monitor. For example, an 8-bit image can contain up to 256 colors, while a 24-bit image can contain roughly up to 16 million colors. A GIF image is an example of an 8-bit image; a JPEG image is an example of a 24-bit image.

### **CMYK**

A color mode made up of cyan (C), magenta (M), yellow (Y), and black (K). CMYK printing produces true blacks and a wide tonal range. In the CMYK color mode, color values are expressed as percentages; therefore, a value of 100 for an ink means that the ink is applied at full saturation.

### **code page**

A code page is a table in the DOS or Windows operating system that defines which ASCII or ANSI character set is used for displaying text. Different character sets are used for different languages.

### **collection**

A group of symbol library files.

### **color channel**

An 8-bit grayscale version of an image. Each channel represents one level of color in the image; for example, RGB has three color channels, while CMYK has four. When all the channels are printed together, they produce the entire range of colors in the image.

See also RGB and CMYK.

### **color gamut**

The range of colors that can be reproduced or perceived by any device. For example, a monitor displays a different color gamut than a printer, making it necessary to manage colors from original images to final output.

### **color mode**

A system that defines the number and kind of colors that make up an image. Black-and-white, grayscale, RGB, CMYK, and paletted are examples of color modes.

### **color model**

A simple color chart that defines the range of colors displayed in a color mode. RGB (red, green, blue), CMY (cyan, magenta, yellow), CMYK (cyan, magenta, yellow, black), HSB (hue, saturation, brightness), HLS (hue, lightness, saturation), and CIE L\*a\*b (Lab) are examples of color models.

### **color palette**

A collection of solid colors from which you can choose colors for fills and outlines.

### **color profile**

A description of the color-handling capabilities and characteristics of a device.

### **color separation**

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

### **color space**

In electronic color management, a virtual representation of a device or the color gamut of a color model. The boundaries and contours of a device's color space are mapped by color management software.

See also color gamut.

### **color swatch**

A solid-colored patch in a color palette.

### **color trapping**

A printing term used to describe a method of overlapping colors to compensate for misaligned color separations (misregistration). This method avoids white slivers that appear between adjoining colors on a white page.

See also spread, choke, and overprinting.

**color value**

A set of numbers that define a color in a color mode. For example, in the RGB color mode, color values of 255 for red (R) and zero for both green (G) and blue (B) result in the color red.

**combined object**

An object created by combining two or more objects and converting them into a single curve object. A combined object takes on the fill and outline attributes of the last selected object. Sections where an even number of objects overlapped have no fill. Sections where an odd number of objects overlapped are filled. The outlines of the original objects remain visible.

**compound blend**

A blend created by blending the start or end object of one blend with another object.

**concave**

Hollowed or rounded inward like the inside of a bowl.

**content**

The object or objects that appear inside a container object when you apply PowerClip effects.

This term is also used to describe graphics resources included with the product such as clipart, photos, symbols, fonts, and objects.

**constrain key**

A key you hold to constrain drawing and editing to a shape or at an angle. The default key is Ctrl. You can change the default key to Shift, the Windows standard, on the Pick tool page of the Options dialog box.

**contour**

An effect created by adding evenly spaced concentric shapes inside or outside the borders of an object. This effect can also be used for creating cuttable outlines for devices, such as plotters, engraving machines, and vinyl cutters.

**contrast**

The difference in tone between the dark and light areas of an image. Higher contrast values indicate greater differences and fewer gradations between dark and light.

### **control object**

The original object used to create effects such as envelopes, extrusions, drop shadows, contours, and objects created with the Linear pattern tool. Changes made to the control object control the appearance of the effect.

### **control handles**

The handles that extend from a node along a curve that is being edited with the Shape tool. Control handles determine the angle at which the curve passes through the node.

### **convex**

Curved or rounded outwards like the exterior of a sphere or circle.

### **crop**

To cut unwanted areas of an image without affecting the resolution of the part that remains.

### **curve object**

An object that has nodes and control handles, which you can manipulate to change the object's shape. A curve object can be any shape, including a straight or curved line.

### **cusp**

A point or corner created where two curves meet.

## **D**

### **desktop**

The area in a drawing where you can experiment and create objects for future use. This area is outside the borders of the drawing page. You can drag objects from the desktop area to the drawing page when you decide to use them.

### **DeviceN**

A type of color space and device color model. This color space is multi-component, allowing color to be defined by other than the standard set of three (RGB) and four (CMYK) color components.

### **diacritical mark**

An accent mark above, below, or through a written character; for example, the acute (é) and cedilla (ç) accents.



**dimension line**

A line that displays the size of objects or the distance or angle between objects.

**dithering**

A process used to simulate a greater number of colors when only a limited number of colors are available.

**document navigator**

The area at the bottom-left of the application window that contains controls for moving between pages and adding pages. The document navigator also displays the page number of the active page and the total number of pages in a drawing.

**dpi (dots per inch)**

A measure of a printer's resolution in dots per inch. Typical desktop laser printers print at 600 dpi. Imagesetters print at 1270 or 2540 dpi. Printers with higher dpi capabilities produce smoother and cleaner output. The term dpi is also used to measure scanning resolution and to indicate bitmap resolution.

**drawing**

A document you create in Corel DESIGNER.

**drawing page**

The portion of a drawing window enclosed by a rectangle with a shadow effect.

**drawing plane**

The area bounded by two axes in the drawing profile. The top drawing plane is bounded by the x and z axes. The front drawing plane is bounded by the x and y axes. The right drawing plane is bounded by the y and z axes.

**drawing profile**

A group of settings that determines how three-dimensional objects are represented in two dimensions.

**drawing window**

The portion of the application window on which you can create, add, and edit objects.

**drop shadow**

A three-dimensional shadow effect that gives objects a realistic appearance.

## **duotone**

An image in the duotone color mode is an 8-bit grayscale image that has been enhanced with one to four additional colors.

## **dynamic guides**

Temporary guidelines that appear from the following snap points in objects — center, node, quadrant, and text baseline.

## **E**

### **envelope**

A closed shape that can be placed around an object to change the object's shape. An envelope consists of segments connected by nodes. After an envelope has been placed around an object, the nodes can be moved to change the shape of the object.

### **exposure**

A photographic term referring to the amount of light used to create an image. If not enough light is permitted to interact with the sensor (in a digital camera) or film (in a traditional camera), the image appears too dark (underexposed). If too much light is permitted to interact with the sensor or film, the image appears too light (overexposed).

### **extrusion**

A feature that lets you apply a three-dimensional perspective by projecting lines from an object to create the illusion of depth.

## **F**

### **feathering**

The level of sharpness along the edges of a drop shadow.

### **fill**

A color, bitmap, fountain, or pattern applied to an area of an image.

### **filter**

An application that translates digital information from one form to another.

### **floating object**

A bitmap with no background. Floating objects are also referred to as photo objects or cutout images.

**font**

A set of characters with a single style (such as italic), weight (such as bold), and size (such as 10 point) for a typeface such as Times New Roman.

**fountain fill**

A smooth progression of two or more colors applied to an area of an image that follow a linear, radial, conical, or square path. Two-color fountain fills have a direct progression from one color to another, while custom fills may have a progression of many colors.

**fountain step**

The shades of color that make up the appearance of a fountain fill. The more steps in a fill, the smoother the transition from the beginning color to the end color.

**freehand marquee select**

To marquee select objects or nodes while dragging the Shape tool and controlling the shape of the marquee box enclosure as if you were drawing a freehand line.

See also marquee select.

**FTP (File Transfer Protocol)**

A method of moving files between two computers. Many Internet sites have established repositories of material that can be accessed by using FTP.

**G****GIF**

A graphic file format designed to use a minimum of disk space and be easily exchanged between computers. This format is commonly used to publish images of 256 or fewer colors to the Internet.

**glyph**

Diamond-shaped handles that can be dragged to alter the form of a shape.

**grab area**

The area of a command bar that can be dragged. Dragging the grab area moves the bar, while dragging any other area of the bar has no effect. The location of the grab area depends on the operating system you are using, the orientation of the bar, and whether the bar is docked or undocked. Command bars with grab areas include toolbars, the toolbox, and the property bar.

**gravity candidate**

A snap point that attracts the pointer. A box, tooltip, or status bar prompt appears when the gravity candidate is active and has become a gravity source.

**gravity field**

The area around a gravity candidate. When the pointer is within this distance, a box or tooltip may appear, and a prompt appears on the status bar.

**gravity source**

An active gravity candidate that is the snap point when you click.

**grayscale**

A color mode that displays images by using 256 shades of gray. Each color is defined as a value between 0 and 255, where 0 is darkest (black) and 255 is lightest (white). Grayscale images, especially photos, are commonly referred to as “black and white.”

**greeking**

A method of representing text by using either words that have no meaning or a series of straight lines.

**grid**

A series of evenly spaced horizontal and vertical lines that are used to help draw and arrange objects.

**group**

A set of objects that behave as one unit. Operations you perform on a group apply equally to each of its objects.

**guideline**

A horizontal, vertical, or slanted line that can be placed anywhere in the drawing window to aid in object placement.

**gutter**

The space between columns of text, also called the alley. In printing, the white space formed by the inside margins of two facing pages.

## **H**

### **halftone**

An image that has been converted from a continuous tone image to a series of dots of various sizes to represent different tones.

### **handles**

A set of eight black squares that appear at the corners and sides of an object when the object is selected. By dragging individual handles, you can scale, resize, or mirror the object. If you click a selected object, the shape of the handles changes to arrows so that you can rotate and skew the object.

### **halo**

A mask behind a line that makes it easier to see when the line is on top of another object. Halos are usually the same color as the page.

### **histogram**

A histogram consists of a horizontal bar chart that plots the brightness values of the pixels in your bitmap image on a scale from 0 (dark) to 255 (light). The left part of the histogram represents the shadows of an image, the middle part represents the midtones, and the right part represents the highlights. The height of the spikes indicates the number of pixels at each brightness level. For example, a large number of pixels in the shadows (the left side of the histogram) indicates the presence of image detail in the dark areas of the image.

### **hotspot**

The area of an object that you can click to jump to the address specified by a URL.

### **hot zone**

The distance from the right margin at which hyphenation begins.

### **HSB (hue, saturation, brightness)**

A color model that defines three components: hue, saturation, and brightness. Hue determines color (yellow, orange, red, and so on); brightness determines perceived intensity (lighter or darker color); and saturation determines color depth (from dull to intense).

## **HTML**

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

### **hue**

The property of a color that allows it to be classified by its name. For example, blue, green, and red are all hues.

### **hyperlink**

An electronic link that provides access directly from one place in a document to another place in that document or to another document.

## **I**

### **icon**

A pictorial representation of a tool, object, file, or other application item.

### **image map**

A graphic in an HTML document that contains clickable areas that link to locations on the World Wide Web, to other HTML documents, or to graphics.

### **image resolution**

The number of pixels per inch in a bitmap measured in ppi (pixels per inch) or dpi (dots per inch). Low resolutions can result in a grainy appearance of the bitmap; high resolutions can produce smoother images but result in larger file sizes.

### **imagesetter**

A high-resolution device that creates film or film-based paper output used in the production of plates for printing presses.

### **insert**

To import and place a photo image, clipart object, or sound file into a drawing.

### **intensity**

Intensity is a measure of the brightness of the light pixels in a bitmap compared with the darker midtones and dark pixels. An increase in intensity increases the vividness of whites while maintaining true darks.

## **interlacing**

In GIF images, a method that lets you display a Web-based image on the screen at a low, blocky resolution. As the image data loads, the image quality improves.

## **isometric**

A type of projection characterized by three axes at right angles. Objects can be represented as three-dimensional by projecting them. A square becomes one of the faces of a cube when it is projected. Isometric projections use angles that are increments of 30 degrees.

## **J**

### **JavaScript**

A scripting language used on the Web to add interactive functions to HTML pages.

### **JPEG**

A format for photographic images that offers compression with some loss of image quality. Because of their compression (up to 20 to 1) and small file size, JPEG images are widely used in Internet publishing.

### **JPEG 2000**

An improved version of the JPEG file format that features better compression and allows you to attach image information and assign a different compression rate to an image area.

## **justify**

To modify the spacing between characters and words so that the edges on the left, right, or both margins of a block of text are even.

## **K**

### **kerning**

The space between characters, and the adjustment of that space. Often, kerning is used to place two characters closer together than usual, for example WA, AW, TA, or VA. Kerning increases readability and makes letters appear balanced and proportional, especially at larger font sizes.

### **knockout**

A printing term that refers to an area where underlying colors have been removed so that only the top color prints. For example, if you print a small circle on a large circle,

the area under the small circle is not printed. This ensures that the color used for the small circle remains true instead of overlapping and mixing with the color used for the large circle.

## **L**

### **Lab**

A color model that contains a luminance (or lightness) component (L) and two chromatic components: “a” (green to red) and “b” (blue to yellow).

### **layer**

A transparent plane on which you can place objects in a drawing.

### **leader tabs**

A row of characters placed between text objects to help the reader follow a line across white space. Leader tabs are often used in place of tab stops, especially before text that is flush right such as in a list or table of contents.

### **leading**

The spacing between lines of text. Leading is important for both readability and appearance.

### **library**

The area in a Corel DESIGNER (DES) file that contains symbol definitions and information about instances.

### **lightness**

The level of brightness that is shared between a transparency and the object to which it is applied. For example, if a transparency is applied to an object whose color appears bright, the transparency color takes on a comparable brightness. The same is true for a transparency that is applied to an object whose color appears dark — the transparency takes on a comparable darkness.

### **lossless**

A kind of file compression that maintains the quality of an image that has been compressed and decompressed.

### **lossy**

A kind of file compression that results in noticeable degradation of image quality.



## **LZW**

A lossless file compression technique that results in smaller file size and faster processing time. LZW compression is commonly used on GIF and TIFF files.

## **M**

### **marquee select**

To select objects or nodes by dragging the Pick tool or Shape tool diagonally and enclosing objects in a marquee box with a dotted outline.

### **master object**

An object that has been cloned. Most changes you make to the master object are automatically applied to the clone.

### **master layer**

A layer on a master page whose objects appear on every page of a multipage drawing. A master page can have more than one master layer.

### **master page**

A virtual page that contains global objects, guidelines, and grid settings that apply to all pages in your document.

### **mesh fill**

A type of fill that lets you add patches of color to the inside of a selected object.

### **micro nudge**

To move an object in small increments.

See also nudge and super nudge.

### **miter limit**

A value that determines when two lines that meet at a sharp angle switch from a pointed (mitered) joint to a squared-off (beveled) joint.

### **moiré pattern**

The visual effect of radiating curves created by superimposing two regular patterns. For example, a moiré pattern can result from overlapping two halftone screens of different angles, dot spacing, and dot size. Moiré patterns are the undesirable result of rescreening an image with a different halftone screen or with the same halftone screen on an angle different from the original.

### **multiple select**

To select multiple objects by using the Pick tool, or multiple nodes by using the Shape tool.

## **N**

### **nested group**

A group of two or more groups that behaves as one object.

### **nested PowerClip objects**

Containers that hold other containers to form complex PowerClip objects.

### **nested symbol**

A symbol definition that contains one or more other definitions.

### **nodes**

The square points at each end of a line or curve segment. You can change the shape of a line or curve by dragging one or more of its nodes.

### **noise**

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

### **nonprinting characters**

Items that appear on the screen but do not print. They include the rulers, guidelines, table gridlines, hidden text, and formatting symbols, such as spaces, hard returns, tabs, and indents.

### **nudge**

To move an object in increments.

See also micro nudge and super nudge.

## **O**

### **object**

A generic term for any item you create or place in a drawing. Objects include lines, shapes, graphics, and text.

**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 one direction.

**opacity**

The quality of an object that makes it difficult to see through. If an object is 100 percent opaque, you cannot see through it. Opacity levels under 100 percent increase the transparency of objects.

See also transparency.

**open object**

An object defined by a path whose start point and end point are not connected.

**origin**

The point in the drawing window at which the rulers intersect.

**orthogonal**

A view of an object that is perpendicular to one plane. A cube appears as a square since only one plane is visible.

**output resolution**

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

**outline**

The line that defines the shape of an object.

**overexposure**

Excessive light in an image that gives it a washed-out appearance.

See also exposure.

**overprinting**

Overprinting is achieved by printing one color over another. Depending on the colors you choose, the overprinted colors mix to create a new color, or the top color covers the bottom color. Overprinting a dark color on a light color is often used to avoid registration problems that occur when color separations are not precisely aligned.

See also color trapping, choke, and spread.

## **P**

### **paletted color mode**

An 8-bit color mode that displays images of up to 256 colors. You can convert a complex image to the paletted color mode to reduce file size and to achieve more precise control of the colors used throughout the conversion process.

### **pan**

To move the drawing page around in the drawing window. Panning changes the page view in the same way that scrolling moves the drawing up, down, to the left, or to the right in the drawing window. When working at high magnification levels where not all of the drawing is displayed, you can quickly pan to see parts of the drawing that were previously hidden.

### **PANOSE font matching**

A feature that lets you choose a substitute font if you open a file that contains a font not installed on your computer. You can make a substitution for the current working session only, or you can make a permanent substitution, so that the new font is automatically displayed when you save and reopen the file.

### **PANTONE process colors**

The colors that are available through the PANTONE Process Color System, which is based on the CMYK color model.

### **paragraph text**

A text type that allows you to apply formatting options and directly edit large blocks of text.

### **parent color**

An original color style that you can save and apply to objects in a drawing. You can create child colors from the parent color.

See also child color.

### **path**

The basic component from which objects are constructed. A path can be open (for example, a line) or closed (for example, a circle), and it can be made up of a single line or curve segment or many joined segments.

**pattern fill**

A fill consisting of a series of repeating vector objects or images.

**pixel**

A colored dot that is the smallest part of a bitmap.

See also resolution.

**PNG (Portable Network Graphics)**

A graphic file format designed for use in online viewing. This format can import 24-bit color graphics.

**point**

A unit of measure used primarily in typesetting to define type sizes. There are approximately 72 points to an inch and 12 points to a pica.

**PostScript fill**

A type of texture fill designed using the PostScript language.

**PowerClip effect**

A way of arranging objects that lets you contain one object inside another.

**PowerClip object**

An object created by placing objects (contents objects) inside other objects (container objects). If the contents object is larger than the container object, the contents object is automatically cropped. Only the contents that fit inside the container object are visible.

**process color**

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

**progressive**

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

## Q

### QuickCorrect

A feature that automatically displays the fully worded form for abbreviations or the correct form for errors as you type. You can use QuickCorrect to capitalize words or to correct common spelling and typographic errors automatically; for example, QuickCorrect can replace “asap” with “as soon as possible” and “hte” with “the.”

## R

### radius

As applied to orbits, sets the distance between the center of the brushstroke and the nibs that travel around the center of the brushstroke when you paint with orbits. Increasing this value increases the size of the brushstroke.

### range sensitivity

A paletted color mode option that lets you specify a focus color for the paletted conversion. You can adjust the color and specify its importance to guide converting.

### rasterized image

An image that has been rendered into pixels. When you convert vector graphic files to bitmap files, you create rasterized images.

### render

To capture a two-dimensional image from a three-dimensional model.

### resample

To change the resolution and dimensions of a bitmap. Upsampling increases the size of the image; downsampling decreases the size of the image. Resampling with fixed resolution lets you maintain the resolution of the image by adding or subtracting pixels while varying the image size. Resampling with variable resolution keeps the number of pixels unchanged while changing the image size, resulting in lower or higher resolution than that of the original image.

### resolution

The amount of detail that an image file contains, or that an input, output, or display device is capable of producing. Resolution is measured in dpi (dots per inch) or ppi (pixels per inch). Low resolutions can result in a grainy appearance; high resolutions can produce higher quality images but result in larger file sizes.

**rich text**

Rich text supports text formatting, such as bold, italics, and underlining, as well as different fonts, font sizes, and colored text. Rich text documents can also include page formatting options, such as custom page margins, line spacing, and tab widths.

**RGB**

A color mode in which the three colors of light (red, green, and blue) are combined in varying intensities to produce all other colors. A value between 0 and 255 is assigned to each channel of red, green, and blue. Monitors, scanners, and the human eye use RGB to produce or detect color.

**rollover**

An interactive object or group of objects that changes its appearance when you click or point to it.

**round-tripping**

The conversion of a document saved in one file format, such as Portable Document Format (PDF), to another format, such as Corel DESIGNER (DES) and then back again.

**rotate**

To reposition and reorient an object by turning it around its center of rotation.

**ruler**

A horizontal or vertical bar marked off in units and used to determine the size and position of objects. By default, the rulers appear on the left side and along the top of the application window, but they can be hidden or moved.

**S****saturation**

The purity or vividness of a color, expressed as the absence of white. A color that has 100 percent saturation contains no white. A color with 0 percent saturation is a shade of gray.

**scale**

To change an object's horizontal and vertical dimensions proportionally by a specified percentage. For example, scaling a rectangle that is 1 inch high and 2 inches wide by

150 percent results in a rectangle that is 1.5 inches high and 3 inches wide. The aspect ratio of 1:2 (height to width) is maintained.

### **segment**

The line or curve between nodes in a curve object.

### **selection box**

An invisible rectangle with eight visible handles that appears around any object you select using the Pick tool.

### **simple wireframe view**

An outline view of a drawing that hides fills, extrusions, contours, and intermediate blend shapes. Bitmaps are displayed in monochrome.

### **size**

To change an object's horizontal and vertical dimensions proportionally by changing one of the dimensions. For example, a rectangle with a height of 1 inch and a width of 2 inches can be sized by changing the value of the height to 1.5 inches. A width of 3 inches automatically results from the new height value. The aspect ratio of 1:2 (height to width) is maintained.

### **skew**

To slant an object vertically, horizontally, or both.

### **snap**

To force an object that is being drawn or moved to align automatically to a point on the grid, a guideline, or another object.

### **source object**

The object you use to perform a shaping action on another object, such as welding, trimming, or intersecting. The source object receives the fill and outline attributes of the target object.

See also target object.

### **splash screen**

The screen that appears when Corel DESIGNER starts. It monitors the progress of the startup process and provides information about copyright and registration.



**split blend**

A single blend that is broken into two or more components to create a compound blend. The object where the blend is split becomes the end object for one component of the blend and start object for the other.

**spot color**

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

**spread**

In commercial printing, a type of trap that is created by extending the foreground object into the background object.

**style**

A set of attributes that controls the appearance of a specific type of object. There are three style types: graphic styles, text styles (artistic and paragraph), and color styles.

**subpaths**

Subpaths are the basic curves and shapes from which a single curve object is constructed.

**subscript**

Text characters that are positioned below the baseline of the other characters in a line of 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.

**super nudge**

To move an object in large increments by pressing Shift and an Arrow key. The super nudge value is multiplied by the nudge value to obtain the distance by which the object is moved.

See also nudge and micro nudge.

**superscript**

Text characters that are positioned above the baseline of the other characters in a line of text.

### **swap disk**

Hard drive space used by applications to artificially increase the amount of memory available in your computer.

### **swatch**

One of a series of solid-colored patches used as a sample when selecting color. A printed booklet of swatches is called a swatchbook. Swatch also refers to the colors contained in the color palette.

### **symbol**

A reusable object or group of objects. A symbol is defined once and can be referenced many times in a drawing.

### **symbol instance**

An occurrence of a symbol in a drawing. A symbol instance automatically inherits any changes made to the symbol. You can also apply unique properties to each instance, including size, position, and uniform transparency.

## **T**

### **target object**

The object you perform a shaping action on, such as welding, trimming, or intersecting with another object. The target object retains its fill and outline attributes while copying these attributes to the source objects used to perform the action.

See also source object.

### **template**

A predefined set of information that sets the page size, orientation, ruler position, and grid and guideline information. A template may also include graphics and text that can be modified.

### **text frame**

The rectangle that appears as a series of dashed lines around a block of paragraph text created using the Text tool.

### **text style**

A set of attributes that controls the appearance of text. There are two text style types: artistic text styles and paragraph text styles.

**texture fill**

A fractally generated fill that, by default, fills an object or image area with one image instead of with a series of repeating images.

**threshold**

A level of tolerance for tonal variation in a bitmap.

**thumbnail**

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

**tick**

Invisible divisions to which your pointer gravitates.

**tiling**

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

**tint**

In photo editing, a tint often refers to a semitransparent color applied over an image. Also called a color cast.

In printing, a tint refers to a lighter shade of a color created with halftone screening — for example, a spot color.

See also halftone.

**tonal range**

The distribution of pixels in a bitmap image from dark (a value of zero, indicating no brightness) to light (a value of 255, indicating full brightness). Pixels in the first third of the range are considered shadows, pixels in the middle third of the range are considered midtones, and pixels in the last third of the range are considered highlights. Ideally, the pixels in an image should be distributed across the entire tonal range. A histogram is an excellent tool for viewing and evaluating the tonal range of images.

**tone**

The variations in a color or the range of grays between black and white.

**transparency**

The quality of an object that makes it easy to see through. Setting lower levels of transparency causes higher levels of opacity and less visibility of the underlying items or image.

See also opacity.

**trapping**

See color trapping.

**tree view**

A hierarchical view of folders, sub-folders, and files. In the Symbol manager docker, the tree shows the current document at the top, followed by collections and library files.

**TrueType fonts**

A font specification developed by Apple. TrueType fonts print the way they appear on the screen and can be resized to any height.

**TWAIN**

By using the TWAIN driver supplied by the manufacturer of the imaging hardware, Corel graphics applications can acquire images directly from a digital camera or scanner.

**two-point perspective**

An effect created by lengthening or shortening two sides of an object to create the impression that the object is receding from view in two directions.

**U****underexposure**

Insufficient light in an image.

See also exposure.

**uniform fill**

A type of fill used to apply one solid color to your image.

See also fill.

**Unicode**

A character encoding standard that defines character sets for all written languages in the world by using a 16-bit code set and more than 65, 000 characters. Unicode lets

you handle text effectively regardless of the language of the text, your operating system, or the application you are using.

### **URL (Uniform Resource Locator)**

A unique address that defines where a Web page is located on the Internet.

## **V**

### **vanishing point**

A marker that appears when you select an extrusion or an object to which perspective has been added. With an extrusion, the vanishing point marker indicates the depth (parallel extrusion) or the point at which the extruded surfaces would meet if extended (perspective extrusion). In both cases, the vanishing point is indicated by an X.

### **vector graphic**

An image generated from mathematical descriptions that determine the position, length, and direction in which lines are drawn. Vector graphics are created as collections of lines rather than as patterns of individual dots or pixels.

See also bitmap.

### **vector object**

A specific object within a drawing that is created as a collection of lines rather than as patterns of individual dots or pixels. Vector objects are generated from mathematical descriptions that determine the position, length, and direction in which lines are drawn.

## **W**

### **watermark**

A small amount of random noise added to the luminance component of the image pixels which carries information about the image. This information survives normal editing, printing, and scanning.

### **weld**

To combine two objects into a single curve object with a single outline. A source object is welded to a target object to create a new object that takes on the fill and outline attributes of the target object.

### **white point**

The measurement of white on a color monitor that influences how highlights and contrast appear.

In image correction, the white point determines the brightness value that is considered white in a bitmap image. In Corel PHOTO-PAINT, you can set the white point to improve the contrast of an image. For example, in a histogram of an image, with a brightness scale of 0 (dark) to 255 (light), if you set the white point at 250, all pixels with a value greater than 250 are converted to white.

### **Windows Image Acquisition (WIA)**

A standard interface and driver, created by Microsoft, for loading images from peripheral devices, such as scanners and digital cameras.

## **Z**

### **zoom**

To reduce or magnify the view of a drawing. You can zoom in to see details or zoom out for a broader view.

### **ZIP**

A lossless file compression technique that results in smaller file size and faster processing time.

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