

COREL[®]



Corel **DESIGNER**[®] X6

USER GUIDE

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Corel DESIGNER® X6 User Guide

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Welcome

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 CorelDRAW Technical Suite applications
- Changing languages
- Changing startup settings
- Updating Corel products
- Corel Support Services
- About Corel

Installing CorelDRAW Technical Suite applications

The installation wizard makes it easy to install CorelDRAW 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 CorelDRAW 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 CorelDRAW Technical Suite applications

- 1 Close all applications, including all virus detection programs.

- 2 Insert the DVD in the DVD drive.
(Windows® 7 and Windows® 8) 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 CorelDRAW 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 8) Click **Uninstall a program**.
 - (Windows XP) Click **Add or remove programs**.
- 4 Do one of the following:
 - (Windows 7 and Windows 8) Double-click **CorelDRAW Technical Suite** on the **Uninstall or change a program** page.
 - (Windows XP) In the **Add or remove programs** dialog box, choose **CorelDRAW Technical Suite** from the list, and click **Change/Remove**.
- 5 Follow the instructions that appear.

To uninstall CorelDRAW Technical Suite

- 1 On the Windows taskbar, click **Start ▶ Control Panel**.
- 2 Do one of the following:
 - (Windows 7 and Windows 8) Click **Uninstall a program**.

- (Windows XP) Click **Add or remove programs**.
- 3 Do one of the following:
 - (Windows 7 and Windows 8) Double-click **CorelDRAW Technical Suite** on the **Uninstall or change a program** page.
 - (Windows XP) In the **Add or remove programs** dialog box, choose **CorelDRAW 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 8) Click **Uninstall a program**.
 - (Windows XP) Click **Add or remove programs**.
- 4 Do one of the following:
 - (Windows 7 and Windows 8) Double-click **CorelDRAW Technical Suite** on the **Uninstall or change a program** page.

- (Windows XP) Choose **CorelDRAW Technical Suite** from the **Currently installed programs** list, and click **Change/Remove**.
- 5 Enable the **Modify** option in the installation wizard, and click **Next**.
 - 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 X6 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.

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, with the default installation, 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 **Updates** 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.

About Corel

Corel is one of the world's top software companies providing some of the industry's best-known graphics, productivity and digital media products. Boasting the most comprehensive portfolio of innovative software, we've built a reputation for delivering solutions that are easy to learn and use, helping people achieve new levels of creativity and productivity. The industry has responded with hundreds of awards for innovation, design and value.

Used by millions of people around the world, our product lines include CorelDRAW® Graphics Suite, Corel® Painter®, Corel® PaintShop® Pro, Corel® VideoStudio® and Corel® WordPerfect® Office. For more information on Corel, please visit www.corel.com.



What's new in Corel DESIGNER X6?

The new and enhanced features of Corel DESIGNER X6 are described in the following topics:

- Access and repurpose technical design assets
- Create technical illustrations with precision
- Illustrate with style and consistency
- Publish to technical communication standards
- Increase performance, speed, and efficiency

Access and repurpose technical design assets

From viewing and adding 3D models to organizing and searching content, Corel DESIGNER X6 offers several improvements that will help you access and repurpose your collection of technical design assets.

3D models in Corel DESIGNER illustrations *(New!)*

You can insert and view 3D models in Corel DESIGNER illustrations by using the embedded interface of XVL Player, a 3D viewer for XVL files. You can also adjust the view of 3D models by rotating them or changing the zoom level to suit your needs.



You can adjust the view of an inserted 3D model.

Support for AutoCAD (DWG / DXF) 2013 files *(Enhanced!)*

You can import or export AutoCAD Drawing Database (DWG) and AutoCAD Drawing Interchange Format (DXF) files version 2013.

Support for Adobe CS6 and Microsoft Publisher 2010 files *(Enhanced!)*

The enhanced import support for Adobe® Illustrator® CS6, Adobe® Photoshop® CS6, Microsoft® Publisher 2010, and Adobe® Acrobat® X files, as well as enhanced export support for Adobe Illustrator CS5 and Microsoft Publisher 2010 files, ensures that you can easily exchange files with colleagues and clients.

Multiple trays in Corel CONNECT *(New!)*

Corel® CONNECT™ now lets you work with several trays concurrently, which gives you increased flexibility in organizing assets for multiple projects. Trays help you gather content from various folders or online sources, and are shared between Corel DESIGNER, CorelDRAW, Corel PHOTO-PAINT, and Corel CONNECT.

With the ability to maintain multiple trays, you can use separate trays for different types of content. For example, you might be working on a project that requires photos, vector graphics, and bitmap icons. By keeping these types of content in separate trays, you can organize project assets for efficient discovery. As an added convenience, you can open files from the tray to get a full-size preview. You can also rename trays or change the default folder to which trays are saved.

Search capability in Corel CONNECT *(New!)*

The new Corel CONNECT search toolbar lets you instantly extract images from a Web site. You simply type a Web address in the search box and Corel CONNECT immediately gathers all images defined with an HTML tag from the Web site, making it quick and easy to leverage content assets from online sources. You can also type search terms or a folder path to have Corel CONNECT search your computer, network, or other online resources for content.

Create technical illustrations with precision

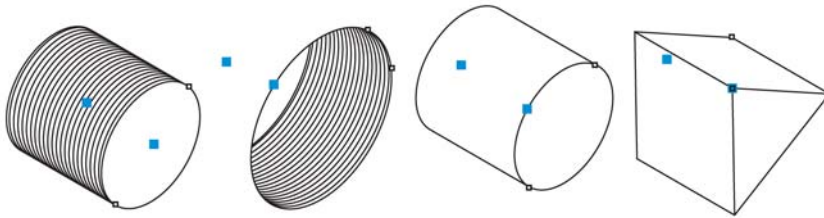
With new and enhanced drawing tools, improved symbols and text engine, and new features for aligning objects and bringing views of 3D models at the drawing scale you want, Corel DESIGNER makes it easier to create technical illustrations with precision.

Measurements in projected space *(New!)*

You can now measure objects and distances in projected space by using the dimension tools.

Thread and well shapes in projected mode *(New!)*

With the new Projected Shapes tools, you can quickly draw thread shapes, well shapes, cylinders, and prisms in projected view, and create illustrations of bolts, nuts, and well nuts. You can adjust the length and radius of the projected shapes, and you can specify where to begin and end the threads and how to space them. For more information, see “Drawing projected shapes” on page 184.



Projected shapes

Symbols *(Enhanced!)*

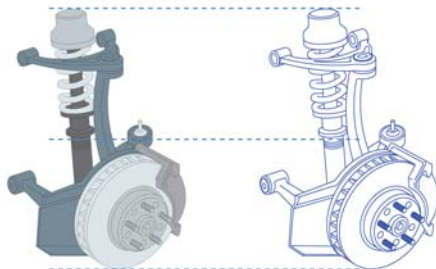
Symbols are enhanced to support object transparency and styles.

Alignment guides *(New!)*

With Corel DESIGNER X6, the new alignment guides help you position objects more quickly, appearing on the fly with suggested alignment to the existing artwork on your page. These temporary guidelines appear when you create, resize, or move objects in relation to other objects. Alignment guides interactively connect the centers and the edges of objects, and you can also choose to display alignment guides from the edges of one object to the center of another object. By using the Intelligent Spacing and Intelligent Dimensioning features, you can position, scale and rotate an object with precision in relation to other onscreen objects.

In addition, the new **Alignment and dynamic guides** docker makes it easy to modify the default settings for alignment and dynamic guides to suit your needs. For example, if you are working with a group of objects, you can display alignment guides for individual objects within the group, or for the bounding of the group as a whole. You

can specify margins for alignment guides to help you align objects at a set distance, and you can choose to display the alignment guides to follow the margins only, or to follow the actual edges of the object in addition to the margins.



Using alignment guides to position objects quickly

For more information about alignment guides, see “Using alignment guides” on page 112.

Align and Distribute docker *(New!)*

The new **Align and distribute** docker, which replaces the **Align and distribute** dialog box, lets you see all available alignment options at a glance and instantly view the effect of changes as you modify the settings. By default, objects are aligned and distributed based on their paths. Now you can also align and distribute objects from the edge of their outlines. You can align objects with a reference point by specifying its exact x and y coordinates.

Drawing scale *(New!)*

You can quickly identify and change the drawing scale from the property bar when the **Pick** tool is active and no objects are selected.



Drawing scale/Resolution list box

3D models at scale *(New!)*

You can import 3D models as 2D vector graphics at the drawing scale you want.

Complex script support *(Enhanced!)*

With Corel DESIGNER X6, the complex script support built into the overhauled text engine ensures proper typesetting for glyphs used by Asian and Middle Eastern languages.



Text engine improvements ensure that multilingual glyphs are displayed correctly in your documents.

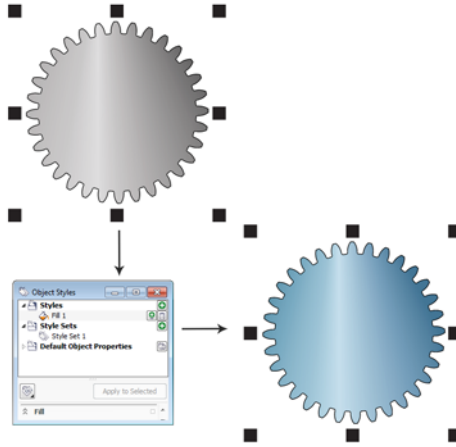
Illustrate with style and consistency

Revamped color and object styles, new color harmonies, page numbering, and OpenType support can help you format your illustrations with consistency.

Styles engine and docker *(New!)*

In Corel DESIGNER X6, the revamped styles engine introduces a new **Object styles** docker that simplifies the creation, application, and management of styles. A style is a set of properties that governs the appearance of objects in your document.

Corel DESIGNER X6 also introduces style sets, which are groups of styles that make it easier to have consistent formatting across multiple objects, produce iterative versions, and apply formatting with speed and consistency.



You can quickly change the look of an object by applying a style set.

You can create and apply styles and style sets to graphic objects, artistic and paragraph text, callouts and dimension lines, and objects created with Linear Pattern tools. For example, you can define an outline style by specifying attributes such as outline width, color, and line type. For text objects, you can define a character style by specifying font type, font style and size, text color, background color, character position, caps and more.

With style sets, you can combine multiple styles, which lets you define different properties at the same time. For example, you could use a style set to define fill and outline properties for callouts and dimension lines, or you could define character and paragraph styles to set the appearance of paragraph text. This makes it faster and easier to adjust those properties later, which is especially convenient for creating iterative designs. You can also create child styles or child style sets that retain some but not all of the properties in the parent style or parent style set. This is particularly useful when working with long documents. For example, you could assign a parent character style for headings and a child character style for subheadings.

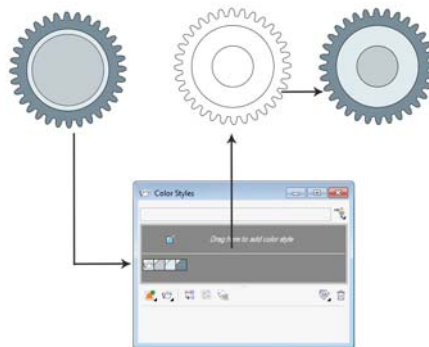
For more information about object styles, see “Working with styles and style sets” on page 569.

Color styles *(New!)*

The new **Color styles** docker lets you add the colors used in a document as color styles, which makes it easier than ever before to implement a color change throughout

a project. To create a color style from an object, you simply drag the object onto the **Color styles** docker. If you apply that color style to other objects, you can quickly change the color and have it instantly applied to all objects linked to it.

In addition, you can break the link between an object and its color style at any time, so that you can then edit the object independently. You can also convert color styles to different color modes or to spot colors to prepare your document for production printing.

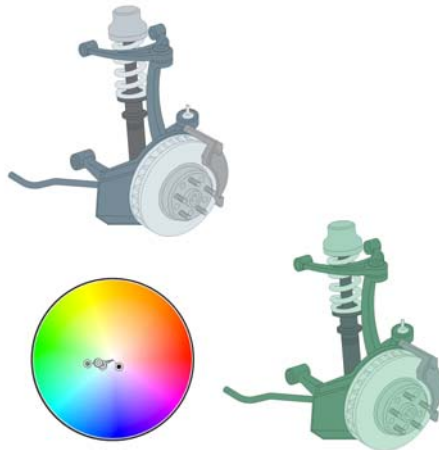


*Managing document colors by using the **Color styles** docker*

Color harmonies *(New!)*

The new color harmony functionality lets you group a document's color styles so that you can quickly and easily produce iterative designs with varying color schemes. By combining two or more color styles into a harmony, you are linking the colors into a hue-based relationship. This lets you modify them collectively, altering the color composition of your artwork in one step to quickly prepare a variety of alternate color schemes. You can also edit the individual color styles in a harmony.

In addition, you can also create a special type of color harmony called a gradient, which consists of one master color style and a number of varying shades of that color. When you alter the master color, the gradient colors are automatically adjusted to the same degree that the master color was altered. This is especially useful when outputting multiple color variations of the same design.



Color harmonies let you change combinations of colors easily.

Halo styles *(New!)*

Halos on curves can be saved as styles and applied to any curve in a project. Simply right-click a curve with a halo, and click **Object styles** ▶ **New style from** ▶ **Halo**.

Page numbering *(New!)*

With Corel DESIGNER X6, the new **Insert page number** command helps you instantly add page numbers on all pages of a document, starting on a specific page, or starting at a particular number. This flexibility is ideal for working with multiple Corel DESIGNER files that will eventually become a single publication.

You can choose from alphabetic and numeric formats, including roman numerals, and you can display page numbers in lower- or upper-case lettering. In addition, page numbers are automatically updated when you add or delete pages in your document. You can also insert a page number inside existing artistic or paragraph text. For more information, see “Inserting page numbers” on page 600.

Advanced OpenType support *(New!)*

With Corel DESIGNER X6, the reengineered text engine lets you take greater advantage of advanced OpenType typography features, such as contextual and stylistic alternates, fractions, ligatures, ordinals, ornaments, small caps, swashes, and more. OpenType fonts are based on Unicode, which makes them ideal for cross-platform

design work. In addition, the extended character sets offer outstanding language support.

1234567

Lorem Ipsum 123456789

Lorem Ipsum 123456789

Lorem Ipsum ½ ¼

Ⓒ Lorem Ipsum 1^{er} 2^e 3^r

OpenType fonts let you choose alternate appearances for selected characters.

Accessible from the **Property manager** docker, the OpenType features let you choose alternative appearances for individual characters, or glyphs, to suit your stylistic preference provided that the font supports advanced OpenType. For example, you can apply a different number, fraction, or ligature glyph to achieve a certain look for your text. In addition, with the Interactive OpenType feature, Corel DESIGNER X6 will suggest eligible OpenType options that you can apply to your text.

Publish to technical communication standards

Enhanced export support for CGM and SVG files makes it easier to publish your illustrations to technical communication standards.

CGM support *(Enhanced!)*

When exporting CGM files, you can preserve the level of detail and use full bitmap compression. In addition, it is easier to export to interactive WebCGM 2.x files, preserving the attributes **apsid** and **apsname** in the XML Companion File (XCF).



The attribute **apsname** must be added to the objectdata.xml file. If you add **apsname** in the **Object data manager** docker in Corel DESIGNER, only the

field name is captured in the XML Companion File (XCF), not the `apsname` attribute.

SVG export *(Enhanced!)*

SVG export can be automated, while still preserving all detail settings in the exported files.

Increase performance, speed, and efficiency

With streamlined callout creation, improved interaction with 3D views, and enhanced tools for selecting and editing objects, you can now be more efficient and productive.

Streamlined callout creation *(New!)*

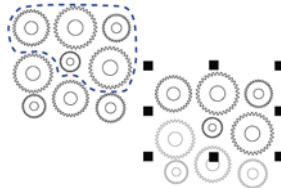
You can link a callout to its source object by snapping the callout arrowhead to a snap point. Linked callouts, also known as “sticky callouts,” are attached to the source objects similarly to connector lines. You can specify how linked callouts move with the object. In addition, any callout text that is based on object properties is automatically updated when the source object property changes. You can include field names in the callout text, and you can access the object properties of callout shapes from the **Object data manager** docker.

Interactive placement of imported 3D views *(New!)*

When you import 3D views, you can place them and resize them interactively similarly to other imported objects.

Freehand Pick tool *(New!)*

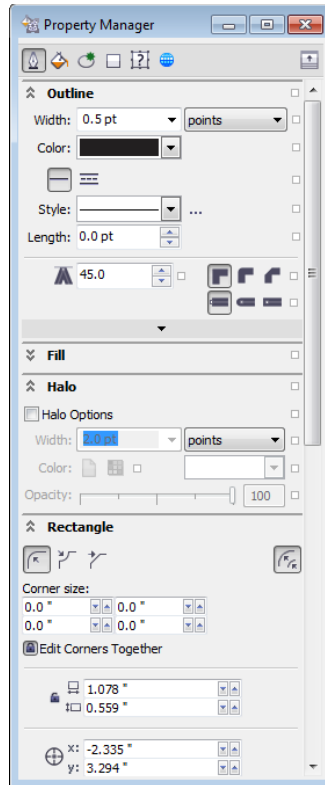
The new **Freehand pick** tool lets you marquee select objects by dragging around areas of irregular shape.



*Using the **Freehand pick** tool to select objects*

New context-sensitive **Property Manager** docker (New!)

In Corel DESIGNER X6, the redesigned **Property manager** docker now presents only object-dependent formatting options and properties. By grouping all object settings in one location, this time-saving docker helps you fine-tune your designs faster than ever before.



*The redesigned **Property manager** docker groups all object settings in one location.*

For example, if you create a rectangle, the **Property manager** docker automatically presents outline, fill, and corner formatting options, as well as the rectangle's properties. If you create a text frame, the docker instantly displays character, paragraph, and frame formatting options, as well as the text frame's properties.

Multi-core processor support (New!)

Corel DESIGNER X6 has been optimized for the latest multi-core processors. The

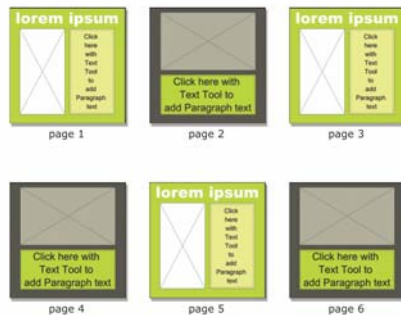
increased support lets you keep working while the suite performs resource-intensive tasks in the background. The result is fast and responsive performance, which means less waiting when you export files, print multiple documents, or copy and paste large objects.

Native 64-bit support *(New!)*

Corel DESIGNER X6 provides support for 64-bit processors, which lets you work faster than ever before with large files.

Master layers *(New and enhanced!)*

With Corel DESIGNER X6, the new and improved odd, even, and all-pages master layers make it easier to create page-specific designs for your multi-page documents. If you are laying out multi-page documents, such as brochures and flyers, it's now easy to incorporate page-specific headers, footers, and page numbers. For example, you might want a different header design to appear on even pages than the one that appears on odd pages.



Examples of page layouts with different odd-page and even-page master layers

Placeholder text *(New!)*

With Corel DESIGNER X6, the new **Insert placeholder text** command lets you right-click any text frame and immediately populate it with placeholder text. This makes it easier to assess the appearance of your document prior to finalizing its content.

For convenience and flexibility, you can also use custom placeholder text in any language supported by Corel DESIGNER. You simply create an RTF file containing

the text you want to use, save it to the default placeholder text folder, and Corel DESIGNER X6 will use that text whenever you invoke the **Insert placeholder text** command. For more information about creating a custom placeholder text file, see “To insert placeholder text” on page 461.

Microsoft® Visual Basic® for Applications 7.1 *(New!)*

Microsoft® Visual Basic® for Applications 7.1 is available as an application for developing custom solutions.



Learning resources

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). 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
- 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	Online tutorials
Obtain additional information about product tools and features	Help Web-based resources Welcome screen
Learn to automate tasks by using macros	Macro programming guide
Find information about deploying the suite on a network	Network deployment guide

To	See
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 application. If you are connected to the Internet, the application displays the Web-based Help, which contains the latest updates. If no Internet connection is available, the application displays the local Help, which was copied to your computer during product installation.


You can browse through the entire list of topics, look up tools and topics in the index, or search for specific words. You can also access the Corel® Knowledge Base™ on the Corel Web site and other online resources from the Help window.

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.

Convention	Description	Examples
Menu ► Menu command	A menu item and menu command that you need to click in sequence	Click File ► Open .
	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 Equal margins button, you must specify values in the Top/left margin boxes.

Convention	Description	Examples
	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 Size 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
 - **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 Help button in the dialog box.
Print a specific Help topic	Open a Help topic, click the page that you want to print, and click Print 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.
- 3 Choose a topic from the list that appears.

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.

To access the user guide in PDF format

- On the Windows Start menu, click Start ▶ All Programs ▶ CorelDRAW Technical Suite X6 ▶ 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 CorelDRAW Technical Suite, view technical illustration samples on the Gallery page, and receive the latest product updates.

In addition, the following online resources are accessible from the Learning tools page to help you get the most out of Corel DESIGNER:

- Tutorials — show you how to draw with precision, add dimension lines and callouts, create a wiring diagram, add a 3D look to a drawing, and more
- Case studies and white papers — show you how Corel DESIGNER helps many different industries deliver high-quality technical documentation, and help you overcome challenges in creating technical documentation
- Tips and tricks — highlight useful tools and shortcuts, and give you a starting point for exploring some of the CorelDRAW Technical Suite features

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.

Macro programming guide

The CorelDRAW Technical Suite X6 *Macro Programming Guide* provides a streamlined instructional approach to programming macros for CorelDRAW Technical Suite X6. 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 ▶ CorelDRAW Technical Suite X6 ▶ Documentation ▶ Macro Programming Guide PDF.

Network deployment guide

The *CorelDRAW Technical Suite X6 Deployment Guide* is a step-by-step resource for deploying CorelDRAW Technical Suite X6 to a network. This guide is provided to customers who purchase a volume (“multi-seat”) license of CorelDRAW Technical Suite X6 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 CorelDRAW Technical Suite:

- Corel Knowledge Base — articles written by the Corel Technical Support Services Team in response to questions by CorelDRAW 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.

Corel Training Partners

A Corel® Training Partner (CTP) is an independent, officially accredited local organization that provides training and training resources for Corel products. CTPs are located worldwide for your convenience. Please visit 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 email Corel Corporation at techpartner@corel.com.



Corel DESIGNER workspace tour

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

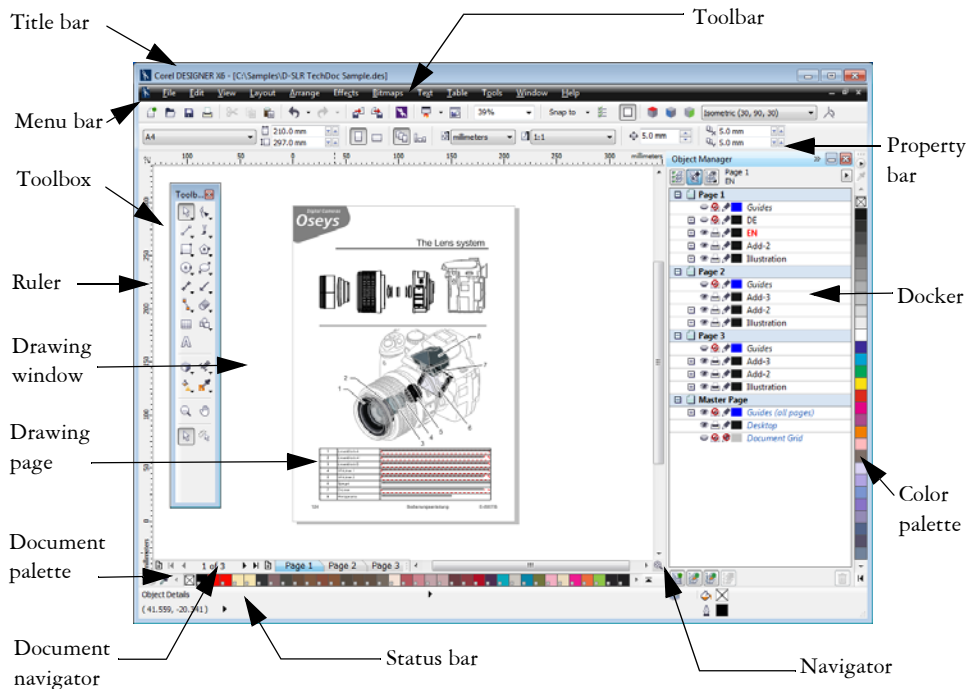
Before you get started with Corel DESIGNER, you should be familiar with the following terms.

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.
Toolbar	A detachable bar that contains shortcuts to menu and other commands

Part	Description
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 and store 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 lower-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**.

For information about displaying and hiding the rulers, see “To hide or display the rulers” on page 603.

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.



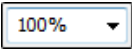


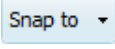

You can customize many of these workspace elements to suit your needs. For more information, see “Customizing Corel DESIGNER” on page 855.

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 863.

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
	Display the Connect dock and search for content such as clipart, photos, fonts, and more

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, using 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
Layout	Contains commands related to the layout of your document, including PowerClip frames, text frames, columns, and alignment guides.
Drawing plane	Contains commands for choosing a drawing plane and a drawing profile, and lets you access the Projected axes 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.



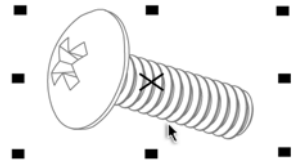
You can use flyout menus instead of the options area. Click **Tools ▶ Options**, click **Toolbox** in the **Workspace** list of categories, and enable **Display tool groups as flyout menus**.

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

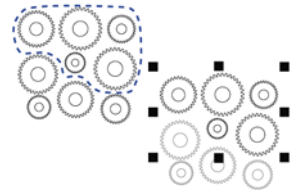
Pick tools



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



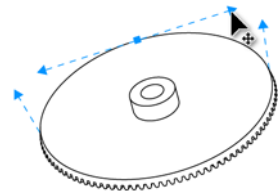
The **Freehand pick** tool lets you select objects by using a freehand selection marquee.



Shape tools

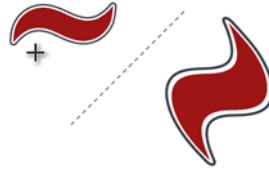


The **Shape** tool lets you edit a curve object or text character by manipulating nodes.

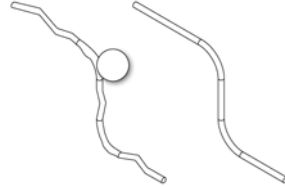




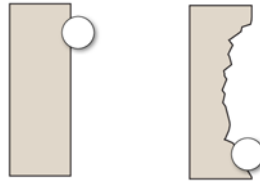
The **Free transform** tool lets you transform an object by using the **Free rotation**, **Free angle reflection**, **Free scale**, and **Free skew** controls on the property bar.



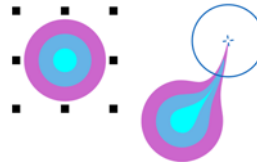
The **Smudge brush** tool lets you distort a vector object by dragging along its outline.



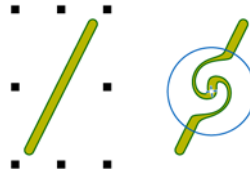
The **Roughen brush** tool lets you distort the edge of a vector object by dragging along its outline.



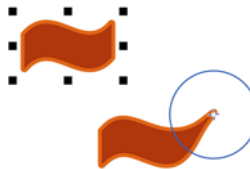
The **Smear** tool lets you shape an object by pulling extensions or making indents along its outline.



The **Twirl** tool lets you create swirl effects by dragging along the edge of objects.



The **Attract** tool lets you shape objects by attracting nodes to the cursor.





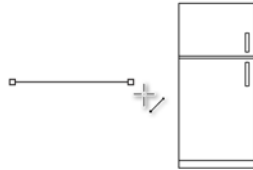
The **Repel** tool lets you shape objects by pushing nodes away from the cursor.



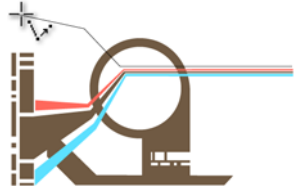
Curve tools



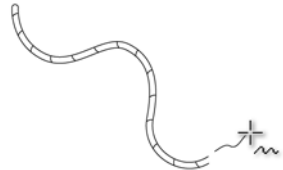
The **2-point line** tool lets you draw a straight two-point line segment.



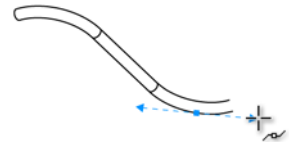
The **Multi-point line** tool lets you draw lines and curves one segment at a time, in preview mode.



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

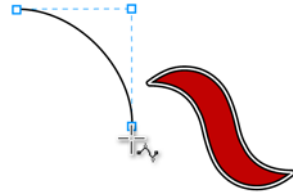


The **Bézier curve** tool lets you draw curves one segment at a time.

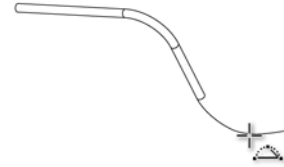




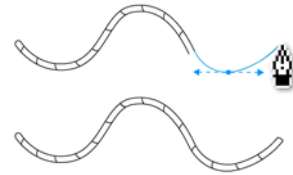
The **B-spline** tool lets you draw curved lines by setting control points that shape the curve without breaking it into segments.



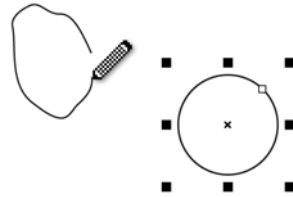
The **3-point curve** tool lets you draw a curve by defining the starting point, endpoint, and center point.



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



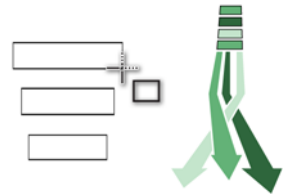
The **Smart drawing** tool converts your freehand strokes to basic shapes and smoothed curves.



Rectangle tools

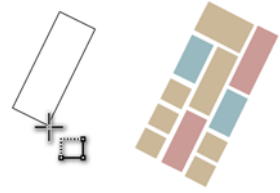


The **2-point rectangle** tool lets you draw a rectangle by dragging diagonally.

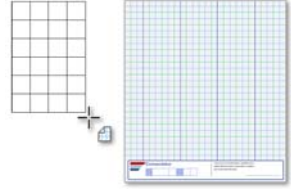




The **3-point rectangle** tool lets you draw rectangles at an angle.



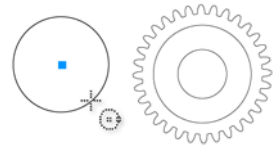
The **Graph paper** tool lets you draw a grid to simulate graph paper.



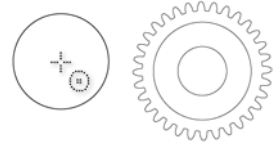
Circle tools



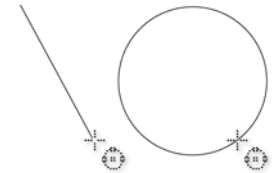
The **Center-point circle** tool lets you draw a circle by specifying the center point and a point on the circumference.



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.



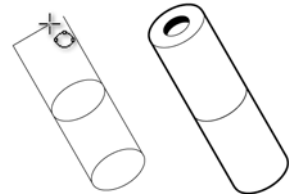
Ellipse tools



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



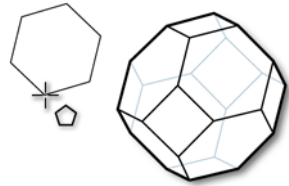
The 3-point ellipse tool lets you draw ellipses at an angle.



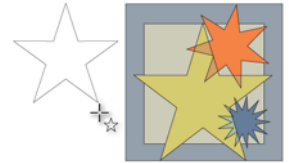
Center-point polygon tools



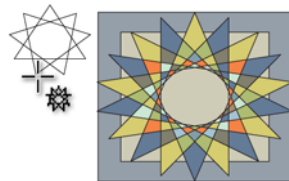
The Center-point polygon tool lets you draw a polygon by dragging from the center to a point (vertex) on the polygon.



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.



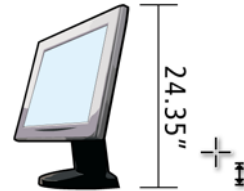
Dimension tools



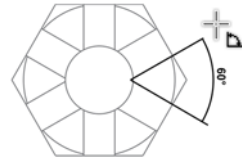
The **Parallel dimension** tool lets you draw slanted dimension lines.



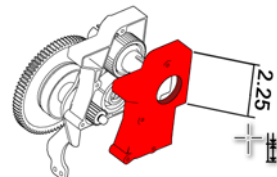
The **Horizontal or vertical dimension** tool lets you draw horizontal or vertical dimension lines.



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

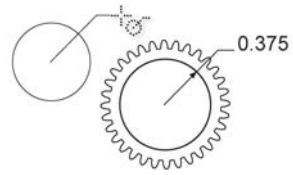


The **Segment dimension** tool lets you display the distance between end nodes in single or multiple segments.

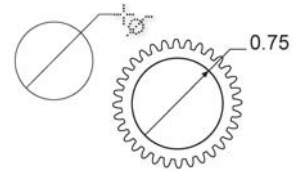




The **Radial dimension** tool lets you display the radius of a circle or circular arc.



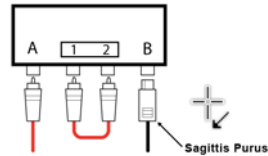
The **Diametric dimension** tool lets you display the diameter of a circle or a circular arc.



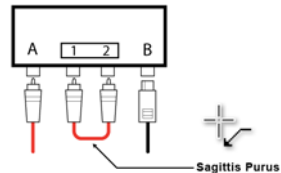
Callout tools



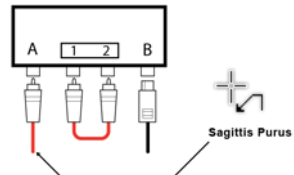
The **1-leg callout** tool lets you draw a callout with one leading line.



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

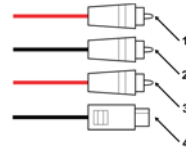


The **3-leg callout** tool lets you draw a callout with a three-segment leading line.





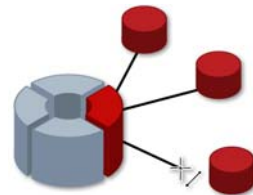
The **Text source** button lets you enter callout text interactively, from the Clipboard, from object properties, or incrementally.



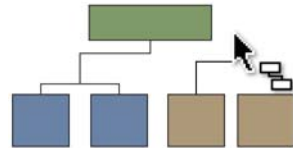
Connector tools



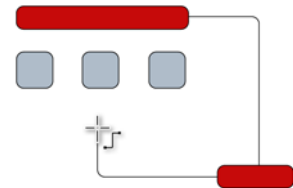
The **Straight-line connector** tool lets you draw a straight connector line.



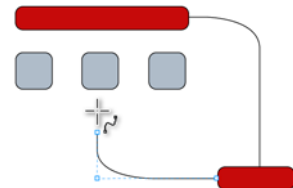
The **Right-angle connector** tool lets you draw a right-angle connector line.



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

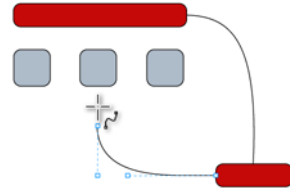


The **B-spline connector** tool lets you draw a curved connector line by using control points.

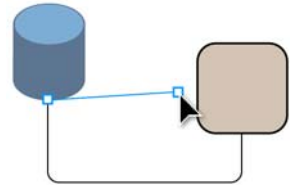




The **Bézier curve connector** tool lets you draw a curved connector line one segment at a time.



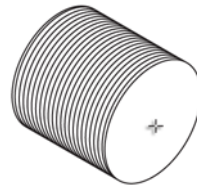
The **Edit anchor** tool lets you modify connector line anchor points.



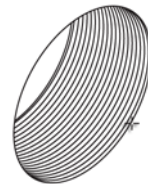
Projected Shapes tools



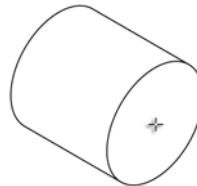
The **Thread** tool lets you draw threaded shapes in projected view.



The **Well** tool lets you draw threaded well shapes in projected view.



The **Cylinder** tool lets you draw cylinders in projected view.





The **Prism** tool lets you draw prism shapes in projected view.

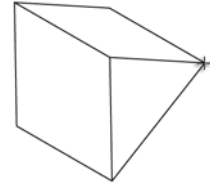
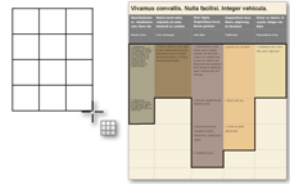


Table tool



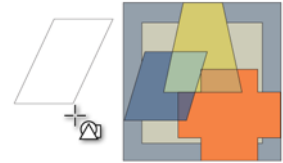
The **Table** tool lets you draw and edit tables.



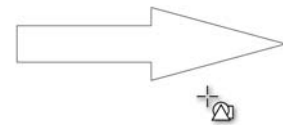
Perfect Shapes™ tools



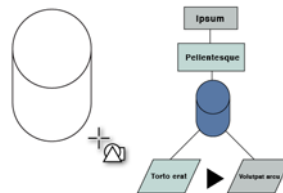
The **Basic shapes** tool lets you choose from a full set of shapes, including a hexagram, a smiley, and a right-angle triangle.



The **Arrow shapes** tool lets you draw arrows while choosing the shape, direction, and number of heads.

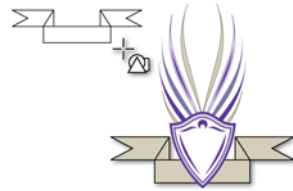


The **Flowchart shapes** tool lets you draw flowchart symbols. These controls are available on the property bar.

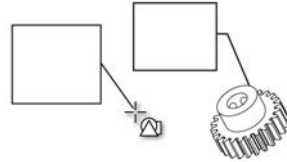




The **Miscellaneous shapes** tool lets you draw ribbon objects and explosion shapes. These controls are available on the property bar.



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.



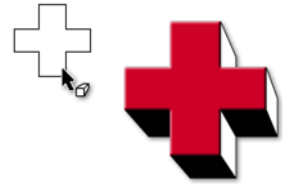
The **Pressure** tool lets you draw lines that vary in thickness according to the pressure of the pen nib.



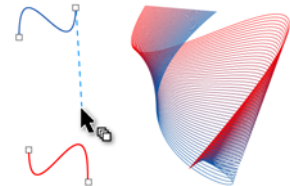
Interactive tools



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.





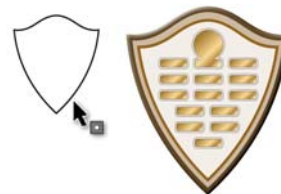
The **Envelope** tool lets you distort the shape of an object by applying an envelope to it and dragging the nodes of the envelope.



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.



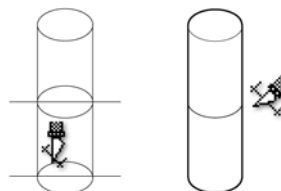
The **Distort** tool lets you transform objects by applying Push and Pull, Zipper, or Twister effects.



Deletion tools

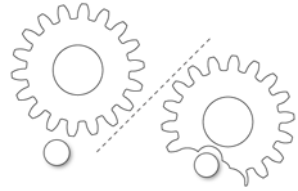


The **Virtual segment delete** tool lets you delete portions of objects between intersecting lines.

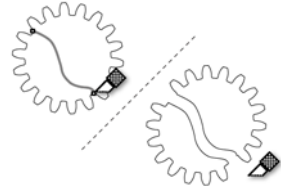




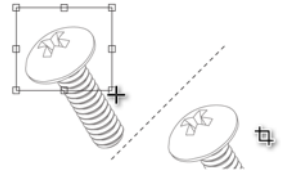
The **Eraser** tool lets you remove unwanted areas in a drawing.



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



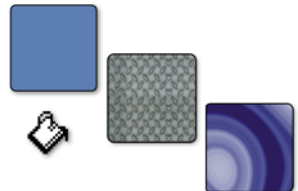
The **Crop** tool lets you remove the areas outside a selection.



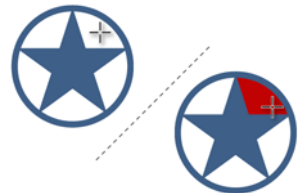
Interactive fill tools



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

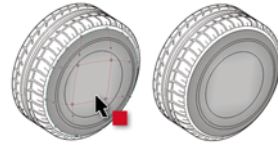


The **Smart fill** tool lets you create objects from enclosed areas and then apply a fill to those objects.





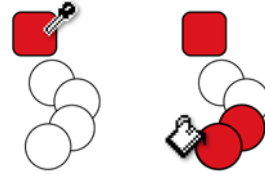
The **Mesh fill** tool lets you fill an object by blending multiple colors or shades arranged over a mesh grid.



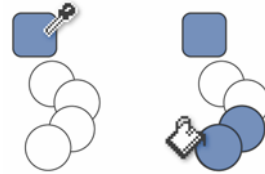
Eyedropper tools



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.



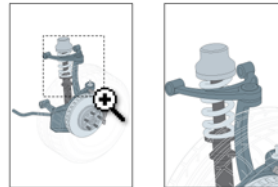
The **Attributes eyedropper** tool lets you copy object properties, such as line thickness, size, and effects, from an object in the drawing window and apply them to other objects.



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. 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 867.

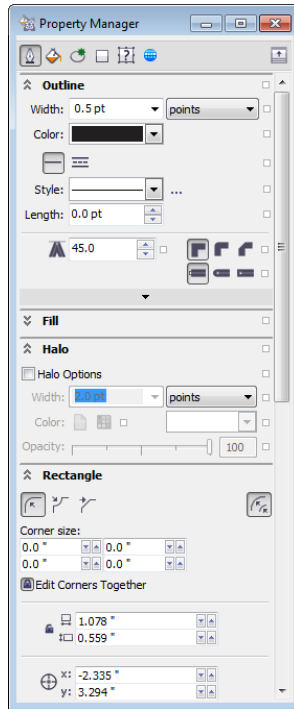
Common property bar buttons

	The Add preset button lets you save the current settings for reuse.
	The Delete preset button lets you delete the item selected in the Preset 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.

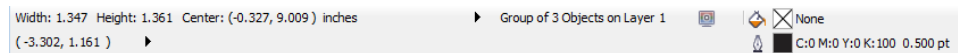


Dockers can be either docked or floating. Docking a docker attaches it to the edge of the application window. Undocking a docker detaches it from other parts of the workspace, so it can be easily moved around. You can also collapse dockers to save screen space.

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 869 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

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

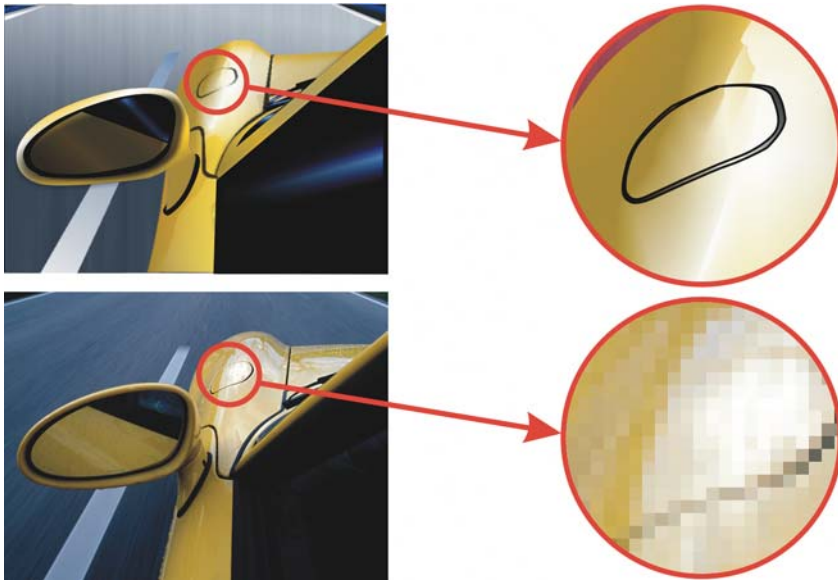
Understanding vector graphics and bitmaps

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 633.



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 information about starting a drawing from a template, see “To start a document from a template” on page 564. For more information about creating and using templates, see “Working with templates” on page 561.

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 783.

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 “Displaying text correctly in any language” on page 526.

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 385.

If you are using Windows 7 or Windows 8, 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 8, 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 88.

You can also display previous versions of a drawing.

To start Corel DESIGNER

- 1 Click **Start** ▶ **All programs** ▶ **CorelDRAW Technical Suite X6** ▶ **Corel DESIGNER X6**.
- 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:

- **Corel DESIGNER default** — applies the Corel DESIGNER default settings for creating graphics that are destined for printing
- **Default CMYK** — applies settings for creating graphics that are destined for commercial 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 Drawing units list box.
Change the page size	Choose a page size for the drawing from the Size list box or type values in the Width and Height boxes.
Change the page orientation	Click one of the following page orientation buttons: <ul style="list-style-type: none"> • Portrait • Landscape
Set the number of pages	Type a value in the Number of pages box.
Set the default color mode for the document to RGB or CMYK	Choose a color mode from the Primary color mode 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 Rendering resolution list box.
Choose the preview mode for the drawing	Choose a preview mode from the Preview mode list box.
Choose an RGB profile for the drawing	Choose a default RGB profile from the RGB profile list box.
Choose a CMYK profile for the drawing	Choose a default CMYK profile from the CMYK profile list box.
Choose a Grayscale profile for the drawing	Choose a default Grayscale profile from the Grayscale profile list box.

You can also

Choose a default method for out-of-gamut colors to be mapped into gamut

Choose an option from the **Rendering intent** list box.



When you choose a color mode from the **Primary color mode** list box, it 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 settings that are displayed in the **Color settings** area of the **Create a new document** dialog box are based on the settings that are specified in the **Default color management settings** dialog box.



If you do not want to show the **Create a new document** 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 document** 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 In the **Create a new document** 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.



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

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

Extract an embedded International Color Consortium (ICC) profile to the color folder in which the application is installed

Enable the **Extract embedded ICC profile** check box.

This option is not available for all file formats.

Maintain layers and pages when you open files

Enable the **Maintain layers and pages** 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 8) Click the arrow button next to the **Views** button, and click **Extra large icons**, **Large icons**, **Medium icons**, or **Small icons**.

(Windows XP) Do one of the following:

- Enable the **Preview** check box.
 - Click the **View menu** button, and select **Thumbnails**.
-

You can also

Choose a code page

(Windows 7 and Windows 8) Choose a code page from the **Select code page** list box. This option is not available for all file formats.

(Windows XP) Choose a code page from the **Code page** list box.

Search for a drawing (Windows 7 and Windows 8)

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.

Access a previous version of a file (Windows 7 and Windows 8)

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.



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 does not support WIA, you can use the TWAIN driver of your scanner for loading images. TWAIN is supported by both the 32-bit and 64-bit versions of Corel DESIGNER 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 TWAIN source**
- 3 Choose a digital camera from the **Sources** box.
- 4 Click **File** ▶ **Acquire image** ▶ **Acquire**.
- 5 Choose the images that you want to load from the dialog box that appears.
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 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**, and click one of the following commands:
 - **Select WIA source** — for a scanner that uses a WIA driver (available only on Windows XP and later versions)
 - **Select TWAIN source**— for a scanner that uses a TWAIN driverA command appears disabled if a compatible WIA or TWAIN scanner driver is not installed.
- 2 Choose a scanner from the dialog box that appears.
- 3 Click **Select**.
- 4 Click **File** ▶ **Acquire image** ▶ **Acquire**.
- 5 Preview the image, and select the area that you want to scan.
WIA, in combination with some scanners, supports scanning of multiple areas to separate files.

6 Click Scan.

On your scanner's interface, this button may have a different name, such as **OK** or **Send**.



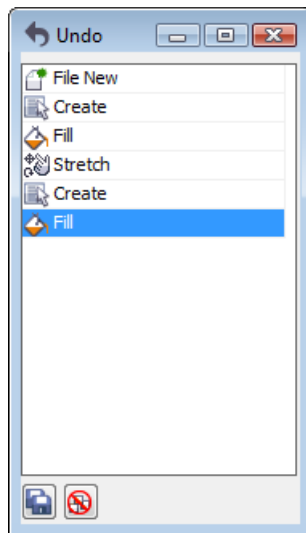
The WIA interface is available only for the Windows XP and later versions.



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

Undoing, redoing, and repeating actions

You can undo the actions that 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
Undo an action	Click Edit ▶ Undo .
Redo an action	Click Edit ▶ Redo .
Undo or redo a series of actions	Click Window ▶ Undo manager . In the Undo docker, click the action that precedes all the actions that you want to undo, or click the last undone action that you want to redo.
Revert to the last saved version of a drawing	Click File ▶ Revert .
Repeat an action	Click Edit ▶ Repeat .





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

When you redo a series of actions in the **Undo** docker, the action that you click 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 In the **Undo levels** area, 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.

You can also use the Quick Pan mode to switch from any active tool to the **Pan** tool. This feature lets you pan without having to change tools.

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

You can specify default zooming and panning settings.

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** 




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



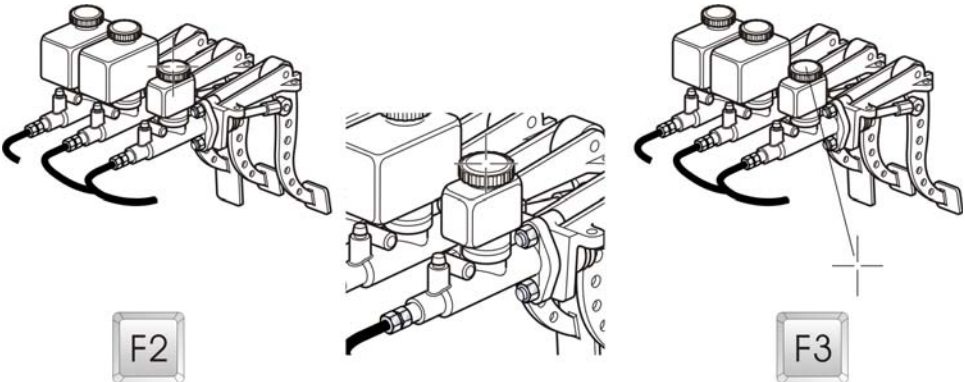
When you are not editing text, you can also access the **Zoom** tool by pressing the **Z** key.

Using the **Zoom** tool, you can also zoom in by clicking anywhere in the drawing window or dragging to select a specific area to magnify. To zoom out, right-click in the drawing window, or drag with the right mouse button to select a specific area.

You can also zoom in by using the **Pan** tool  and double-clicking 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.*

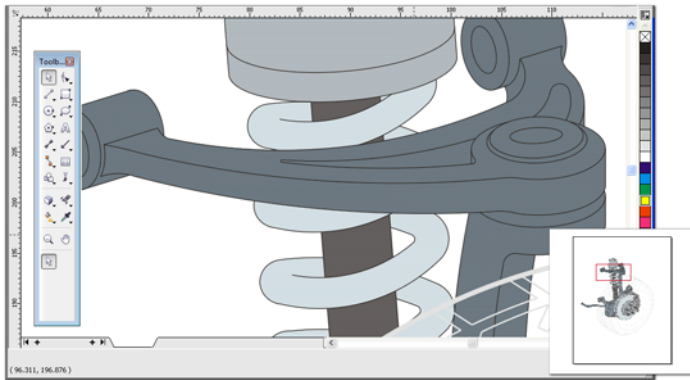
To pan in the drawing window

- 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.

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



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

To switch to the Quick Pan mode

- 1 Click any selection, drawing, or shaping tool, and start using it.
- 2 Hold down the middle mouse button or wheel, and drag in the drawing window.

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.



The mouse wheel can be used for scrolling only if the **Scroll** option for the mouse is enabled. For more information, see “To establish default setting for the mouse wheel” on page 67.

To specify default zoom settings

- 1 Click **Tools ▶ Options**.
- 2 In the list of categories, double-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
- 4 To specify how the page appears when the zoom is set to 100%, enable or disable the **Zoom relative to 1:1** check box.
 - When the option is enabled, a 100% zoom displays real-world dimensions.
 - When the option is disabled, a 100% zoom displays the full page, regardless of real-world dimensions.
- 5 To specify how the page appears when you zoom in and out using the mouse wheel, enable or disable the **Center mouse when zooming with the mouse wheel** check box.
 - When the option is enabled, the area where the mouse pointer is located moves to the center of the screen as you zoom in and out using the mouse wheel.
 - When the option is disabled, the area where the mouse pointer is located stays in the same position as you zoom in and out using the mouse wheel.



You can click **Calibrate rulers** to ensure that one inch on your screen equals one inch of real-world distance. For more information, see “Calibrating the rulers” on page 604.

To establish default setting for the mouse wheel

- 1 Click **Tools ▶ Options**.
- 2 In the list of categories, double-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 In the **Full-screen preview** area, 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 size**.
- 3 Enable one of the following options:
 - **Show page border** — displays page borders
 - **Show bleed area** — displays the area of the drawing extending beyond the page border. To change the bleed area, 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 725.



You can also click **View ▶ Show ▶ Page border**, or **View ▶ Show ▶ Bleed**.

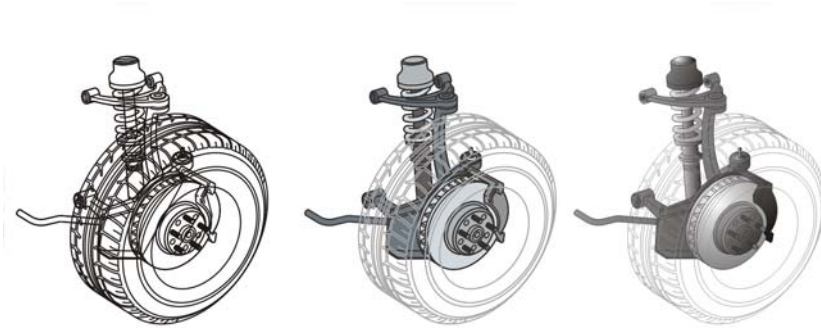
You can display the printable area of a drawing by clicking **View ▶ Show ▶ Printable area**. The printable area is usually indicated by two dotted lines inside or around the page, depending on the current printer settings. One outline indicates the area that can be printed on the current printer; the other outline indicates the paper size that your printer is set to use.

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 730.
- **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 729.

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 the **Add current view** button .

You can also

Rename a view	Double-click a view name, and type a new name.
Delete a saved view	Click a view, and click the Delete current view button  .



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 levels** 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 levels** list box on the standard toolbar.

To view all pages in a multipage document

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

To return to the default page view, click the **Page sorter view** button on the property bar.

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.

It is recommended that you avoid switching back and forth between individual pages and facing pages within the same document.

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 746.

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 8, 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 561.

To save a drawing

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

If you want to save the drawing to a vector file format other than DES - Corel DESIGNER, 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** box, and click **Save**.

Add reference information (Windows 7 and Windows 8)

Do any of 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.

You can also

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.

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.



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 (CMX)** — 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 shapesUsing 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 the 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.

To save a drawing that is compatible with an older version of Corel DESIGNER

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

If the drawing includes text, enable one of the following options from the **Save to a previous version** dialog box:

- **Keep text appearance** — converts text to curves so it displays correctly when opened in a previous version of Corel DESIGNER. However, the text is no longer editable.
- **Keep text editable** — preserves text so it remains editable. However, this option may change the appearance and flow of text when opened in a previous version of Corel DESIGNER.

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 auto-backup files in the temporary folder
 - **Specific folder** — lets you specify the folder for auto-backup files

You can also

Create a backup file every time you save	Enable the Make backup on save check box.
Disable the auto-backup feature	Choose Never from the Minutes 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 the 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 that appears.

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 a 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 File ► Close .
Close all drawings	Click File ► Close all .



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

Corel DESIGNER lets you access, search and browse CorelDRAW Technical Suite X6 Content, a collection of clipart, photos, fonts, symbols, frames, patterns, and image lists. In addition, you can find content located on your computer, local network, or the Web site of an online content provider. 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, Windows 8, and Windows Vista. On Windows XP, you must have Windows Search installed and running to search for content by using keywords. By default, the application searches all locations that Windows Search is configured to index. For information about modifying indexing options in Windows Search, see the Windows Help. Windows 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>. If you are using another third-party computer indexing and search tool (for example, Google Desktop) or you don't have Windows Search installed, the application has limited search capabilities and lets you search only by filename.

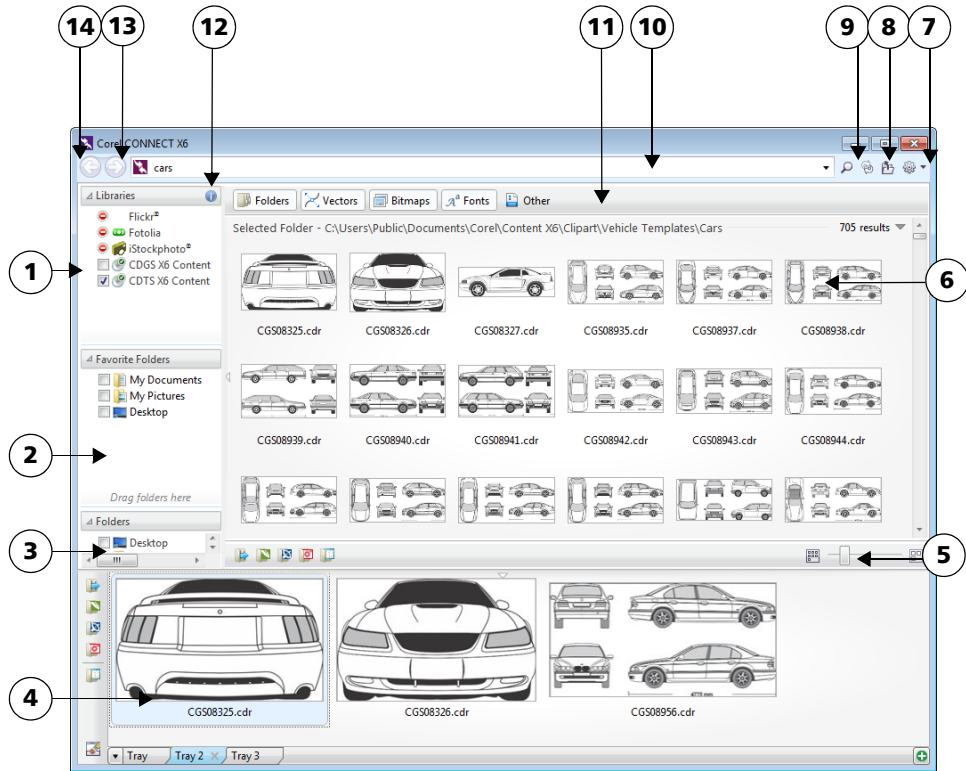
This section contains the following topics:

- Exploring Corel CONNECT
- Accessing content
- Browsing and searching for content
- Viewing content
- Using content
- Installing pattern fills and fonts
- 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.

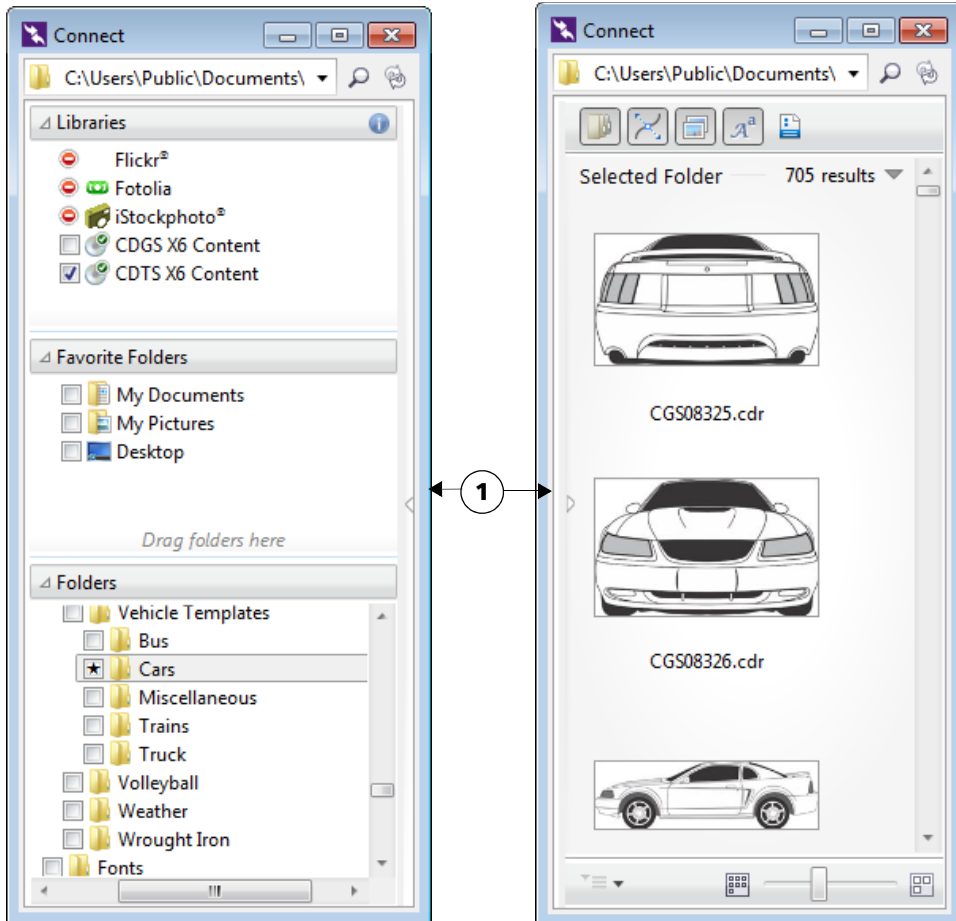
The image below shows the main components of the Corel CONNECT utility:



Part	Description
1. Libraries pane	Lets you access content provided by Corel and Corel partners
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
4. Tray pane	Lets you collect files from one or more folders

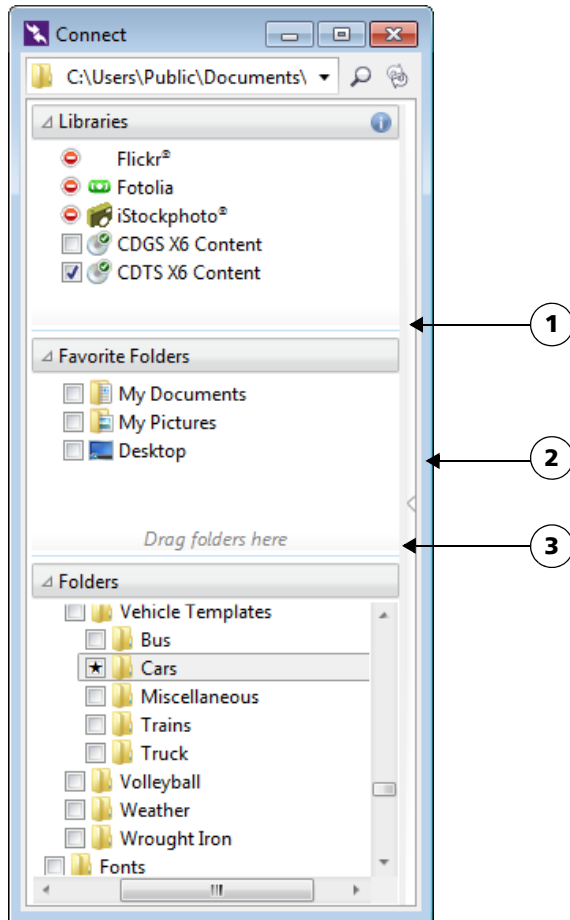
Part	Description
5. Zoom slider	Lets you adjust the size of thumbnails in the viewing pane
6. Viewing pane	Lets you view thumbnails of content files
7. Help and options button	Lets you open a menu of commands that allow you to access Help, configure content libraries, set preferences, and view version and license information.
8. Go to parent folder button	Lets you go one level up from the current folder
9. Refresh/Cancel 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 Cancel mode  , which allows you to stop a search at any time.
10. Search and address box	Lets you search for files by using search terms, typing a folder path, or specifying a Web address
11. Filter 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
12. Configure content libraries button	Lets you activate access to local and online content libraries
13. Navigate forward button	Takes you to the next page of content
14. Navigate back 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	Do the following
Start the standalone utility	On the Windows taskbar, click Start ▶ All Programs ▶ CorelDRAW Technical Suite X6 ▶ Corel CONNECT X6 .
Display or hide the Connect docker	In Corel DESIGNER, click Window ▶ Connect .
Display or hide the Tray docker	In Corel DESIGNER, click Window ▶ Tray .

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**, **Folders**, or viewing 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**.

Accessing content

CorelDRAW Technical Suite provides a content library that contains clipart, fonts, photos, frames, pattern fills, and more. You can access this content by adding the

content library to your computer during product installation. The content library is installed to the `Users\Public\Documents\Coreel\Content X6` folder, which makes the content easy to access from Corel DESIGNER, Corel CONNECT, CorelDRAW, and Corel PHOTO-PAINT. Alternatively, you can access the CorelDRAW Technical Suite content library from the product DVD.

To access clipart and other content included on a CD or DVD from a previous version of the software, you must insert the CD or DVD, or browse to the folder to which you have copied the content.

You can also find content on the Web sites of online content providers such as Flickr®, Fotolia, and iStockphoto®. You can disable or restore access to a content provider 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 content” on page 93.

To access online content, you need to agree to the terms and conditions of the content providers. Note that online content is unavailable in workplaces with restricted Internet access.

To access a content library stored on a CD or DVD

- Insert the content CD or DVD.

The content library appears in the **Libraries** pane.

To access a CD or DVD content library that was copied to your computer

- 1 In the **Libraries** pane, click the **Configure content libraries** button .

A warning sign next to a content library shows that it needs to be configured.

- 2 Click a content library, click **Locate**, and browse to the folder where the library is stored.

The content library appears in the **Libraries** pane.

To activate access to online content

- 1 In the **Libraries** pane, click the **Configure content libraries** button.
- 2 In the viewing pane, click an online content provider.
- 3 Click **Activate**.
- 4 Review the terms and conditions of the online content provider, and click **Accept**.

You can also

Disable access to an online content provider	Disable the I have read and agree to the terms of use of any content sourced from this content provider check box. The name of the content provider disappears from the Libraries pane.
Restore access to an online content provider	Click the Configure content libraries button, and activate access.

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.

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 and address** box and initiate a search, all matching files are displayed as thumbnail images in the viewing pane. For example, if you type **flower**, 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. You can also type phrases and multiple words, and you can fine-tune your search by using Boolean operators such as **AND**, **NOT**, and **OR**. For example, you can find content that contains both **flower** and **sun** images by typing **flowers AND sun**.

To increase the search speed for local content and improve results, you can adjust Windows Search options by adding more locations to the index.

You can also find all images on a Web page by typing the Web address. For example, typing **www.corel.com** displays all the images that appear on the Corel Web site.

Refining your search

By default, your search results include all relevant content such as vector graphics, bitmaps, and fonts. You can narrow the search results by excluding content. For example, if you are searching for graphics, you can display only vector graphics or only bitmaps. If you need to choose a font for your project, you can display only fonts.

You can widen the scope of a search, and you can cancel a search at any time.

To browse for content

- Click a location in one of the following panes:
 - **Libraries** — lets you browse online and local content
 - **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 or paste a path in the **Search and address** box, and press **Enter**.

The **Search and address** bar keeps track only of the locations that you enter manually. To delete all locations, click the 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 online and local content as well as content on a CD or DVD
 - **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 Type a word or multiple words in the **Search and address** box, and press **Enter**. Files that match the search terms appear in the viewing pane.
If you want to search for a phrase, enclose the phrase with quotation marks.

You can also

Search for content in multiple locations

Enable the check boxes for the libraries 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.

You can also

Specify how many online search results to display

Click an online content provider in the **Libraries** pane, and choose a number from the **Search results** list box. This number determines the initial number of search results that are displayed in the viewing pane, as well as the additional results that are displayed each time you click **More from**.

Fine-tune a search by using Boolean operators

Type one of the following Boolean operators between the search terms:

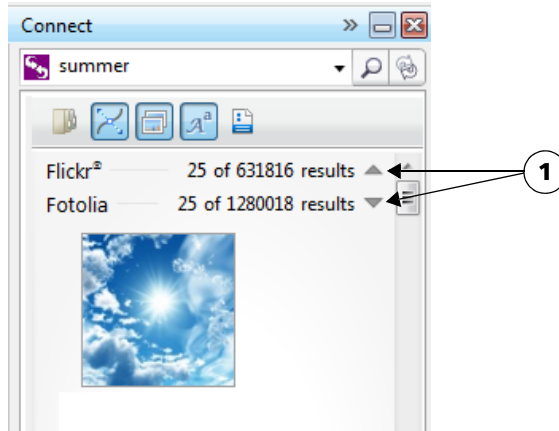
AND — lets you find content that contains all search terms in the **Search and address** box. Instead of **AND**, you can also use the plus sign (+).

NOT — lets you exclude content that contains the search term after **NOT**. Instead of **NOT**, you can also use the minus sign (-).

OR — lets you find content that contains at least one of the search terms

Change Windows Search options

In the viewing pane, click **Configure Windows search**.



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



When you search for online content, only vector files and bitmaps are 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 find all images on a Web page

- Type a Web address (for example, www.corel.com) in the Search and address box.

To refine your search

- On the Filter toolbar, click one of the following buttons:
 - **Folders** — to hide or display folders in selected folders
 - **Vector drawing files** — to hide or display vector graphics that are supported by the suite
 - **Bitmap files** — to hide or display bitmaps that are supported by the suite
 - **Font files** — to hide or display TrueType (TTF), OpenType (OTF), and PostScript fonts (PFB and PFM)

- **Other files**  — 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 **Search and address bar** drop-down arrow and choosing a location from the list. The **Search and 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, image resolution, and color mode for content that was not provided by an online content provider. You can also preview the fonts that you find. Thumbnail zooming makes recognizing a particular file easier and faster.

To select a thumbnail

- Click a thumbnail.

You can also

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 preview a font

- Double-click a font thumbnail.



You can also preview a font by right-clicking a font thumbnail and clicking **Open**.

To adjust the size of thumbnails

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

Using 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 insert and place content in 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 check with the owner if you have

rights to use them and purchase them if necessary. Then, you can replace the comp images in your document with the purchased images. You can also view a list of all comp images in a document.

In addition, in Corel CONNECT, you can perform many tasks (such as renaming, printing, compressing, emailing, and faxing files) that are available through the Windows operating system. Right-click a file in the viewing pane, and choose a command.

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



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

You can also open multiple selected files.

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 Tray or viewing pane to the active document.
Insert a file into an active document by using the Connect docker	Do one of the following: <ul style="list-style-type: none">• 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: <ul style="list-style-type: none">• Import  — lets you insert a file as an embedded object• Import and link  — lets you insert a file as a linked object• Import at original position — lets you import and place a vector graphic at the original position it was created relative to the page Note that the Import buttons are not available in the standalone utility.
Insert and place a vector graphic in a document	Click the Import or Import and link button and do one of the following: <ul style="list-style-type: none">• Drag to place and resize the graphic.• Press Enter to center the graphic on page.• Press Spacebar to place the vector graphic at the original position it was created relative to the page.



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.

You can also insert a file into an active document by right-clicking the file in the viewing pane and choosing an import command.

You can also insert multiple selected files.

To check, purchase, and replace a comp image

- 1 In your document, right-click a comp image, and click **Open comp source**.
- 2 On the Web site of the online content provider, check the copyright and usage restrictions for the image, and purchase it if necessary.
- 3 In your document, right-click a comp image, and click **Replace comp**.
- 4 Navigate to the purchased image, and click **Import**.



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

- Open a document, and 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.

Installing pattern fills and fonts

You can install bitmaps and vector graphics (clipart) that you find as pattern fills for future use. You can also install the fonts that you find.

For information about finding pattern fills and fonts, see “To browse for content” on page 89 and “To search for content” on page 89.

To install content as a pattern fill

To install	Do the following
A bitmap pattern fill	In the viewing pane of Corel CONNECT or the Connect docker, right-click the thumbnail of a bitmap, and click Install as bitmap pattern .
A vector pattern fill	In the viewing pane, right-click the thumbnail of a vector graphic, and click Install as vector pattern .



Bitmap pattern fills are installed to the **Users\{UserName}\My Documents\Corel\Corel Content\Bitmap Patterns** folder.

Vector pattern fills are installed to the **Users\{UserName}\My Documents\Corel\Corel Content\Vector Patterns** folder.

To install a font

- 1 In Corel CONNECT or the **Connect** docker, browse to or search for the font that you want to install.
- 2 In the viewing pane, right-click the font thumbnail, and click **Install**.
A check mark appears in the lower-right corner of the font thumbnail to show that the font is installed.



To uninstall a font, right-click the font thumbnail, and click **Uninstall**.

Managing content

You can organize your content by using trays or by adding content files to specific folders on your computer.

A 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 between CorelDRAW, Corel DESIGNER, Corel PHOTO-PAINT, and Corel CONNECT. You can also open files from the tray to preview them more easily.

You can create trays so that you can organize your content. Trays are saved to your user folder with **.Tray** file extensions. You can change the default folder to which trays are saved. For example, you can save a tray to a network folder to share it with others.

You can rename trays to give them meaningful names. When working with multiple trays, you can close some trays temporarily to avoid clutter. You can easily reopen a tray when you need it. In addition, you can load a tray file that is not listed among the available trays. You can delete a tray at any time.

To add content to a tray

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

If you want to open a file from the tray, double-click its thumbnail.



You can also drag content from a folder on your computer to the tray.


To add content to a folder

- Select one or more thumbnails in the viewing area, and drag them to a folder in the **Favorite folders** or **Folders** pane, or any other folder on your computer.




You can drag content from the tray to a folder.

To remove content from a tray

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

To create a tray

- Click the **Add new tray** button , which is located in the lower-right corner of the tray pane.

By default, a tray is saved to the `Users\[UserName]\My Documents\Coreel\Coreel Content\Trays` folder.



You can email trays that contain only online content.

To change the folder to which trays are saved

- 1 In the standalone utility, click the arrow on the **Help and options** button, and click **Options**.
- 2 Type a path in the **Default tray location** box.



To browse to a folder, click the **Browse** button next to the **Default tray location** box.

To share a tray, you can save it to a network folder.

To work with trays

To	Do the following
Select a tray	Click the tray tab.
Rename a tray	Right-click the tray tab, click Rename , and type a new name.
Open a tray	Click the All trays arrow, and click a tray. An open tray has a check mark beside its name.
Close a tray	Right-click the tray tab, and click Close .
Load a tray file	Click the All trays arrow, click Open tray file , and navigate to the tray file.
Navigate through multiple trays	Holding down Ctrl , press Tab .
Delete a tray	Right-click the tray tab, and click Delete .



You can also close and delete a selected tray from the **All trays** menu.



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 alignment 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 screen pixels (not document 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.

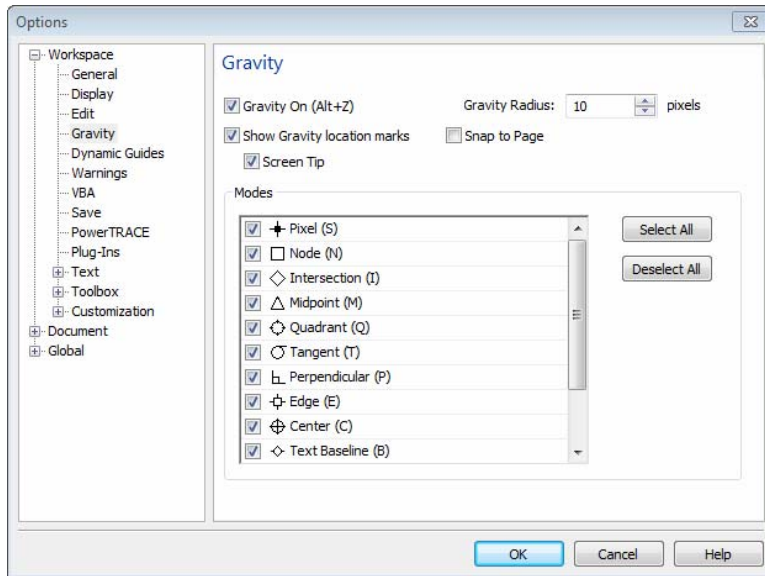
Gravity shortcut keys let you activate a single type of gravity snap. By default, gravity shortcut keys are the first letters in the names of gravity-snapping candidates. When you hold down a gravity shortcut key, all other gravity snap points become inactive. For example, if you hold down the **M**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

Gravity-snapping candidate	Description	Gravity source indicator	Gravity shortcut key
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 Tools ▶ Gravity , and disable the Edge mode on the Gravity page of the Options dialog box.

To set gravity options

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

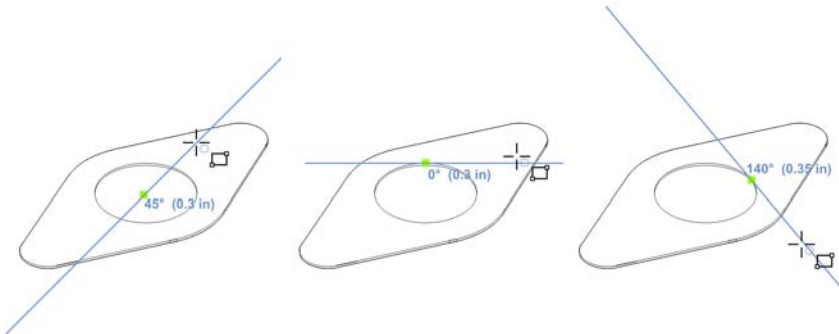
To	Do the following
Activate snapping objects to page elements (edges, edge midpoints, and page center)	Enable the Snap to page check box.
Activate a gravity-snapping candidate	In the Modes area, enable the corresponding check box.
Activate all gravity-snapping candidates	Click Select all .
Disable all gravity-snapping candidates without turning off gravity snapping	Click Deselect all .
Display gravity source indicators	Enable the Show gravity location marks check box.

To	Do the following
Display the name of the gravity source	Enable the Screen tip check box.
Change the size of the gravity field around gravity-snapping candidates	Type a value in the Gravity radius box.

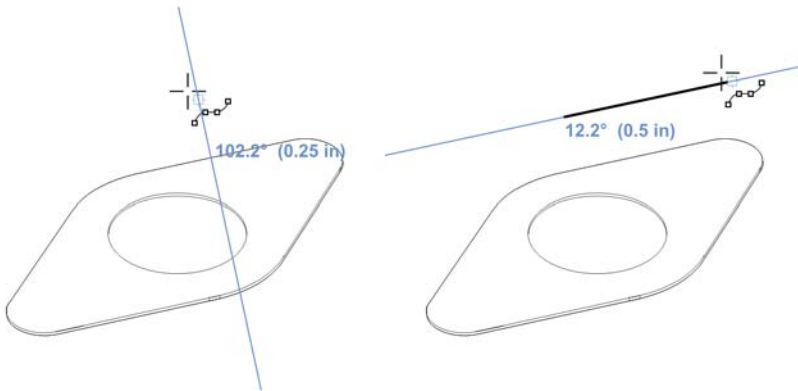
Using dynamic guides

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 101.

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.

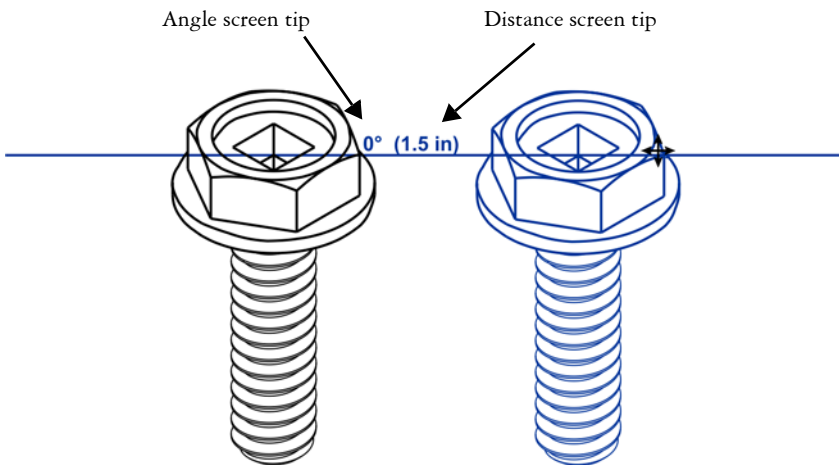


Left to right: The 2-point rectangle tool is used to display dynamic guides from a center snap point, a quadrant snap point, and a tangent snap point.



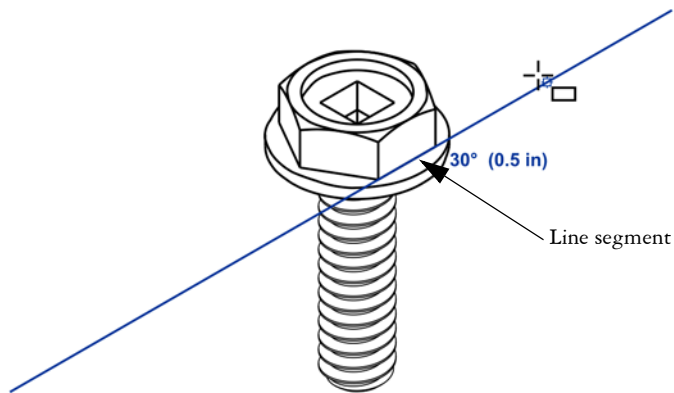
Perpendicular dynamic guide (left) and parallel dynamic guide (right)

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°) 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. You can preview the angle settings. You can also customize the color and line style of dynamic guides. When you no longer need a dynamic guide at a certain angle, you can delete the angle settings. You can also display dynamic guides that are extensions of line segments.



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** ► **Alignment and dynamic guides**, and click the **Dynamic guides** button .
- 2 In the **Alignment and dynamic guides** docker, enable or disable the check box in upper-right corner of the **Dynamic guides** section.



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 ▶ Alignment and dynamic guides**, click the **Dynamic guides** button, and ensure that the **Generate parallel guides** button 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 ▶ Alignment and dynamic guides**, click the **Dynamic guides** button, and click the **Extend along segment** button. 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 101.



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.






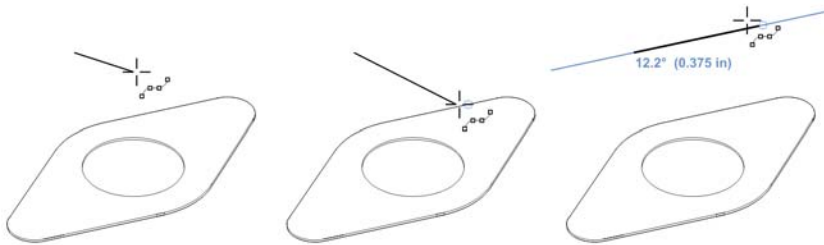
The node, center, quadrant, and text-baseline snap points are displayed only when the corresponding gravity modes are activated. For more information about snap points and gravity modes, see “Using gravity snapping” on page 101.

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** ► **Alignment and dynamic guides**, and click the **Dynamic guides** button .
- 2 Ensure that the **Generate parallel guides** button 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).

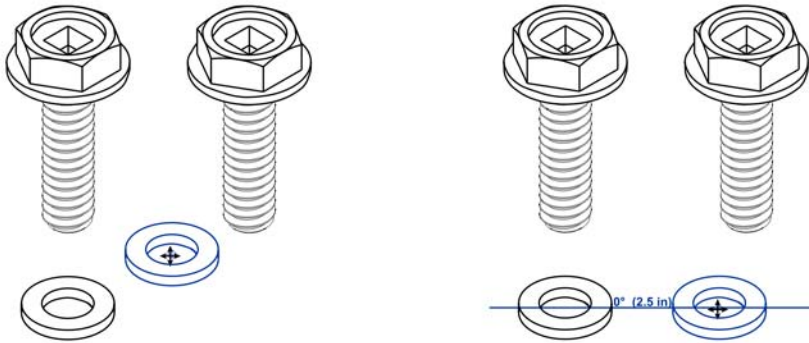


With the help of parallel dynamic guides, you can use the **3-point rectangle** tool  to draw rectangles that are parallel to straight line segments.

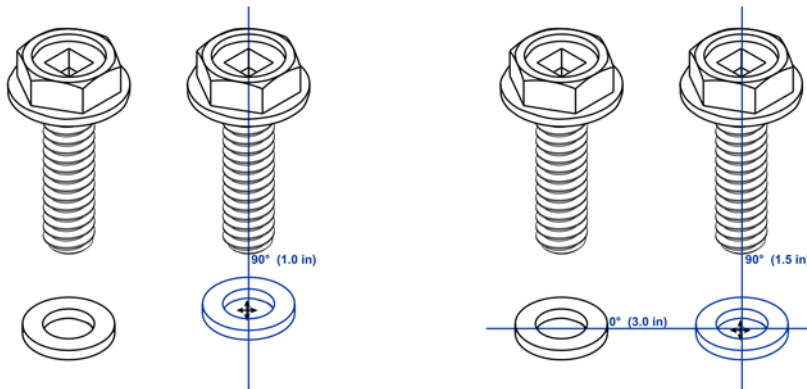
To position an object at the intersection of dynamic guides

- 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

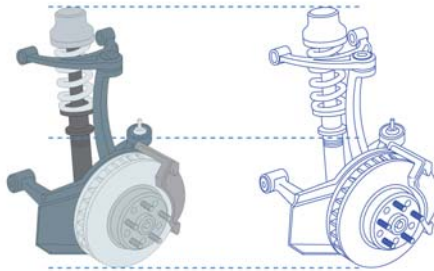
- 1 Click Tools ► Alignment and dynamic guides.
- 2 In the Alignment and dynamic guides docker, click the Dynamic guides button .

3 Perform one or more tasks from the following table.

To	Do the following
Change the line style of dynamic guides	Open the Line style picker, and choose a line style.
Change the color of dynamic guides	Open the Line color picker, and choose a color.
Display or hide the angle of dynamic guides and the distance from the snap point that was used to create the dynamic guide	Click the Display screen tips button  .
Snap to specified invisible divisions along the dynamic guide	Click the Snap to tick spacing button  , and type a value in the Tick spacing box.
Choose the angles at which to display the dynamic guides	Enable or disable the angle check boxes. When you enable an angle check box, a preview of the dynamic guide appears in the Guides preview window.
Add a custom dynamic guide angle	Type a value in the Custom angle box, and click the Add custom angle button  .
Delete a custom dynamic guide angle	Select a dynamic guide in the list, and click the Delete custom angle button  .
Display dynamic guides at all available angles	Click the Select all button  .
Disable dynamic guides at all available angles	Click the Deselect all button  .

Using alignment guides

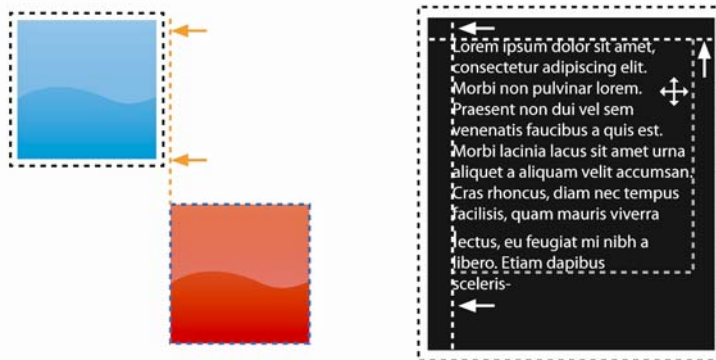
You can align objects interactively on the drawing page by using alignment guides. Alignment guides are temporary guidelines that appear when you create, resize, or move objects in relation to nearby objects. While dynamic guides provide precise measurements for creating technical illustrations, alignment guides are useful in page layout to align text or graphic elements quickly and accurately.



Alignment guides appear as an object is moved.

Alignment guides help you align the centers and edges of objects. If you want to align an object at a set distance from the edge of another object, you can set margins for the alignment guides. You can display the margin alignment guides in addition to other alignment guides, or disable all other alignment guides and show only the margin alignment guides.

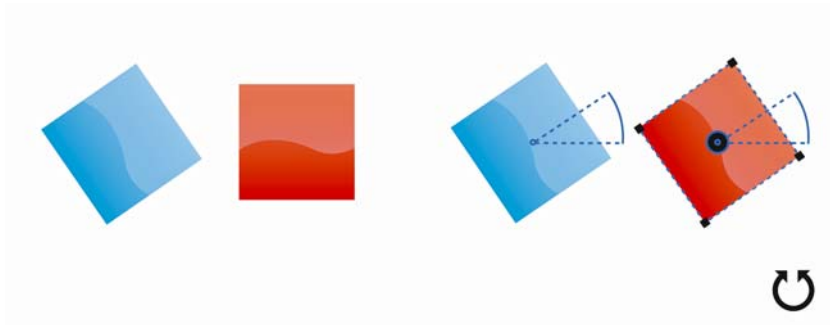
Margin alignment guides let you use offset margins, inset margins, or both. There are separate controls for horizontal and vertical margin alignment guides, so you can modify settings for one without affecting the other.



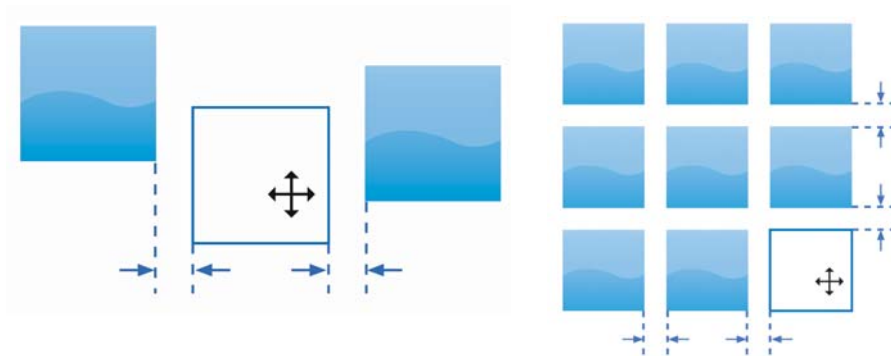
You can offset (left) and inset (right) margin alignment guides.

Alignment guides are turned off by default. You can easily enable or disable alignment guides, or modify their default settings, including the color and line style. You can choose whether alignment guides appear for individual objects in a group, or for the bounding box of the group as a whole.

The Intelligent Spacing feature lets you precisely arrange and position an object in relation to other onscreen objects, and the Intelligent Dimensioning feature lets you intuitively scale and rotate an object in relation to other onscreen objects.




Intelligent Dimensioning displays indicators when an object is rotated to the same angle (top) or scaled to same size (bottom) as the closest object.



Intelligent Spacing displays indicators when an object is equidistant from two other objects (left) or has the same spacing as the closest onscreen objects (right).

To enable or disable alignment guides


- 1 Click **Tools** ▶ **Alignment and dynamic guides**.
- 2 In the **Alignment and dynamic guides** docker, click the **Alignment guides** button .
- 3 Enable or disable the check box in the upper-right corner of the **Alignment guides** section.








You can also enable or disable alignment guides by clicking the **Alignment guides** button on the **Layout** toolbar. To open the **Layout** toolbar, click **Layout** ▶ **Layout toolbar** or **View** ▶ **Toolbars** ▶ **Layout**.

You can also enable alignment guides by pressing **Shift + Alt + A**.

To modify alignment guide settings

- 1 Click **Tools** ▶ **Alignment and dynamic guides**.
- 2 In the **Alignment and dynamic guides** docker, click the **Alignment guides** button .
- 3 Perform any of the following tasks.


To	Do the following
Change the color of alignment guides	Open the Line color picker, and choose a color.
Change the line style of alignment guides	Open the Line style picker, and choose a line style.
Set guides to align the edge of an object with the edge of another object	Click the Object edges button  .
Set guides to align the edge of an object with the center of another object	Click the Object centers button  .
Set guides to align to individual objects in a group	Click the Individual objects in a group button  .
Distribute objects using the same spacing as the closest onscreen objects	Ensure that the Intelligent spacing button  is enabled, and drag the object until indicator arrows appear.


To	Do the following
Position an object equidistantly between two other objects	Ensure that the Intelligent spacing button is enabled, and drag the object between two other objects until indicator arrows appear.
Scale objects to the same dimensions as other onscreen objects	Ensure that the Intelligent dimensioning button  is enabled, and scale the object until indicator arrows appear.
Rotate objects to the same angle as other rotated onscreen objects	Ensure that the Intelligent dimensioning button is enabled, and rotate the object until rotation indicators appear.



You can access some alignment guide controls on the **Layout** toolbar by clicking the **Layout toolbar** button .

To add margin alignment guides




- 1 Click **Tools** ► **Alignment and dynamic guides**.
- 2 In the **Alignment and dynamic guides** docker, click the **Alignment guides** button .
- 3 Perform any of the following tasks.

To	Do the following
Add margin alignment guides	Enable the Margins check box. If the Margins check box is not displayed, click the arrow button  located at the bottom of the Alignment guides section.
Change the line color of margins	Open the Margin line color picker, and choose a color.
Change the line style of margins	Open the Margin line style picker, and choose a line style.

To**Do the following**




Set horizontal margins

Type a value in the **Horizontal margin** box, click the **Horizontal margin** button, and choose one of the following options:


- **Offset horizontally**  — creates a margin of the specified distance around an object
- **Inset horizontally**  — creates a margin of the specified distance within an object
- **Offset and inset horizontally**  — creates margins of the specified distance around and within an object

Set vertical margins





Type a value in the **Vertical margin** box, click the **Vertical margin** button, and choose one of the following options:

- **Offset vertically**  — creates a margin of the specified distance around an object
- **Inset vertically**  — creates a margin of the specified distance within an object
- **Offset and inset vertically**  — creates a margin of the specified distance around and within an object


Lock the ratio between vertical and horizontal margins

Click the **Lock ratio** button 


View only margin alignment guides

Disable the **Object edges** button , the **Object centers** button , the **Intelligent spacing** button , and the **Intelligent dimensioning** button .

Disable horizontal margins

Click the **Horizontal margin** button, and choose **No horizontal margin** .

Disable vertical margins

Click the **Vertical margin** button, and choose **No vertical margin** .

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.

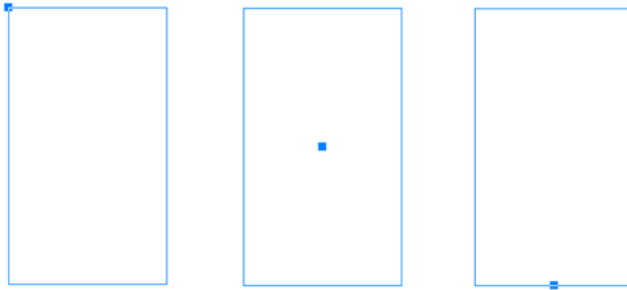
You can type coordinate values to specify the exact position, dimensions, and angle of rotation of an object. You can also set object attributes interactively by dragging in the drawing window.

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.

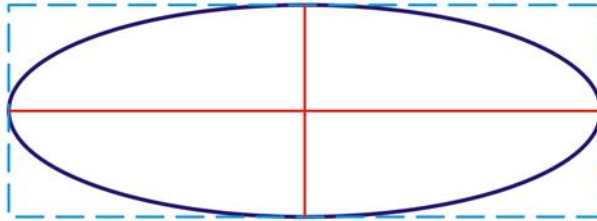
Drawing ellipses and circles

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.

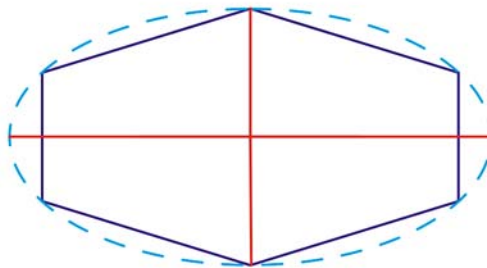


You can specify the width and height of the bounding box that can be drawn around an ellipse.

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


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.


Set the lower-left and upper-right corners of a rectangle directly in the drawing window

In the **Bounding box** area, click the **Set lower-left corner interactively** button or the **Set upper-right corner interactively** button , and click in the drawing window.


Set the origin point directly in the drawing window

Click the **Set origin point interactively** button , and click in the drawing window.

Specify the dimensions of the rectangle directly in the drawing window

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


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 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 arrow at the bottom of the **Rectangle** button, 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

Set the origin point directly in the drawing window	Click the Set origin point interactively button  , and click in the drawing window.
Specify the length of a square side directly in the drawing window	Click the Set dimensions interactively button  , and drag in the drawing window.
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 a new ellipse to the drawing window

- **Replace object** — replaces the selected ellipse with a new one

You can also


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.


Set the lower-left and upper-right corners of an ellipse's bounding box directly in the drawing window

In the **Bounding box** area, click the **Set lower-left corner interactively** or **Set upper-right corner interactively** button , and click in the drawing window.


Set the origin point directly in the drawing window

Click the **Set origin point interactively** button , and click in the drawing window.

Specify the dimensions of the ellipse directly in the drawing window

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


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 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 arrow at the bottom of the **Ellipse** button, 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 a new circle to the drawing window
 - **Replace object** — replaces the selected circle with a new one

You can also


Set the origin point directly in the drawing window	Click the Set origin point interactively button  , and click in the drawing window.
Specify the diameter of a circle directly in the drawing window	Click the Set diameter interactively button  , and drag in the drawing window.
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 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** 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 a new polygon to the drawing window
 - **Replace object** — replaces the selected polygon with a new one

You can also


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.

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 arrow at the bottom of the **Polygon** button, and click the **Regular polygon** button .

3 In the **Object size** area, type a value in the **Points or 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 a new 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 **Set dimensions interactively** button , and drag in the drawing window.

Set the angle of rotation directly in the drawing window


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

You can also

Set the polygon center directly in the drawing window

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


Specify the diameter of the bounding circle directly in the drawing window

Click the **Set diameter interactively** 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 a new line to the drawing window
- **Replace object** — replaces the 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 **Points** area, type values in the **Start point x** and **y** boxes. In the **Object size** area, type a value in the **Line length** box. Then, type a value in the **Angle of rotation** box.


Set the start point or endpoint of a line directly in the drawing window

In the **Points** area, click one of the **Set point interactively** buttons , and click in the drawing window.

Set the line length directly in the drawing window

In the **Object size** area, click the **Set line length interactively** button , and drag in the drawing window.



Set the angle of rotation directly in the drawing window

In the **Object size** area, click the **Set angle interactively** button , and drag in the drawing window.




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 a new 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 Object coordinates docker. Click the Set point interactively button  , and click in the drawing window.
Delete a point	Click a point in the Object coordinates docker, and click the Delete point button  .
Connect the start point with the endpoint of a line	Click the Auto-close/open curve 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, select a box and press **Tab** repeatedly.
- To navigate backward through the **X** or **Y** boxes of the available points, select a box and press **Shift + Tab** repeatedly.
- To activate the **Set point interactively** button, double-click a point in the docker.



Collaborating

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

This section includes the topic “Using ConceptShare” on page 129.

Using ConceptShare

You can access ConceptShare from Corel DESIGNER by opening a 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 ConceptShare Web site.

To open a ConceptShare account

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



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

To log into ConceptShare

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



The **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 **ConceptShare** account online at the **ConceptShare** Web site.

To publish the current page to a ConceptShare workspace

- 1 Make sure you are logged into your **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

Working with lines, outlines, and brushstrokes	133
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Working with lines, outlines, and brushstrokes

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 also create connector lines, 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 Keep settings 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, in the Property manager docker, click the Fountain fill 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 855 for more information.

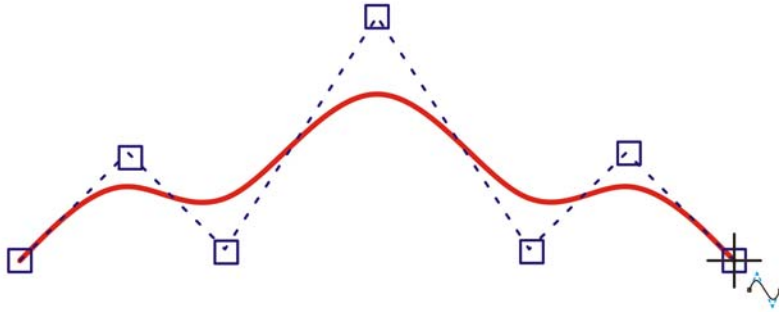
Drawing lines

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.

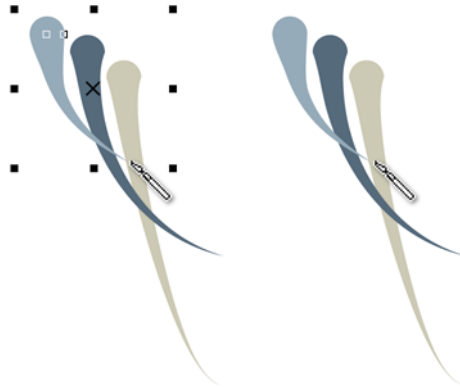


The path of a B-spline curve is determined by the control points you set.

Some lines have nodes and control points that you can manipulate to shape the lines as you draw. For information about node types, see “Working with curve objects” on page 191.


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 361.

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 tool, the 2-point line tool, the Bézier curve tool, the Pen tool, the 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.

You can also

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

Click the **Multi-point line** 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 **Pen** tool

Click the **Pen** tool . Click where you want to start the line segment, and click where you want to end the first line segment. Click to add additional segments. Double-click to end the line.

Add a line segment to a selected line



With the **2-point line** 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.

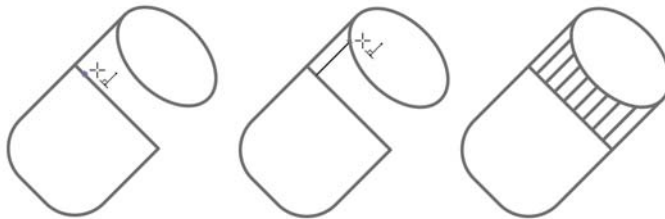
You can use snapping to specify the start points and endpoints of lines. For information, see “Working with precision” on page 101.

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.



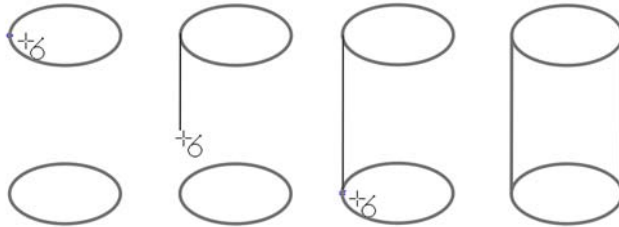
You can also drag from an existing curve to draw a perpendicular line.

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.

You can also

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. Double-click to finish the curve.



You can erase a portion of a 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**. The distance between the endpoints of the open curve should not exceed the **Gap tolerance** value in the **Join curves** docker.


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 start 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.

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 using the Shape tool  , and reposition the control points to reshape the line.
Float a control point	Select the line using the Shape tool  , click a clamped control point, and click the Float control point button  on the property bar.
Clamp a control point	Select the line using the Shape tool  , click a floating control point, and click the Clamp control point button  on the property bar.
Add a control point	Select the line using the Shape tool  , and double-click along a control line.
Delete a control point	Select the line using the Shape tool  , and double-click the control point that you want to delete.
Select multiple control points	Select the line using the Shape tool  , and hold down Shift while you click 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 with the **Shape** tool.

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 adjust 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 curve** tool.



You can also hide the bounding box when drawing with the curve tools by clicking **Tools ► Options**. In the **Workspace** list of categories, click **Display**, and enable 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 start nodes and end nodes. The end node of the first selected line connects directly with the start 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 193.

Drawing callouts

You can draw callouts, which are lines with text that point to and identify objects in a drawing. You can choose from a variety of line ends, including arrowheads and other styles. Callouts can have one, two, or three line segments, or “legs,” between the line end and the text.

You can use different shapes for the callout text within a drawing.

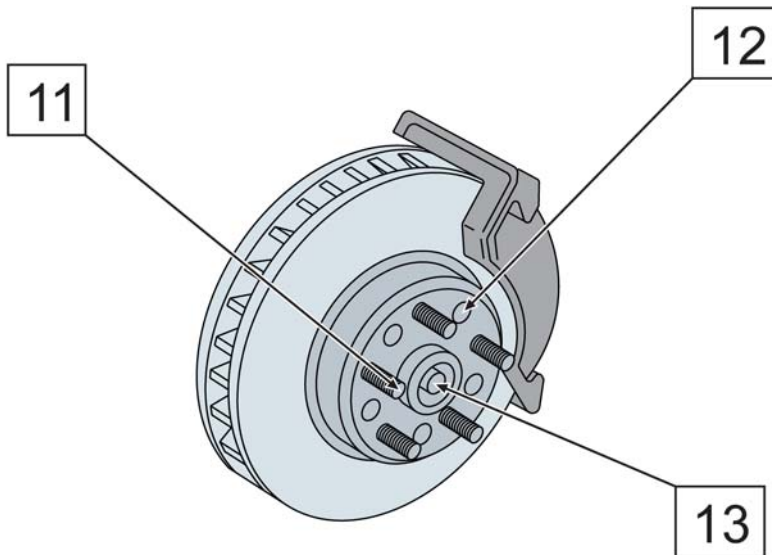
Callout shape	Example
None	 ← Callout
Box	 ← Callout
Line (side bar)	 ← Callout
Box and line	 ← Callout
Circle	 ← Ca
Square	 ← Ca
Circle and square	 ← Ca
Triangle	 ← C

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 increase it in increments as you add more callouts. For more information about object properties, see “Working with object data” on page 319.

You can link a callout to its source object by snapping the callout arrowhead to a snap point. Linked callouts, also known as “sticky callouts,” are attached to the source objects similarly to connector lines. When you move the source object, the linked callout moves with it. You can specify how linked callouts move with the object. One option is to adjust the length of the leader line, leaving the callout text in place. The other option is to move both the leader line and callout text, preserving the appearance of the callout group. You can break the link between a callout and its source object at any time.

You can also add a halo behind the callout. A halo is a mask behind the leader line and text that makes the callout 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 you like.






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

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

You can change the default properties of callouts, such as callout style, callout gap, and halo justification, from the **Object styles** docker (**Window** ▶ **Object styles**). For more information, see “To edit default object properties” on page 576.

To draw a callout

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






You can also

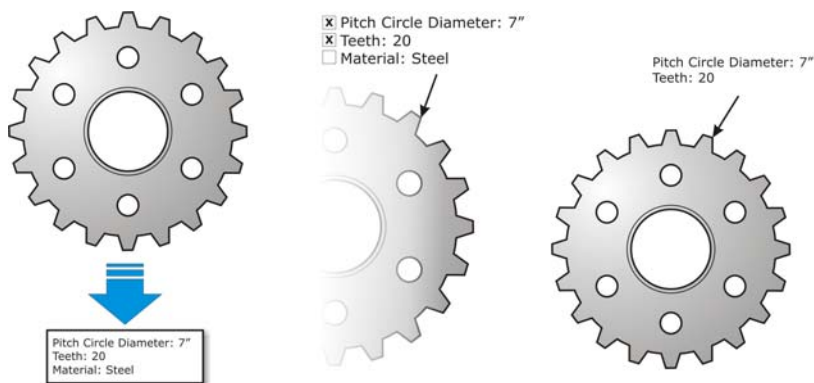
Change the callout end	Select the callout line, and choose a style from the Start arrowhead list box on the property bar.
------------------------	---

Change the line style	Choose a style from the Line style list box on the property bar.
-----------------------	---

Change the distance between the leader line and the callout text	Type a value in the Gap box on the property bar.
--	---

To add text to a callout

- 1 Click the **Callout tools** button, and click the **Text source** button .
- 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. For more information, see “To draw a callout that shows object properties” on page 146.
 -  **Increment** — adds a numeric value to the callout. The value is increased in increments as you continue to add callouts, and you can specify the start value and the increment amount. The increment values that you set apply only to the active drawing.



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


To draw a linked callout

- 1 Click the **Callout tools** button, and click one of the following tools:
 - 1-leg callout
 - 2-leg callout
 - 3-leg callout
- 2 Click the **Link callout** button on the property bar, and choose one of the following options:
 - **Change leader line** — adjusts the length of the leader line, leaving the callout text in place
 - **Move linked callout** — moves both the leader line and callout text with the object
- 3 Point to where you want to place the arrowhead on the object, click when a gravity source (snap point) appears, and drag to where you want to end the first line segment.
- 4 Click to end each line segment.
- 5 Add the callout text.




Links between callouts and objects are not maintained when a drawing is saved to an earlier version of Corel DESIGNER.




To break the link between the callout and the object, click the **Link callout** button  on the property bar, and choose **Break callout link**. You can also right-click the callout and choose **Break callout link** from the context menu.


To draw a callout that shows object properties

- 1 Click the **Callout tools** button, and click the **Text source** tool .
- 2 Enable the **Object property** option.
- 3 Using a callout tool, draw a callout.
- 4 In the **Callout data** dialog box, enable any of the following check boxes:
 - **Include field name** — includes the field name (such as name or cost) in the callout text
 - **Keep updated** — automatically updates the callout text when the object data is modified. This option is available only for linked callouts.
 - **Apply as default** — sets the current settings in the dialog box as the defaults for new callouts. The dialog box will not be shown when you draw other callouts that include object data.



You can change how object data is displayed in a callout by clicking the **Callout object data** button  on the property bar and modifying the settings you want.

To add a halo to a callout

- 1 Using the **Pick** tool, select a callout.
- 2 Click the **Halo properties** button  on the property bar.
- 3 Enable the **Halo options** check box.
- 4 Adjust 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 halo, or use the color of the page
 - **Opacity** — lets you control the transparency of the halo and the visibility of objects underneath the halo by specifying a percentage value (with values less than 100 allowing visibility)
 - **Justification** — lets you specify the position of the halo in relation to the callout line



To remove a halo from a callout, select the callout, click the **Halo properties** button, and disable the **Halo options** check box.

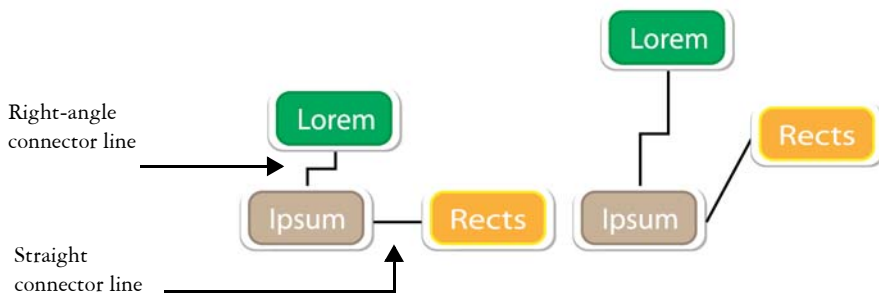
To break a callout apart

- 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 183.

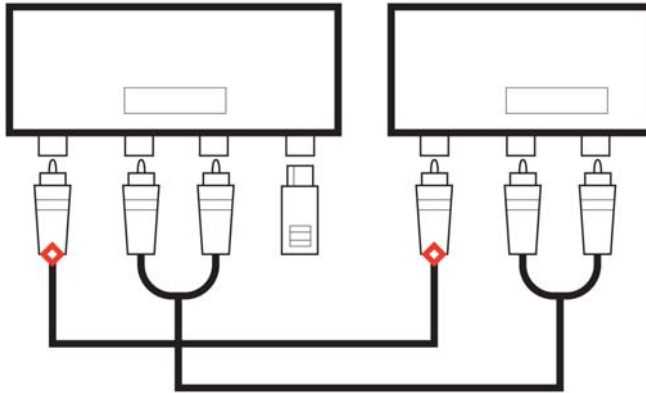
There are several types of connector lines that you can draw. In addition to drawing straight lines, you can draw right-angle connector lines and automatically create right angles as you draw. You can choose between the **Right-angle connector** tool, which draws a right angle with a sharp corner, and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



Examples of connector lines

Connector lines are attached 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, round right-angle, and B-spline connector lines. If the object is in a connector line route, the connector line flows around it. If there is no route for the connector line to follow without intersecting the object, it flows 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 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 tools** 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

Draw a right-angle connector line

Click the **Connector tools** 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 tools** 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 point when you move the object, release the mouse button to end the connector line inside the object when drawing the line.


To change the direction of a connector line

- 1 Click the **Connector tools** 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 only of right-angle and Bézier-curve connector lines.

To add an anchor point to an object


- 1 Click the **Connector tools** button, and click the **Edit anchor** tool .
- 2 Double-click anywhere on the object to add an 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 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 point anywhere along the perimeter of an object	Drag the anchor point to another point on the perimeter.
Move the anchor point to the middle of an object	Drag the anchor point to any point inside the object.
Delete an anchor point	On the property bar, click the Delete anchor 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** docker, click the **Summary** button.

- 4 Enable the **Wrap connector line** check box.

To convert a connector line to a curve

- 1 Select the connector line and the objects it is attached to.
- 2 Right-click, and click **Convert to curves**.



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 Click the **Connector tools** button, and click a connector tool.
- 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

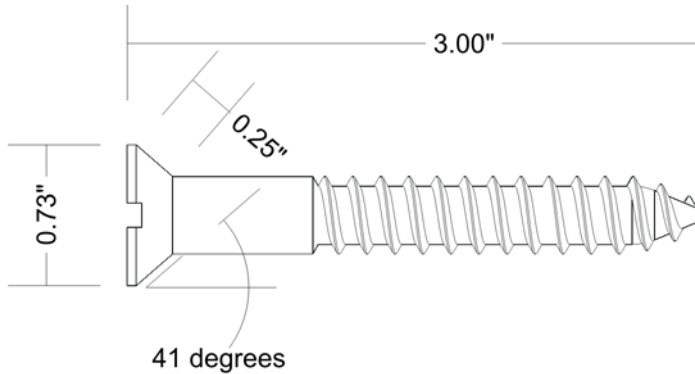
- 1 Using the **Pick tool** , select the connector line.
- 2 On the property bar, click the **Halo properties** button .
- 3 Enable the **Halo options** check box.
- 4 Adjust any of the following settings:
 - **Width** — lets you specify the width of the halo on each side of the line
 - **Color** — lets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



To remove a halo from a line, select the line, click the **Halo properties** button , and disable the **Halo options** check box.

Drawing dimension lines

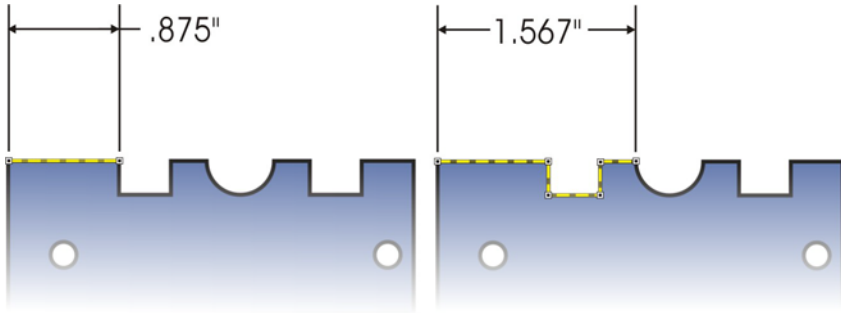
You can draw dimension lines to indicate the measurements of objects in a drawing, such as length, width, height, depth, and distance.



Dimension lines indicate the measurements of objects in a drawing.

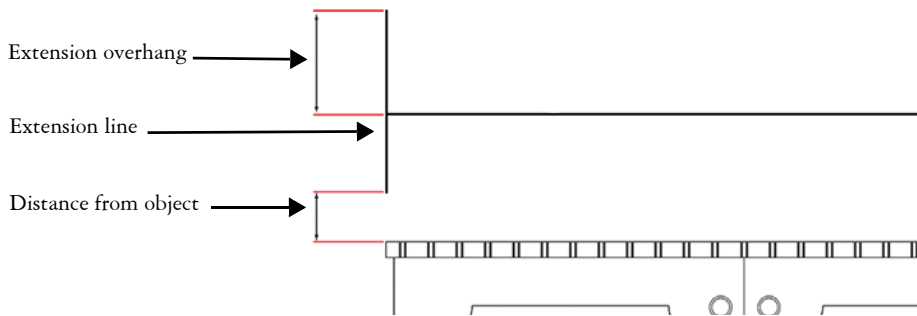
You can add several types of dimension lines:

- 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.



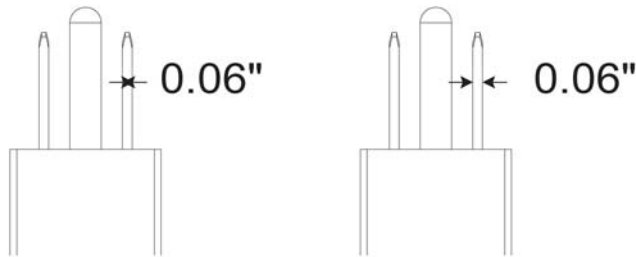
You can measure the distance between the end nodes of a segment (left) or between the two most distant nodes in multiple segments (right).

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. However, you can make the dimension text static, 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 157.

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, the 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.

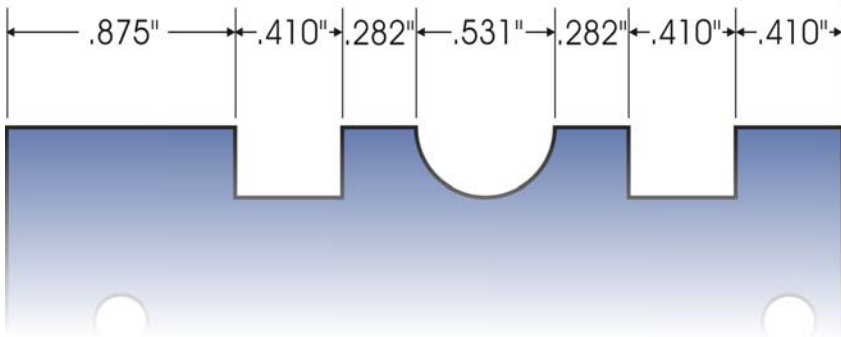
You can also

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

Using the **Segment dimension** tool , marquee select the segments, move the pointer 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. Move the pointer 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.

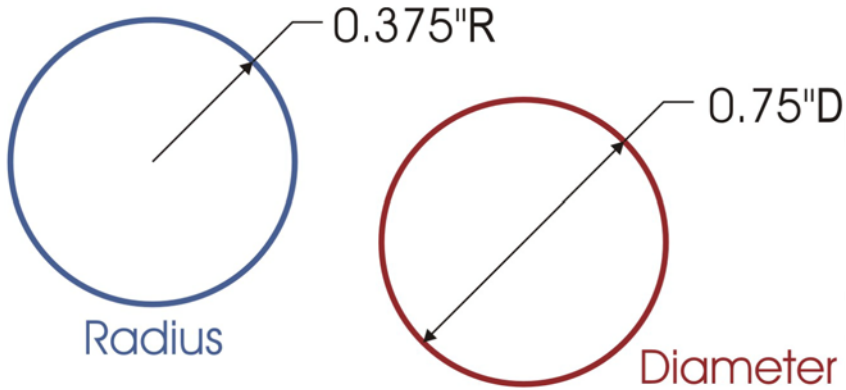
To draw a radial or diametric dimension line

- 1 Click the **Dimension tools** button, and click the **Radial dimension**  or **Diametric dimension**  tool.
- 2 Click a circle or an 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 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 **Display units** button .


Specify the position of dimension units

Click the **Text position** button  on the property bar, and choose a text position.

You can also

Change the point size and font of dimension units	Select the dimension text using the Pick tool  . On the property bar, choose a font style from the Font list box, and type a value in the Font size box.
Specify a prefix or suffix for dimension text	Type a prefix or suffix in the Prefix or Suffix box on the property bar.
Hide or show a leading zero with a dimension value	Click the Show leading zero button  on the property bar. The leading zero appears in dimension lines by default.
Make dimension text static	Click the Dynamic dimensioning button  on the property bar. Most dimension line controls on the property bar become unavailable. If you change the size of the object to which the line is attached, the dimension line text is not updated.

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 361.

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.

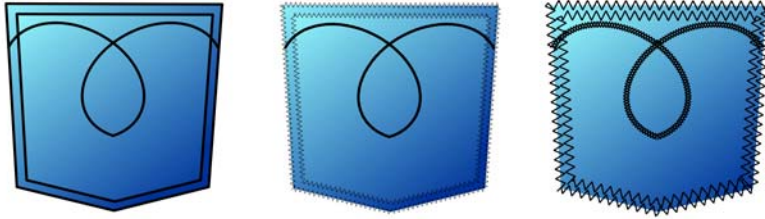
Standard line styles consist exclusively of dashes and spaces. The dashes and spaces vary to create different patterns. You can use a preset pattern or create a custom pattern. Each line style pattern is defined by units. There are fifty units — each of which can be “on” (filled in) or “off” (blank) 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.*

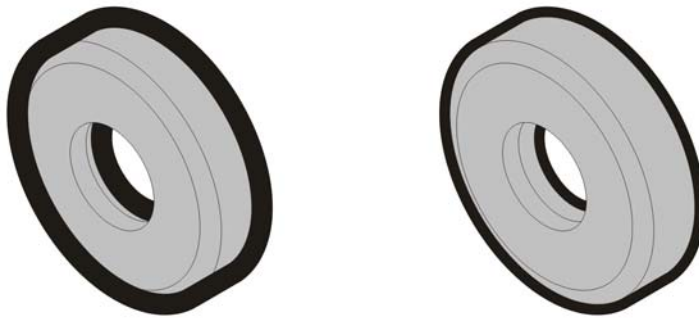
Enhanced line styles consist of shapes, zigzags, or multiple lines to create diverse patterns. You can edit an enhanced line style by changing the width of the lines or the width of the overall pattern.

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 an 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 higher 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 **Pattern style** area of the **Outline pen** dialog box, enable the **Standard** or **Enhanced** option.
- 4 Choose a line style from the **Pattern** list box.
- 5 Specify the settings you want.

To	Do the following
Change the line or outline color	In the Outline area, choose a color from the color picker.
Change the line or outline width	In the Outline area, type a value in the Width box.
Change the pattern length of a standard pattern	In the Pattern style area, type a value in the Length box.
Change the width of an enhanced pattern	In the Pattern style area, type a value in the Width 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 Scale with image check box.
Position the outline beneath the fill	Enable the Behind fill check box.
Set the miter limit	Type a value in the Miter limit 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** area 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** list box.

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 253.

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

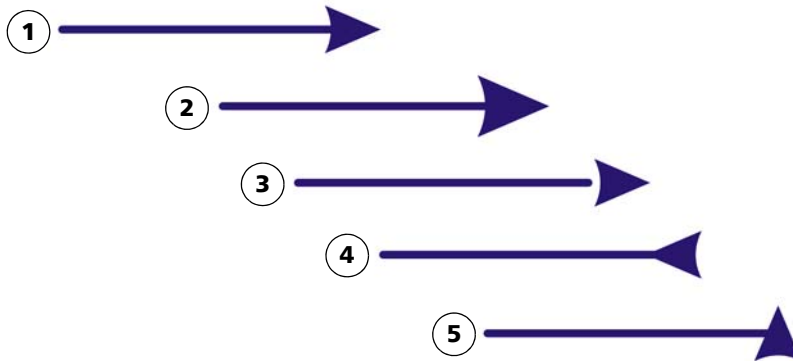
- 1 Select an object.
- 2 On the property bar, choose **None** from the **Outline width** list box.



You can also remove an object's outline by selecting the object and right-clicking the **No color** swatch 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 shape.

You can also



Switch arrowheads from one end of a line or curve to another Click **Options**, and choose **Swap**.

Remove an arrowhead from a line or curve Click **Options**, and choose **None**.



You can also add an arrowhead by using the **Start arrowhead** or **End arrowhead** picker 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 the start and end 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** below the **Start arrowhead** or **End arrowhead** picker, and click **Attributes**.
- 4 In the **Arrowhead attributes** dialog box, perform any of the tasks in the following table.

To	Do the following
Specify the size of an arrowhead	In the Size area, type a value in the Length or Width box. If you want to create a nonproportional arrowhead, disable the Proportional check box.
Offset an arrowhead	In the Offset area, type values in the X and Y boxes.
Mirror an arrowhead	In the Mirror area, enable the Horizontally or Vertically check box.
Rotate an arrowhead	Specify an angle in the Rotation box.
Save custom arrowhead attributes as an arrowhead preset	Enable the Save as arrowhead preset check box. You can access the new arrowhead preset from the Start arrowhead and End arrowhead pickers on the property bar.



Specifying the attributes of an arrowhead 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**, and choose **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 164.



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**, and choose **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, click **Options**, and choose **Delete**.

To create an arrowhead preset from an object

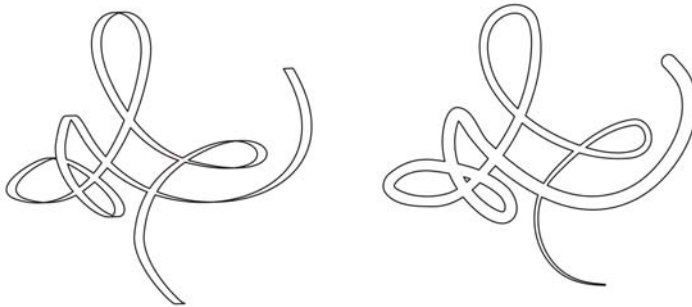
- 1 Select an object to use as an arrowhead.
- 2 Click **Tools** ▶ **Create** ▶ **Arrowhead**.
- 3 In the **Create arrowhead** dialog box, type a value in the **Length** box or **Width** box.
If you want to create a nonproportional arrowhead, disable the **Proportional** check box, and type values in 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 361.

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 **Stroke width** box on the property bar.

Smooth the edges of the line


Type a value in the **Freehand smoothing** box on the property bar.

You can also

Apply transformations to line thickness when scaling

Click the **Scale stroke with object** button  on the property bar.

Hide the bounding box for drawing

Click the **Bounding box** 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 **Stroke width** box on the property bar.


Smooth the edges of the line

Type a value in the **Freehand smoothing** box on the property bar.

Apply transformations to line thickness when scaling

Click the **Scale stroke with object** button  on the property bar.


Hide the bounding box for drawing

Click the **Bounding box** 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 click the **Linear pattern preset** tool .
- 2 Choose a line shape from the **Preset stroke** 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 Stroke width box on the property bar.
Smooth the edges of the line	Type a value in the Freehand smoothing box on the property bar.
Apply transformations to line thickness when scaling	Click the Scale stroke with object button  on the property bar.
Hide the bounding box for drawing	Click the Bounding box 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 on the property bar.
- 3 Choose a brushstroke from the **Brushstroke** list box on the property bar.
- 4 Drag until the stroke is the shape you want.



You can also

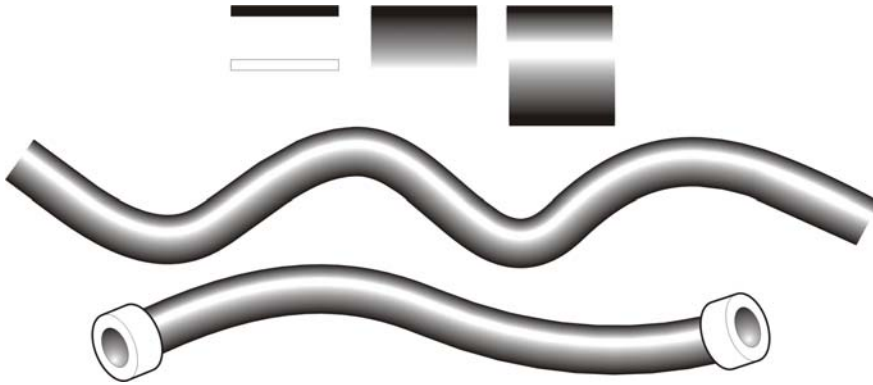
Set the width of the stroke	Type a value in the Stroke width box on the property bar.
Smooth the edges of the stroke	Type a value in the Freehand smoothing box on the property bar.
Apply transformations to stroke thickness when scaling	Click the Scale stroke with object button  on the property bar.
Hide the bounding box for drawing	Click the Bounding box 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



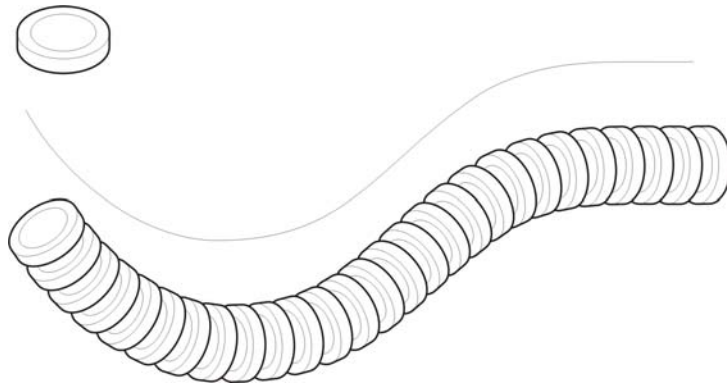
You can also create custom brushstrokes by clicking **Window** ► **Linear patterns** and specifying the settings that you want in the **Linear patterns** docker.

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, 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 and navigate to 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 upper portion of the Images per dab and image spacing box on the property bar.
Adjust the spacing between dabs	Type a number in the lower portion of the Images per dab and image spacing box on the property bar.
Set the spray order	Choose a spray order from the Spray order list box on the property bar.
Adjust the size of spray objects	Type a number in the upper portion of the Size of sprayed objects 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 lower portion of the Size of sprayed objects box on the property bar.
Reset a spraylist to its saved settings	Click the Reset values button  on the property bar.
Apply transformations to stroke thickness when scaling	Click the Scale stroke with object button  on the property bar.
Hide the bounding box for drawing	Click the Bounding box 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 277.

To rotate the objects to be sprayed

- 1 Select a spraylist.
- 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 spraylist to rotate incrementally, enable the **Increment** check box, and type a value in the 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 the 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 in the **Linear patterns** docker.
- 4 In the **Create a new stroke** dialog box, enable the **Object sprayer** option.
- 5 Click **OK**.
- 6 Type a filename in the **File name** box.
- 7 Click **Save**.



Drawing shapes

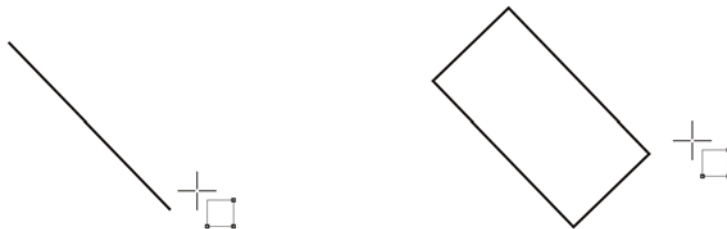
Corel DESIGNER lets you draw basic shapes, which you can modify using special effects and reshaping tools.

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 projected 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 **2-point 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.

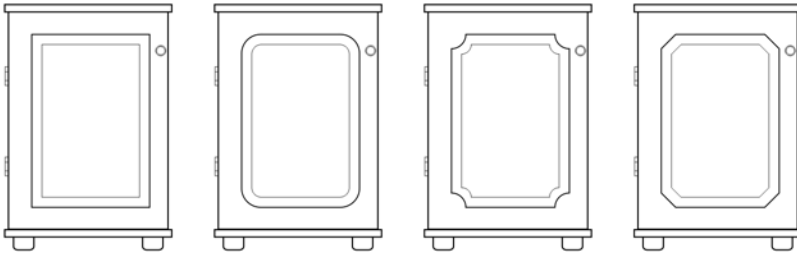


You can create a 3-point rectangle by first drawing its baseline and then drawing its height. The resulting rectangle is angled.

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.

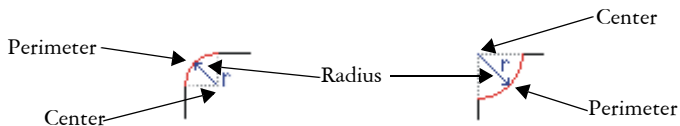
Understanding rounded, scalloped, and chamfered corners

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.



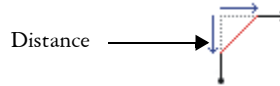
The cabinet doors have different styles applied to the corners. From left to right you can see standard corners with no changes, filleted corners, scalloped corners, and chamfered corners.

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 deeper 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 from the original corner to the beginning of the chamfered edge. Higher values produce a longer chamfered edge.



For more information about modifying the corners of curve objects, such as lines, text, or bitmaps, see “Filletting, scalloping, and chamfering corners of curve objects” on page 206.


To draw a rectangle or square by dragging diagonally

To	Do the following
Draw a rectangle	In the toolbox, click the 2-point rectangle tool  . Drag in the drawing window until the rectangle is the size you want.
Draw a square	In the toolbox, click the 2-point rectangle tool  . Hold down Ctrl , 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.

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 **Transform** toolbar. To open the **Transform** toolbar, click **View ▶ Toolbars ▶ Transform**.




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 118.

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** boxes 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, and then dragging a corner node toward the shape’s center. If you want to modify only one corner, hold down **Ctrl** as you drag.


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 Edit corners together button  .
---------------------------------------	---

Disable the scaling of corners relative to the object	Click the Relative corner scaling 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 194.

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 that you want to use.


To draw a

Do the following


3-point circle

Click the **3-point circle** tool . Drag to specify the centerline of the circle, move the pointer, and click to specify the third point.

Center-point circle

Click the **Center-point circle** 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 **Center-radius circle** tool . In the **Circle** 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 you draw a circle, holding down the constrain key while dragging constrains the shape to the current constrain angle. See “Using constrain keys” on page 118 for more information. Holding down the constrain key while 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 that 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.



When you 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 **Direction** in the **Property manager** docker.


Drawing polygons and stars

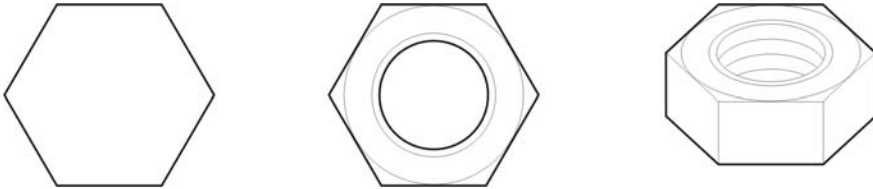
Corel DESIGNER lets you draw polygons and two types of stars: perfect and complex. You can draw polygons and stars and then reshape them. For example, you can convert a polygon to a star by dragging its nodes, and you can change the number of sides on a polygon.

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 183.

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 with the **Shape** tool, clicking a node on one of the sides, and dragging toward the center of the polygon.


To draw a star

To	Do the following
Draw a perfect star	In the toolbox, click the Star tool  , and drag in the drawing window until the star is the size you want.
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 polygon. Drag the node to change the polygon'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, and press Enter .

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.


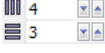


When you use the **Shape** tool to reshape a perfect star, the node movement is constrained. Also, you cannot add or delete nodes, or convert line segments to curves.

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 **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 square grid, hold down **Ctrl** as you drag; if the grid has an equal number of rows and columns, the cells will be square as well.

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 the glyph until the shape is modified the way you want.



The right-angle triangle, 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 text inside the shape.

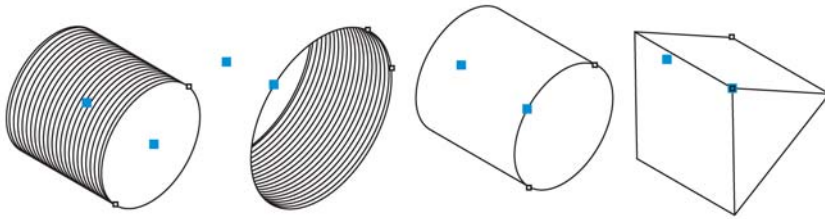
Drawing projected shapes

You can draw thread shapes, well shapes, cylinders, and prisms in projected view. These shapes are useful for creating illustrations of bolts, nuts, and well nuts.

You can adjust the length and radius of the projected shapes by specifying values or by moving their control handles in the drawing window.





With thread and well shapes, you can set the distance from the first thread to the start of the object and the distance from the last thread to the end of the object. You can also adjust the pitch, which is the distance in projected space from one thread to the next, or adjust the number of threads per inch.

With prisms, you can specify the number of sides of the base faces.







Examples of projected shapes

To draw a projected shape

- 1 Click the **Projected shape tools** button, and click one of the following tools:
 - **Thread** 
 - **Well** 
 - **Cylinder** 
 - **Prism** 
- 2 Drag in the drawing window to set the radius of the shape, then move the pointer to set the length, and click.

To modify a projected shape

- 1 Click the **Projected shape tools** button, and click one of the following tools:
 - **Thread** 
 - **Well** 
 - **Cylinder** 
 - **Prism** 
- 2 Click the projected shape, and perform any of the following tasks.

To	Do the following
Set the radius	Type a value in the top portion of the Radius and length box on the property bar.
Set the length	Type a value in the bottom portion of the Radius and length box on the property bar.
Set the pitch of a thread or well shape	Click the Pitch button on the property bar, and type a value in the Pitch box.

To	Do the following
Set the number of threads per inch for a thread or well shape	Click the Threads per inch button on the property bar, and type a value in the Threads per inch box.
Set the distance between the start of a well or thread shape and the first thread	Type a value in the top portion of the Distance from start or end box.
Set the distance between the end of a well or thread shape and the last thread	Type a value in the bottom portion of the Distance from start or end box.
Specify the number of sides of the base faces of a prism	Type a value in the Sides box.

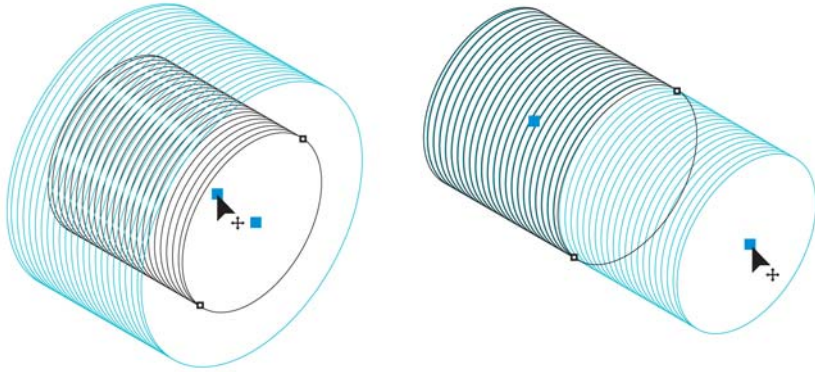


The radius, length, and distance values are applied in projected space.

To adjust a projected shape by using control handles

- 1 Using a projected shape tool, click the shape.
- 2 Perform any of the following tasks:

To	Do the following
Adjust the shape radius	Drag the radius control handle.
Adjust the shape length	Drag the length control handle.
Rotate a prism	Drag the radius control handle.



Using control handles to adjust the radius (left) and length (right) of a thread 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 length of time to elapse between drawing the shape 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 and release the mouse button.

You can make corrections as you draw. You can also change the thickness and line style of a shape that was drawn 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.

To set shape recognition delay

- 1 Click **Tools** ► **Options**.
- 2 In the **Workspace** list of categories, double-click **Toolbox**.
- 3 Click **Smart drawing tool**.
- 4 Move the **Drawing assistance delay** slider.



The slider moves in increments of 0.25 seconds; the maximum delay is 2 seconds.

To make a correction while using shape recognition


- Before the recognition delay has elapsed, hold down **Shift**, and drag over the area that you want to erase. Release **Shift** to continue drawing.

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.



When lines drawn with the **Smart drawing** tool overlap, 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 160.



Shaping objects

You can shape objects in various ways.

This section contains the following topics:

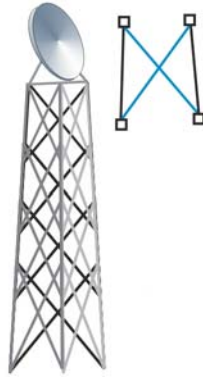
- Working with curve objects
- Shaping curve objects by using Reflect Nodes mode
- Cropping, splitting, and erasing objects
- Trimming objects
- Filleting, scalloping, and chamfering corners of curve objects
- Welding and intersecting objects
- Creating new objects from boundaries
- Creating PowerClip™ objects
- Smudging and smearing objects
- Adding twirl effects
- Roughening objects
- Shaping objects by attracting or pushing away nodes
- Applying distortion effects
- Shaping objects by using envelopes

For more information about working with paths and subpaths, see “Reference: Shaping objects” on page 233.

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 361. If the paths consist of multiple subpaths, you can break the paths apart to extract a subpath. For information on breaking paths apart, see "Cropping, splitting, and erasing objects" on page 198.

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 from each other.

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 in the **Object manager** docker. If the **Object manager** docker is not open, click **Window** ▶ **Object manager**.

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 **Rectangular** from the **Selection mode** list box, and drag around the nodes that you want to select.

Freehand marquee select multiple nodes

On the property bar, choose **Freehand** from the **Selection mode** list box, and drag around the nodes that you want to select.


You can also

Select multiple nodes	Press Shift , and click each node.
Select all nodes on a selected curve	Click Edit ▶ Select all ▶ Nodes .
Deselect a node	Press Shift , and click a selected node.
Deselect multiple nodes	Press Shift , and click each selected node.
Deselect all nodes	Click a blank space in the drawing window.





When a curve is selected with 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 Shape tool  , select a curve object, and double-click where you want to add a node.
Delete a node	Click the Shape 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 that 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 Hold down **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 271.

To align nodes

- 1 Click the **Shape tool** .
- 2 Select a curve object.
- 3 Hold down **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 by 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

Straighten a curve segment	Click a curve segment, and click the Convert to line button  on the property bar.
Curve a straight segment	Click a straight segment, and click the Convert to curve button  on the property bar.
Change the direction of the curve	Click a segment, and click the Reverse direction 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 buttons:
 - **Reflect nodes vertically** 
 - **Reflect nodes horizontally** 
- 4 Edit the nodes on one side.
The changes occur in reverse on corresponding nodes on the other side.



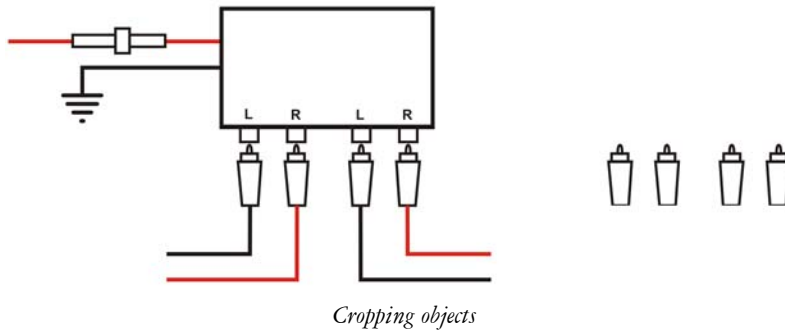
To shape multiple objects by using Reflect Nodes mode, click the first object, and drag to select nodes; or hold down **Shift**, and click each node on the first object. Then hold down **Shift**, click the second object, and drag to select nodes, or hold down **Shift** and click each node on the second 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.

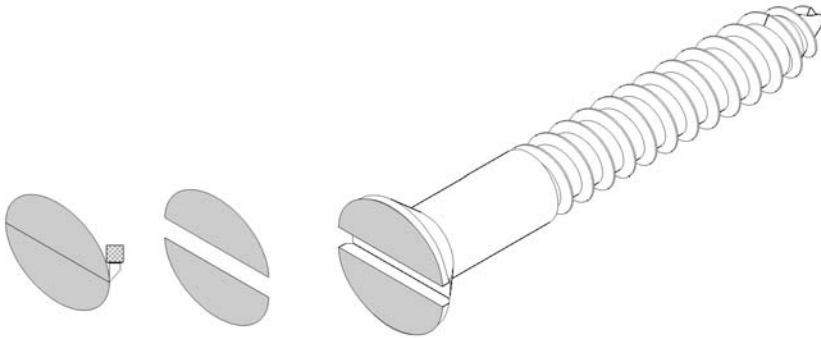


When cropping objects, you define a rectangular area (cropping area) that you want to keep. Object portions outside the cropping area are removed. You can specify the exact position and size of the cropping area, and you can rotate and resize it. You can also remove the cropping area.

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 the 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 Crop position boxes on the property bar, and press Enter .
Specify the exact size of the cropping area	Type values in the Crop size boxes on the property bar, and press Enter .

You can also

Rotate the cropping area

Type values in the **Angle of rotation** box on the property bar.

Remove the cropping area



Click **Clear crop marquee** on the property bar.



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.

You can also


Split an object along a Bézier curve

Hold down **Shift**, 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.

If you want to add a curved segment, point to where you want to place the node and drag to shape the curve.

If you want to constrain the line to 15-degree increments, hold down **Shift + Ctrl**.

Split an object into two subpaths

Click the **Keep as one object** 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 **Tab** 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 that 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 object** 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 one on top of the other, and the object will appear unchanged.

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

Do the following


Break a path

Click the **Shape** tool . Select a node, and click the **Break curve** button  on the property bar.



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 that 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. Hold down **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 that 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 the same time	Drag the pointer to enclose or intersect all target segments.
Delete a virtual line segment that intersects with a curve	Hold down Alt and drag to draw a curve.
Weld line segments	Hold down Shift , and click the two overlapping end points. You can also hold down Alt + Shift 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 cutout 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 that 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 In the **Shaping** docker, click **Indicate target**.
- 4 Click the object to trim.



If you want to delete objects during the trim, enable the **Delete selected object** or **Delete target object** check box in the **Shaping** docker.

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** in the **Shaping** docker.



You can trim the control object of a PowerClip object so that the object inside the PowerClip object assumes the new shape of the PowerClip container. For information about PowerClip objects, see “Creating PowerClip objects” on page 212.

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** in the **Shaping** docker.

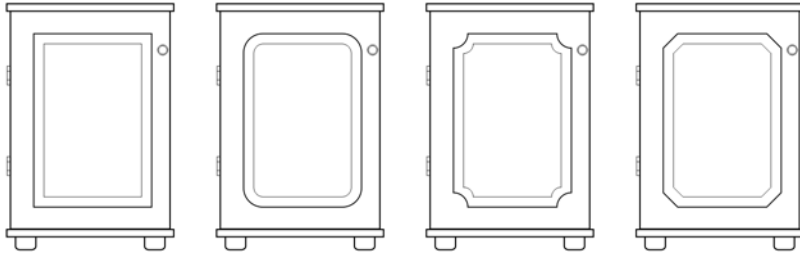


You can trim the control object of a PowerClip object, so that the object inside the PowerClip object assumes the new shape of the PowerClip container. For information about PowerClip objects, see “Creating PowerClip objects” on page 212.

Text on a path is converted to a curve object before it is trimmed.

Filleting, scalloping, and chamfering corners of curve objects

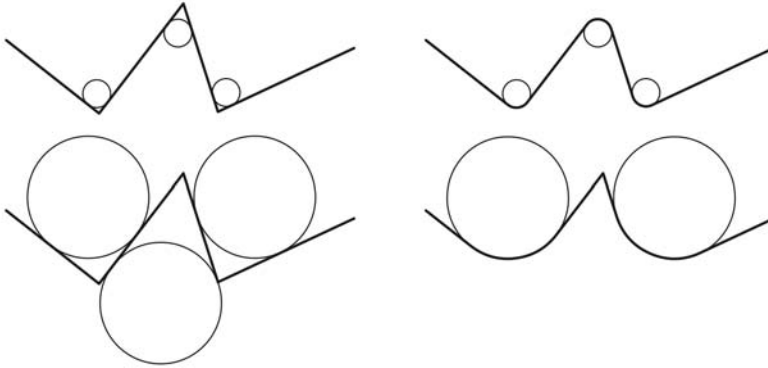
You can fillet, scallop, or chamfer the corners of any curve object, whether it originates from a shape, lines, text, or a bitmap. Filleting produces a rounded corner, scalloping rounds and inverts the corner to create a notch, and chamfering bevels a corner so that it appears flat. Corel DESIGNER also 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 175.



The cabinet doors have different styles applied to the corners. From left to right you can see standard corners, filleted corners, scalloped corners, and chamfered corners.



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 corners at once by dragging a corner node toward the center of the object while the **Shape** 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 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 **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 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 **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 ends of the chamfer to be equidistant from the original corner, click the **Lock** button , and type 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.
- 2 Click **Arrange** ► **Shaping** ► **Weld**.
- 3 In the **Shaping** docker, click **Indicate target**.
- 4 Click the object to weld.



If you want to delete objects during welding, enable the **Delete selected object** or **Delete target object** check box.

To intersect an object

- 1 Select the source object or objects.
- 2 Click **Arrange ▶ Shaping ▶ Intersect**.
- 3 In the **Shaping** docker, click **Indicate target**.
- 4 Click the object to intersect with.



If you want to delete objects, enable the **Delete selected object** or **Delete target object** 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 the **Place behind selected** option in the **Shaping** docker.

- 3 Click **Indicate target**.
- 4 Click a point outside or inside the selected objects.



If you want to delete the original objects, enable **Delete selected object**.

Creating PowerClip objects

Corel DESIGNER lets you place vector objects and bitmaps, such as photos, inside other objects, or containers. A frame can be any object, for example artistic text or a rectangle. When the object is larger than the frame, the object, called the contents, is cropped to fit the form of the frame. This creates a PowerClip object.

You can create more complex PowerClip objects by placing one PowerClip object inside another to produce a nested PowerClip object. You can also copy the contents of one PowerClip object to another.

You can create an empty PowerClip frame from an object, or convert a PowerClip frame back to an object. Creating empty PowerClip frames or text frames is useful when you want to define the layout of your document before adding the content. For more information about text frames, see “Adding paragraph text” on page 457. After you create an empty PowerClip frame, you can add contents to it. You can also add contents to a PowerClip frame that already contains another object.

After you create a PowerClip object, you can select or edit its contents, or reposition the contents inside the frame. Whenever a PowerClip object is selected, a floating toolbar appears.



The PowerClip toolbar lets you edit, select, extract, lock, or reposition the contents inside the frame. The toolbar appears whenever a PowerClip object is selected.

You can lock the PowerClip contents, so that when you move the frame, the content moves with it. If you want to delete the contents of a PowerClip object or modify it without affecting the frame, you can extract the contents.

You can set the default behavior for dragging content to PowerClip frames, centering new content, and marking empty PowerClip frames.

To create a PowerClip object

- 1 Select the object that you want to use as PowerClip contents.

2 Click **Effects ▶ PowerClip ▶ Place inside frame**.

3 Click the object that you want to use as a frame.

If you want to create a nested PowerClip object, drag the PowerClip object inside another PowerClip object, and hold down the **W** key as you release the mouse button to place the object inside the frame.



You can also right-click an object or a group of objects, click **PowerClip inside**, and then click the object that you want to use as a frame.

If the content is placed so that it falls outside the frame in its current position, it is automatically centered inside the frame to make it visible. To change this setting, click **Tools ▶ Options**, choose **PowerClip frame** in the **Workspace** list of categories, and set the options you want in the **Auto-center new content area**.

To create an empty PowerClip frame

1 Select an object that you want to use as a frame.

2 Click **Effects ▶ PowerClip ▶ Create empty PowerClip frame**.



You can also right-click the object, choose **Frame type**, and click **Create empty PowerClip frame**.

You can also click the **PowerClip frame** button on the **Layout** toolbar. To open the **Layout** toolbar, click **View ▶ Toolbars ▶ Layout** or **Layout ▶ Layout toolbar**.

To add content to a PowerClip frame

1 Drag an object to the PowerClip frame.

When the object approaches the frame, the frame is highlighted.

2 Do one of the following:

- To add the object to an empty PowerClip frame, release the mouse button.
- To add the object to a full PowerClip frame, hold down the **W** key as you release the mouse button.



You can also drag content to the PowerClip frame directly from **Corel CONNECT**, or from the **Connect** docker.

If the content is placed so that it falls outside the frame, it is automatically centered inside the frame to make it visible. To change this setting, click **Tools** ► **Options**, choose **PowerClip frame** in the **Workspace** list of categories, and set the options you want in the **Auto-center new content** area.

To convert a PowerClip frame back to an object

- Right-click the PowerClip frame, choose **Frame type**, and click **None**.



If the frame contains content, the content is deleted when the frame reverts to a regular object. To avoid losing the content, you can first extract it from the PowerClip object.



You can also convert a frame back to an object by clicking the **No frame** button on the **Layout** toolbar. To open the **Layout** toolbar, click **View** ► **Toolbars** ► **Layout** or **Layout** ► **Layout toolbar**.

To select the contents of a PowerClip object

- 1 Select the PowerClip object.
The PowerClip toolbar appears.
- 2 Click the **Select PowerClip contents** button on the PowerClip toolbar.

To position the contents inside a PowerClip frame

- 1 Select a PowerClip object.
- 2 Perform a task from the following table.

To	Do the following
Center the contents inside the PowerClip frame	Click Effects ► PowerClip ► Center contents .

To**Do the following**

Fit the contents proportionally inside the PowerClip frame

Click **Effects** ► **PowerClip** ► **Fit contents proportionally**.

The content is resized so that its longest dimension fits inside the frame. The content is not distorted, and its aspect ratio is preserved. The whole content is visible, but there may be empty areas in the frame.

Fill the PowerClip frame proportionally

Click **Effects** ► **PowerClip** ► **Fill frame proportionally**.

The content is resized so that it fills the frame without being distorted. The content's aspect ratio is preserved. The frame is full, but there may be parts of the content that fall outside the frame and are not visible.

Fill the PowerClip frame by stretching the contents

Click **Effects** ► **PowerClip** ► **Stretch contents to fill frame**.

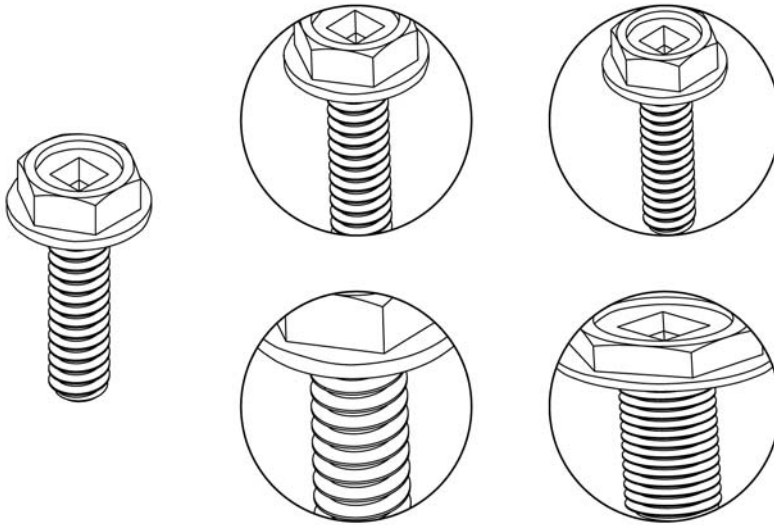
The content is resized and distorted so that it fills the frame. The content's aspect ratio is not preserved. The frame is full, and all of the content is visible.



The **Fit contents proportionally**, **Fill frame proportionally**, and the **Stretch contents to fill frame** commands modify the PowerClip contents. The content remains modified even if you extract it from the frame.



You can also position the contents by clicking the **Fit contents** button on the PowerClip toolbar and clicking a command.



*Examples of PowerClip contents positioned by using the following commands: **Center contents** (top left), **Fit contents proportionally** (top right), **Fill frame proportionally** (bottom left), and **Stretch contents to fill frame** (bottom right).*

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 PowerClip**.
- 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 contents of a PowerClip object

- 1 Select a PowerClip object.
- 2 Click **Effects ▶ PowerClip ▶ Lock contents to PowerClip**.



When the content is unlocked, it is separated from the frame, so that the frame can be moved independently. If you move the frame while the content is unlocked, the content remains stationary and is not visible until you move the frame over it.



You can also right-click a PowerClip object and click **Lock contents to PowerClip**, or you can select the PowerClip object and click the **Lock contents to PowerClip** button on the PowerClip toolbar.

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. After the content is extracted, the frame remains as an empty PowerClip frame.



You can also right-click a PowerClip object and click **Extract contents**, or you can select the PowerClip object and click the **Extract contents** button on the PowerClip toolbar.

To set default options for PowerClip frames

- 1 Click **Tools ▶ Options**.
- 2 In the **Workspace** category, click **PowerClip frame**.
- 3 Perform a task from the following table.

To	Do the following
Set the default behavior for dragging content to a PowerClip frame	<p>In the Drag content inside PowerClip area, choose PowerClip with content or Empty PowerClip from the list box, and then choose one of the following options:</p> <ul style="list-style-type: none"> • Ignore PowerClip frame — places the content on top of the PowerClip frame instead of inside • Add content to PowerClip frame • Replace existing content (available only for PowerClip frames with content)
Set the default behavior for centering new content in a PowerClip frame	<p>In the Auto-center new content area, choose one of the following options:</p> <ul style="list-style-type: none"> • When content is completely outside the frame — centers content only if it is beyond the boundaries of the PowerClip frame and will not be visible otherwise • Always — always centers new content • Never — turns off auto-centering
Mark empty PowerClip frames	<p>Enable the Show lines in empty PowerClip frames check box, and choose one of the following options:</p> <ul style="list-style-type: none"> • Always — displays lines in empty PowerClip frames on screen and in printed or exported documents • On screen only — displays lines in empty PowerClip frames only on screen

Smudging and smearing objects

Smudging and smearing let you shape an object by pulling extensions or making indents along its outline. With smudging, the extensions and indents resemble streaks that vary little in width as you drag with the **Smudge brush** tool. With smearing, the extensions and indents have a more fluid shape that decreases in width as you drag with the **Smear** tool.

Smudging objects

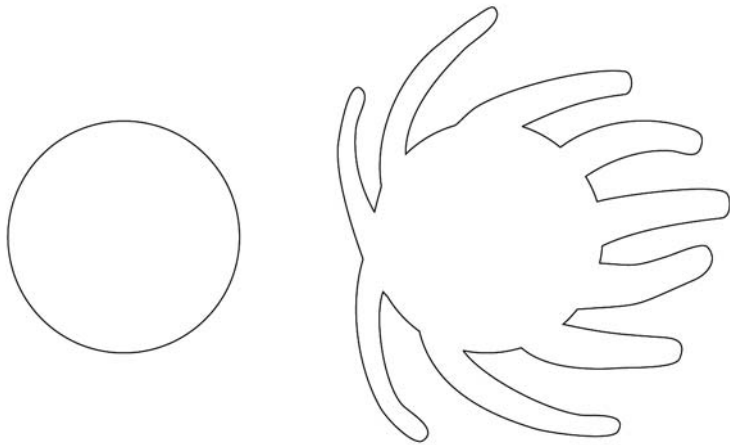
Smudging lets you distort an object by dragging its outline. When applying smudging to an object, you can control the extent and shape of the distortion, whether you use a pen tablet or a mouse.

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.

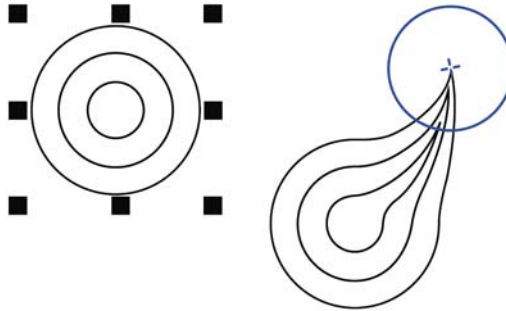
You can apply the smudging effect to the inside and outside of an object.



Smudging objects



Smearing objects

To control the smearing effect, you can set the size of the brush nib and the amount of effect to apply, and you can use the pressure of your digital pen. You can use smooth curves or curves with sharp corners when smearing objects.

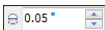


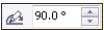


Smearing an object


To smudge an object



- 1 Select a curve object using the **Pick tool** .
- 2 Click the **Shape tools** button in the toolbox, and click the **Smudge brush tool** .
- 3 Drag around the outline to distort it.

You can also

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.
Widen or narrow the smudging	Type a value between -10 and 10 in the Dryout box  on the property bar.
Specify the shape of the smudging	Type a value between 15 and 90 in the Tilt box  on the property bar.

You can also

Change the shape of the smudging when using a pen tablet Click the **Pen tilt** button  on the property bar.

Specify the angle of the nib shape for smudging Type a value between 0 and 359 in the **Bearing** box  0.0°  on the property bar.

Change the angle of the nib shape for smudging when using a pen tablet Click the **Pen bearing** 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 see the minimum and maximum values for the smudging controls, right-click the control on the property bar and click **Settings**.

To smear an object

- 1 Select a curve object using **Pick tool** .
- 2 Click the **Shape tools** button in the toolbox, and click the **Smear tool** .
- 3 Do one of the following:
 - To smear the outside of an object, click outside an object, close to its edge, and drag outwards.
 - To smear the inside of an object, click inside an object, close to its edge, and drag inwards.


You can also

Change the radius of the brush nib Type a value in the **Nib radius** box on the property bar.


Set the amount of smearing Type a value in the **Pressure** box.

You can also


Use the pressure of a digital pen to control the amount of smearing

Click the **Pen pressure** button  on the property bar.

Use smooth curves when smearing

Click the **Smooth smear** button .

Use curves with sharp corners when smearing

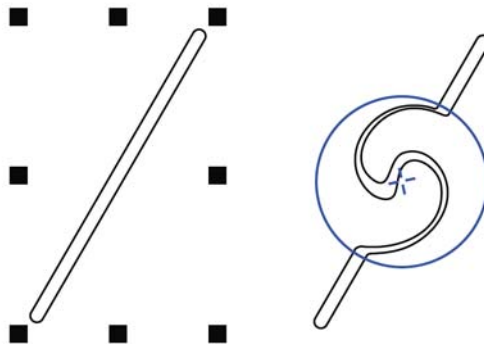
Click the **Pointy smear** button .



The difference between a smooth smear and pointy smear is noticeable only with higher Pressure values.



Adding twirl effects

You can add twirl effects to objects. You can set the radius, speed, and direction of the twirl effects, and you can use the pressure of your digital pen to change the intensity of the twirl effect.






Adding a twirl effect

To add a twirl effect to an object

- 1 Select a curve object using **Pick tool** .
- 2 Click the **Shape tools** button in the toolbox, and click the **Twirl tool** .
- 3 Click the edge of the object, and hold down the mouse button until the twirl is the size you want.

To position and reshape the twirl, you can drag while holding down the mouse button.

You can also

Set the radius of the twirl effect	Type a value in the Nib radius box on the property bar.
Set the rate at which the twirl effect is applied	Type a value between 1 and 100 in the Rate box on the property bar.
Set the direction of the twirl effect	Click the Counterclockwise twirl button  or the Clockwise twirl button  .
Use the pressure of a digital pen to control the intensity of the twirl effect	Click the Pen pressure button  on the property bar.

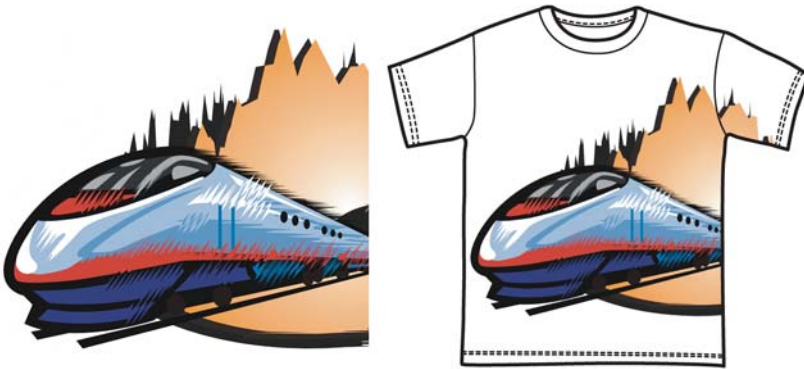
Roughening objects

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.

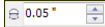



Roughening allows you to apply jags or spikes to part of an outline or path.


To roughen an object

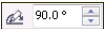
- 1 Select a curve object using the **Pick tool** .
- 2 Click the **Shape tools** button in the toolbox, and click the **Roughen brush tool** .
- 3 Point to the area on the outline that you want to roughen, and drag the outline to distort it.


You can also

Specify the size of the roughening spikes Type a value between 0.01 and 2.0 in the **Nib size** box  on the property bar.


Change the number of spikes in a roughened area Type a value between 1 and 10 in the **Frequency of spikes** box  on the property bar.

Change the number of spikes in a roughened area when using a pen tablet Click the **Pen pressure** button  on the property bar.

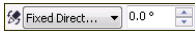
Specify the height of the roughening spikes Type a value between 0 and 90 in the **Tilt** box  on the property bar.

Increase the number of roughening spikes as you drag Type a value between -10 and 10 in the **Dryout** box  on the property bar.

You can also

Change the height of the roughening spikes when using a pen tablet	Click the Pen tilt button  on the property bar.
--	---

Specify the direction of the roughening spikes	Choose Fixed direction from the Spike direction list box. Type a value between 0 and 359 in the Pen bearing box
--	--

 on the property bar.

Change the direction of the roughening spikes when using a pen tablet	Choose Stylus setting from the Spike direction list box on the property bar.
---	--

Create roughening spikes perpendicular to the path or outline	Choose Auto from the Spike direction 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.

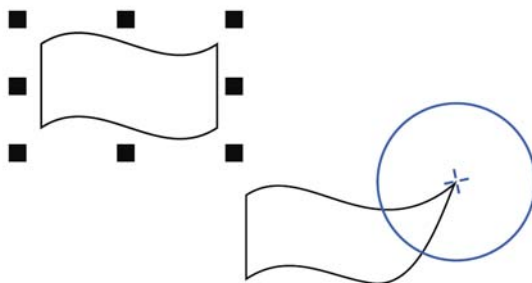


To make the tilt angle and bearing responsive to the stylus, right-click the roughened object with the **Roughen brush** tool, and select a command from the context menu.

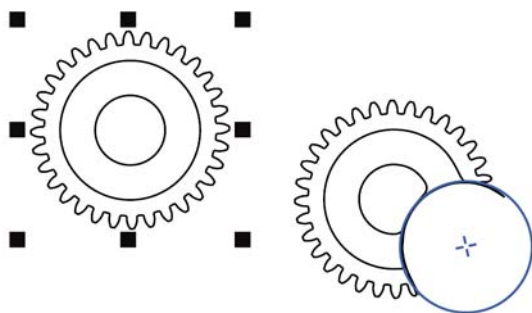
To see the minimum and maximum values for the roughening controls, right-click the control on the property bar, and click **Settings**.

Shaping objects by attracting or pushing away nodes

The **Attract** and **Repel** tools let you shape objects by attracting nodes or pushing nodes away. To control the shaping effect, you can vary the size of the brush nib and the speed at which the nodes are attracted or pushed away, and you can use the pressure of your digital pen.





*Using the **Attract** tool to shape an object*



*Using the **Repel** tool to shape an object*

To shape an object by attracting nodes

- 1 Select a curve object using the **Pick** tool .
- 2 Click the **Shape tools** button in the toolbox, and click the **Attract** tool .
- 3 Click inside or outside the object, close to its edge, and hold down the mouse button to reshape the edge. For a more pronounced effect, drag while holding down the mouse button.

You can also

Set the radius of the brush nib


Type a value in the **Nib radius** box on the property bar.

To change the radius of the brush nib, you can also drag in the document window while holding down **Shift**. Drag towards the nib's center to decrease the radius, and away from the nib's center to increase it.



Set the speed of the attraction

Type a value in the **Rate** box.

Use the pressure of a digital pen to control the effect

Click the **Pen pressure** button  on the property bar.

To shape an object by pushing nodes away

- 1 Select a curve object using the **Pick** tool .
- 2 Click the **Shape tools** button in the toolbox, and click the **Repel** tool .
- 3 Click inside or outside the object, close to its edge, and hold down the mouse button to reshape the edge. For a more pronounced effect, drag while holding down mouse button.

You can also

Set the radius of the brush nib


Type a value in the **Nib radius** box on the property bar.

To change the radius of the brush nib, you can also drag in the document window while holding down **Shift**. Drag towards the nib's center to decrease the radius, and away from the nib's center to increase it.

Set the speed of the repel effect

Type a value in the **Rate** box.

Use the pressure of a digital pen to control the effect

Click the **Pen pressure** button  on the property bar.

Applying distortion effects


You can apply three types of distortion effects to shape objects.

Distortion effect	Description
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.
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 in the toolbox, 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.
Apply more than one distortion to an object	Choose 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 253.






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 191.

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 in the toolbox, 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 button.

You can also

Apply a preset envelope	Choose an envelope from the Preset list box on the property bar.
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 when the **Envelope** tool is active, and selecting the object to which you want to apply the effect.


To edit an envelope's nodes and segments

- 1 Click the **Interactive tools** button in the toolbox, 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

Move several envelope nodes at once	Click the Unconstrained mode button  on the property bar, marquee select the nodes that you want to move, and drag any node to a new position.
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.
Freehand marquee select multiple nodes	On the property bar, choose Freehand from the Selection mode list box, and drag around the nodes that you want to select.
Move opposing nodes an equal distance in the same direction	Press Shift , select two opposing nodes, and drag them to a new position.
Move opposing nodes an equal distance in opposite directions	Click the Single-arc mode  or Double-arc mode  button on the property bar, hold down Shift , and drag one of the nodes to a new position.
Change an envelope node type	Click the Unconstrained mode button on the property bar, and click the Cusp node  , Smooth node  , or Symmetrical node  button.
Change an envelope segment to a straight line or curve	Click the Unconstrained mode button on the property bar, click a line segment, and click the Convert to line button  or the Convert to curve button  .

To change the mapping mode

- 1 Click the **Interactive tools** button in the toolbox, 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.



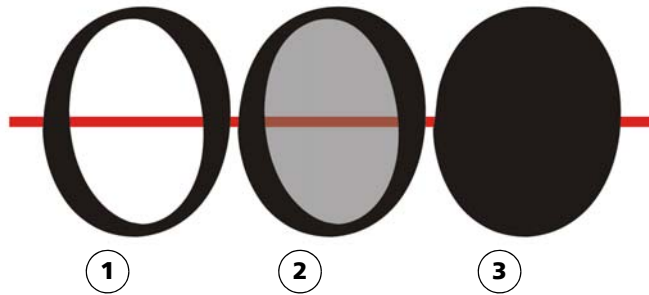
You can’t change the mapping mode of paragraph text frames to which you’ve applied an envelope.

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.

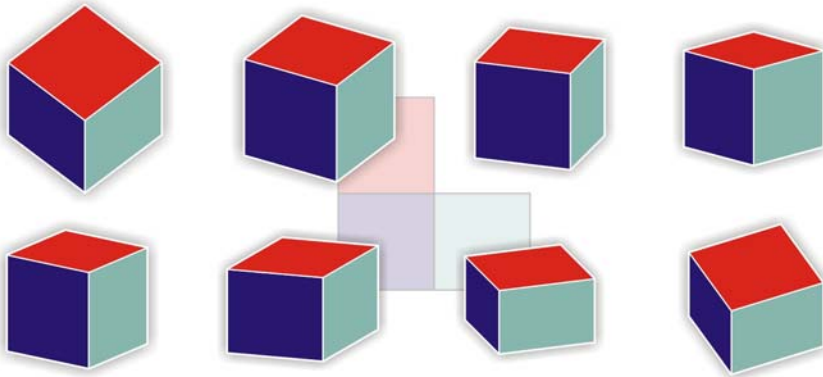
Corel DESIGNER provides 11 preset drawing profiles:

- 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 240.

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).

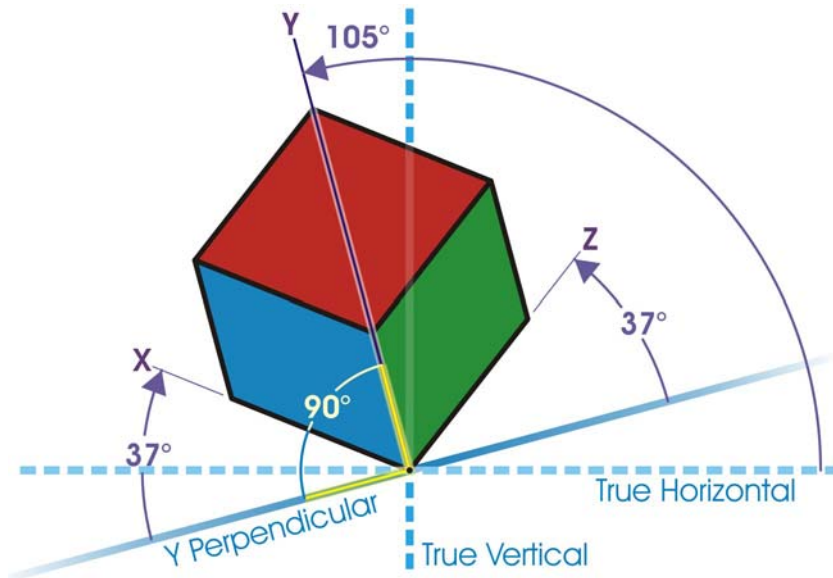


*This image depicts a cube displayed by using eight different drawing profiles.
 Top row, left to right: **Dimetric** (37,90,37); **Dimetric** (16,90,37);
Dimetric (7,90,42); **Dimetric** (15,90,15).
 Bottom row, left to right: **Trimetric** (12,90,23); **Trimetric** (5,90,30);
Trimetric (45,90,7); **Trimetric** (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° clockwise from a line perpendicular to the y-axis. The y-axis is 105° counterclockwise from the true horizontal. The z-axis is 37° 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**.

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 In the **Plane** area, click one of the following buttons:
 - **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:
 - Type values in the **X** and **Y** boxes to specify coordinates along the horizontal and vertical axes.
 - Click the **Specify point** button  next to the **X** and **Y** boxes, and click a point on the drawing.
 - Enable the **Relative origin** check box, and click the point on the origin locator  that corresponds to the point on the object from which you want to project the object.


If you want to leave the original object unchanged and apply the transformation to a copy, type 1 in the **Copies** box. The number of copies cannot exceed one.
 - 6 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 In the **Plane** area, click one of the following buttons:
 - **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 unproject the selected object, do one of the following:
 - Type values in the **X** and **Y** boxes to specify coordinates along the horizontal and vertical axes.
 - Click the **Specify point** button  next to the **X** and **Y** boxes, and click a point on the drawing.

- Enable the **Relative origin** check box, and click the point on the origin locator  that corresponds to the point on the object from which you want to unproject the object.

If you want to leave the original object unchanged and apply the transformation to a copy, type 1 in the **Copies** box. The number of copies cannot exceed one.

6 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 235. 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

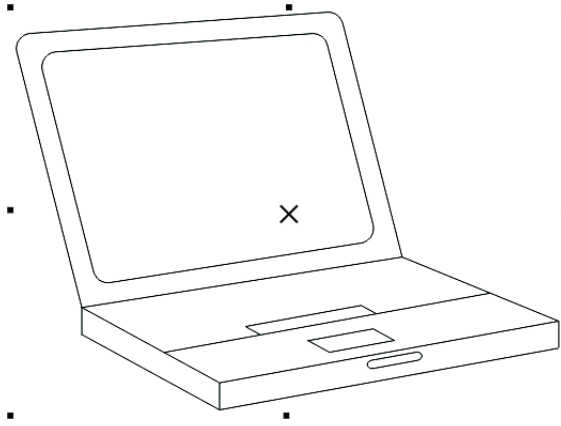
Working with objects is an essential part of creating drawings.

This section contains the following topics:

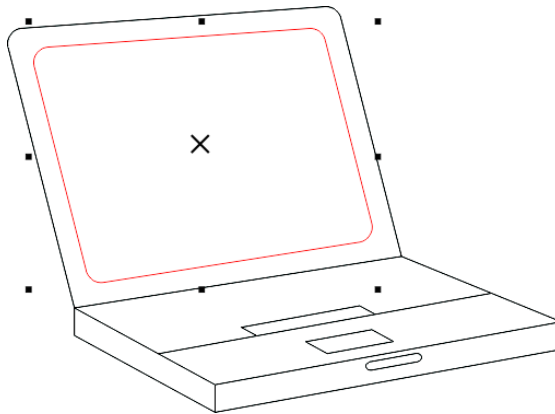
- Selecting objects
- Changing object properties
- Copying, duplicating, and deleting objects
- Copying object properties, transformations, and effects
- Cloning objects
- Moving objects
- Sizing and scaling objects
- Rotating objects
- Mirroring objects
- Skewing objects
- Aligning and distributing 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, a single object in a group or a nested group, and each object in the order in which it was 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 select only 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 101 for a list of snap points.

To select objects

To select	Do the following
An object	Click the object using the Pick tool  .
Multiple objects	Hold down Shift , and click each object that you want to select.
Multiple objects by using a marquee selection area of irregular shape	<p>Click the Freehand pick tool , and drag around the objects that you want to select. Objects that are only partially enclosed by the selection area are not selected.</p> <p>To select objects that are only partially enclosed by the selection area, hold down Alt while dragging.</p> <p>To constrain the selection area to a rectangular shape, hold down Ctrl while dragging.</p>
An object, starting with the first object created and moving toward the last object created	Press Shift + Tab until a selection box appears around the object that you want to select.
An object, starting with the last object created and moving toward the first object created	Press Tab until a selection box appears around the object that you want to select.
All objects	<p>Press Ctrl + A.</p> <p>Or click Edit ▶ Select all ▶ Objects.</p>
An object in a group	Hold down Ctrl , and click an object in a group.

To select

Do the following

An object in a nested group

Hold down **Ctrl**, and click the object that you want to select until a selection box appears around it.

A hidden object

Hold down **Alt**, and click the topmost object until a selection box appears around the hidden object that you want to select.

Multiple hidden objects

Hold down **Shift + Alt**, and click the topmost object until a selection box appears around the hidden objects that you want to select.

A hidden object in a group

Hold down **Ctrl + Alt**, and click the topmost object until a selection box appears around the hidden object that you want to select.



The status bar displays a description of each 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 down **Alt** 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

After 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 properties for new objects, see "Setting the default property values" on page 133.

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 253.

Copying, duplicating, and deleting objects

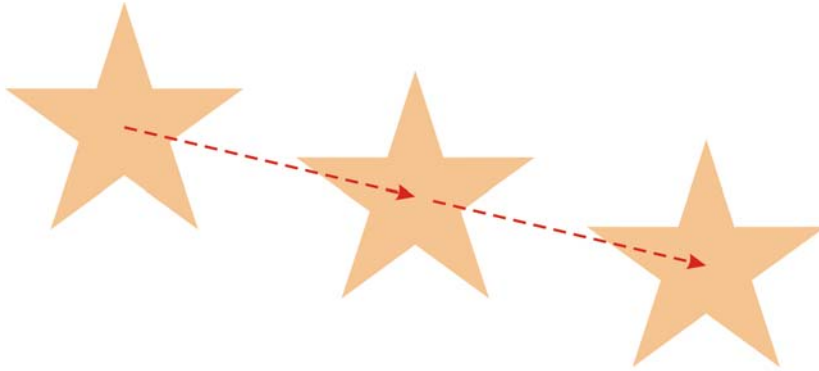
Corel DESIGNER provides you with several ways to copy objects. When you no longer need an object, you can delete it.

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 118.

You can also duplicate a selected object by pressing **Ctrl + D**.

You can change the offset at which duplicates are created. Click **Tools ▶ Options**. In the **Document** list of categories, click **General**, and type values in the **Horizontal** and **Vertical** boxes in the **Duplicate offset** area.

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

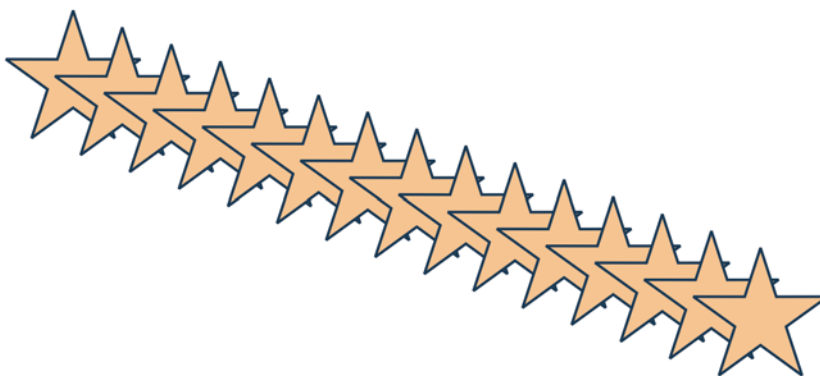
In the **Vertical settings** area, choose **No offset** from the **Mode** list box. In the **Horizontal offset** area, choose **Spacing between objects** from the **Mode** list box. To specify the spacing between object copies, type a value in the **Distance** box. To place the object copies to the right or left of the original, choose **Right** or **Left** from the **Direction** list box.

Distribute copies of objects vertically

In the **Horizontal settings** area, choose **No offset** from the **Mode** list box. In the **Vertical offset** area, choose **Spacing between objects** from the **Mode** list box. To specify the spacing between copies of objects, type a value in the **Distance** box. To place the copies above or below the original, choose **Up** or **Down** from the **Direction** list box.

Offset all copies of objects by a specified distance

In the **Horizontal offset** and **Vertical offset** areas, choose **Offset** from the **Mode** list box, and type values in the **Distance** 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 **Properties** 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.




Any **Transformations** and **Effects** options on the property bar that are enabled 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 **Transformations** 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.



Any **Properties** and **Effects** options on the property bar that are enabled 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 **Effects** 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.



Any **Properties** and **Transformations** options on the property bar that are enabled 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 277.

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** ▶ **Position**.

The **Transformations** 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 position 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.


- 4 Click **Apply**.



By default, the point of origin (0,0) is at the lower-left corner of the drawing page. When you enable the **Relative position** check box in the **Transformations** docker, the position of the center anchor point of the object, and not the point of origin of the drawing page, is identified as 0,0 in the **H** and **V** boxes. When you specify a different position in the **H** and **V** boxes, the values represent a change from the current position as measured from the center anchor point of the object.



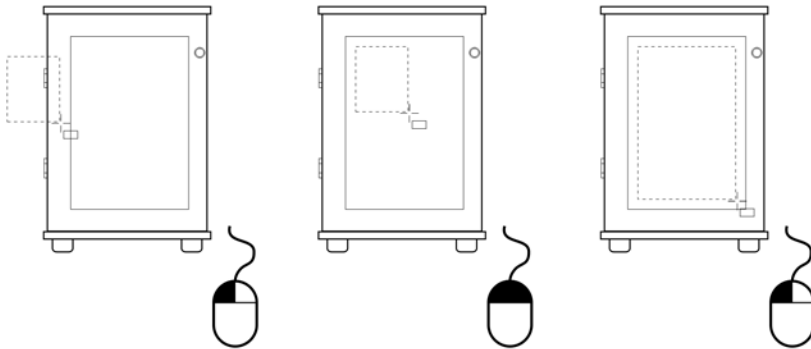
You can also move a selected object by dragging it to another position in the drawing.

You can set a precise location for the object by clicking the **Geometric properties** button  on the property bar and typing values in the **Property manager** docker.

You can use snapping to move an object with precision. For more information, see “Working with precision” on page 101.

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	Do the following
Nudge a selected object by the nudge distance	Press an Arrow key.
Nudge a selected object by a fraction of the nudge distance (Micro nudge)	Hold down Ctrl , and press an Arrow key.
Nudge a selected object by a multiple of the nudge distance (Super nudge)	Hold down Shift , and press an Arrow 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 distance** 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 by specifying values or changing the object interactively. Scaling changes an object's dimensions by a specified percentage.

Objects are sized or scaled from the object's origin. You can change an object's origin from its center to any one of its eight selection handles.


You can also specify a rectangular area for selected objects to scale into.

To specify the size of an object


- 1 Select an object.
- 2 Click **View** ▶ **Toolbars** ▶ **Transform**.
- 3 Type values in the **Object size** boxes on the **Transform** toolbar.

You can also

Apply the sizing according to the object's position rather than the x and y coordinates

Click the **Relative to object** button  on the **Transform** toolbar.


You can also

Size an object by using the Transformations docker	Clicking Arrange ▸ Transformations ▸ Size , and type values in the X and Y boxes to set the width and height of the object.
Preserve the original ratio of width to height when transforming the object	In the Transformations docker, enable the Proportional check box.
Size from a point on the selected object	In the Transformations docker, click the point on the origin locator  that corresponds to the point on the object from which you want to size the object.
Leave the original object unchanged and apply the transformation to copies that are created	In the Transformations docker, type a number in the Copies box.


To size an object interactively


To	Do the following
Size a selected object	Drag any of the corner selection handles.
Size a selected object from its center	Hold down Shift , and drag one of the selection handles.
Size a selected object to a multiple of its original size	Hold down Ctrl , and drag one of the selection handles.
Stretch a selected object as you size it	Hold down Alt , 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 Click the **Shape tools** button in the toolbox, and click the **Free transform** tool .

- 3 Click the **Free scale** button  on the property bar.


If you want to change the 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 **Scale factor** boxes to specify a percentage by which 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 **Relative to object** button  on the **Transform** toolbar.

To open the **Transform** toolbar, click **View** ► **Toolbars** ► **Transform**.

Scale an object by using the **Transformations** docker

Click **Arrange** ► **Transformations** ► **Scale and mirror**, and type values in the **X** and **Y** boxes to scale the object horizontally or vertically.


Specify a rectangular area into which to scale the object

In the **Transformations** docker, enable the **Fit to box** option.

Preserve the original ratio of width to height when transforming the object

In the **Transformations** docker, enable the **Proportional** check box.

Scale from a point on the selected object

In the **Transformations** docker, click the point on the origin locator  that corresponds to the point on the object from which you want to scale the object.

Leave the original object unchanged and apply the transformation to copies that are created

In the **Transformations** docker, type a number in the **Copies** box.





You can also scale an object by dragging a selection handle.


You can also scale an object by typing values in the **Scale factor** boxes on the **Transform** toolbar. To display the **Transform** toolbar, click **View** ► **Toolbars** ► **Transform**.

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 Click the **Shape tools** button in the toolbox, and click the **Free transform** tool .
- 3 Click the **Free rotation** button  on the property bar.


If you want to change the 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** 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 **Relative to object** button  on the **Transform** toolbar.

To open the **Transform** toolbar, click **View** ► **Toolbars** ► **Transform**.


Rotate an object using the **Transformations** docker

Click **Arrange** ► **Transformations** ► **Rotate**.




Specify two points for the angle by dragging

In the **Transformations** docker, click the **Rotation angle** button  next to the **Angle of rotation** box, and drag in the drawing window.


Specify a point on the drawing to rotate around by clicking

In the **Transformations** docker, click the **Specify point** button  next to the **X** and **Y** boxes, and click a point on the drawing.

You can also

Rotate around a point on the selected object	In the Center area of the Transformations docker, enable the Relative center check box, and click the point on the origin locator  that corresponds to the center of rotation that you want to set.
Adjust the object orientation when rotating	In the Transformations docker, enable the Rotate orientation option  .
Keep the object orientation when rotating	In the Transformations docker, enable the Retain orientation option  .
Leave the original object unchanged and apply the transformation to a copy	In the Transformations docker, type a number in the Copies box.






You can also rotate a selected object by dragging a rotation handle  clockwise or counterclockwise.

You can also rotate an object by typing a value in the **Angle of rotation** box on the **Transform** toolbar. To display the **Transform** toolbar, click **View ▶ Toolbars ▶ Transform**.

Mirroring objects

With Corel DESIGNER, you can create mirror images of objects. Mirroring an object flips it from left to right or top to bottom. By default, the anchor point is in the center of the object.

To mirror an object

- 1 Select an object.
- 2 Click **Arrange ▶ Transformations ▶ Scale and mirror**.
- 3 In the **Transformations** docker, enable the **Mirror horizontally** option  or the **Mirror vertically** option .
- 4 In the **Transformations** docker, click the point on the origin locator  that corresponds to the point on the object about which you want to mirror the object.

To leave the original object unchanged and apply the transformation to a copy, type 1 in the **Copies** box in the **Transformations** docker.

5 Click **Apply**.






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 Click the **Shape tools** button in the toolbox, and click the **Free transform** tool .
- 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 **Relative to object** button  on the property bar.

Skew an object using the **Transformations** docker

Click **Arrange** ▶ **Transformations** ▶ **Skew**, and type values in the **X** and **Y** boxes to skew the object horizontally or vertically.

Skew from a point on the selected object

In the **Transformations** docker, enable the **Use anchor point** check box, and click the point on the origin locator  that corresponds to the point on the object from which you want to skew the object.

You can also

Leave the original object unchanged and apply the transformation to a copy

In the **Transformations** 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. You can also skew an object by typing values in the **Skew angle** boxes on the **Transform** toolbar. To display the **Transform** toolbar, click **View** ▶ **Toolbars** ▶ **Transform**.

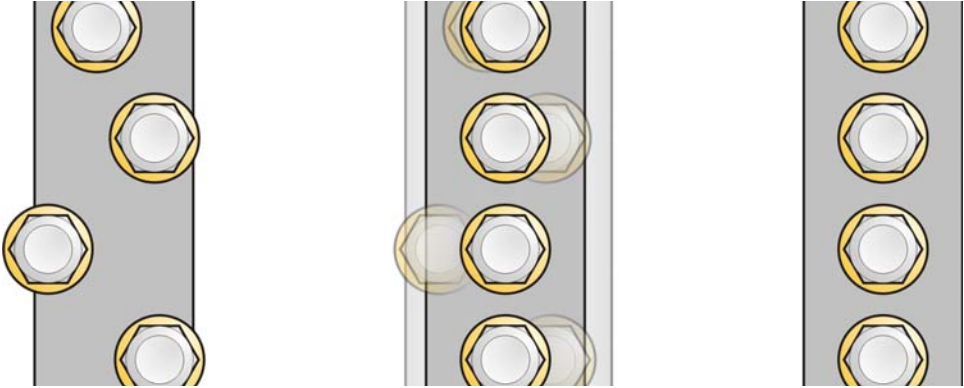
Aligning and distributing objects

Corel DESIGNER lets you precisely align and distribute objects in a drawing. You can instantly view the effect of changes as you modify the options in the **Align and distribute** docker. By default, objects are aligned and distributed based on their paths. You can also align and distribute objects from the edge of their outlines.

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. You can also align objects with a reference point by specifying its exact x and y coordinates.







Corel DESIGNER lets you align multiple objects to the center of the drawing page horizontally or vertically.


You can distribute objects at equal intervals in a specified area.



Example of aligning objects to each one's center

To align objects


- 1 Select the objects.
- 2 Click **Arrange** ▶ **Align and distribute** ▶ **Align and distribute**.
- 3 In the **Align** area of the docker, click one of the following buttons to use an object edge or center for aligning.
 - **Align left**  — to align the left edges of objects
 - **Align center horizontally**  — to align object centers along a vertical axis
 - **Align right**  — to align the right edges of objects
 - **Align top**  — to align the top edges of objects
 - **Align center vertically**  — to align object centers along a horizontal axis
 - **Align bottom**  — to align the bottom edges of objects

To align objects from their outlines, click the **Outline** button .
- 4 In the **Align objects to** area, perform any of the following tasks.







To

Align an object with a specific object

Do the following

Click the **Active objects** button .

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, the object that is positioned in the upper-left corner of the selection is used as a reference point.











To	Do the following
Align an object with the page edge	Click the Page edge button  .
Align an object with the page center	Click the Page center button  To align the center of the object with the page center, make sure that the Align center horizontally button  and Align center vertically button  in the Align area are enabled.
Align an object with the closest grid line	Click the Grid button  .
Align an object with a specified point	Click the Specified point button  , and type values in the Specify coordinates boxes. You can also specify a point interactively by clicking the Specify point button and clicking in the document window.
Set an alignment option for text objects	In the Text area, choose one of the following options: <ul style="list-style-type: none"> • First line baseline — aligns text by the baseline of the first line • Last line baseline — aligns text by the baseline of the last line • Bounding box — aligns text by its bounding box



You can also align objects with another object quickly, without using the **Align and distribute** docker, 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.

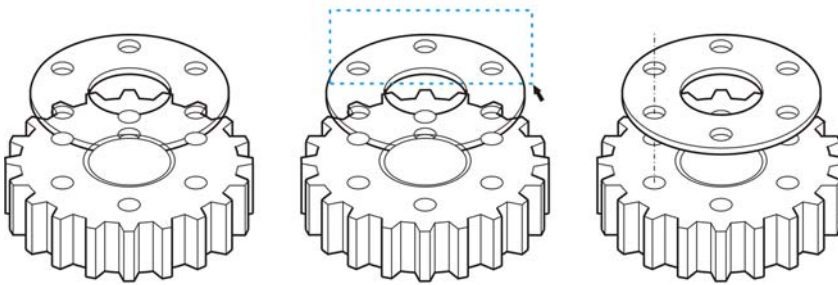
You can use snapping to precisely specify the alignment point. For more information, see “Working with precision” on page 101.

To distribute objects

- 1 Select the objects.
- 2 Click **Arrange** ▶ **Align and distribute** ▶ **Align and distribute**.
- 3 To distribute objects horizontally, click one of the following buttons:
 - **Distribute left**  — evenly spaces the left edges of the objects
 - **Distribute center horizontally**  — evenly spaces the center points of the objects along a horizontal axis
 - **Distribute right**  — evenly spaces the right edges of the objects
 - **Distribute space horizontally**  — places equal intervals between the objects along a horizontal axis
- 4 To distribute objects vertically, click one of the following buttons:
 - **Distribute top**  — evenly spaces the top edges of the objects
 - **Distribute center vertically**  — evenly spaces the center points of the objects along a vertical axis
 - **Distribute bottom**  — evenly spaces the bottom edges of the objects
 - **Distribute space vertically**  — places equal intervals between the objects along a vertical axis
- 5 To choose the area over which the objects are distributed, click one of the following buttons in the **Distribute objects to area**:
 - **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 down **Alt** 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 314.

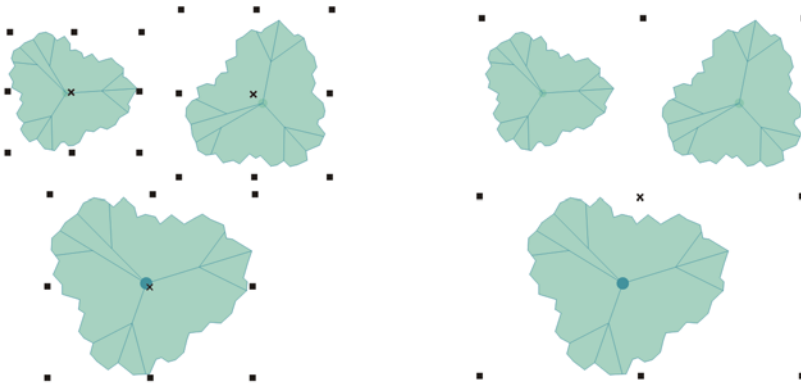
An **Order** command is unavailable if the selected object is already positioned in the specified stacking order. For example, the **To front of page** command is unavailable if the object is already in front of all the other objects on the page.

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 dragging an object's name in the **Object manager** docker over the name of another object.

To add an object to a group

- In the **Object manager** docker, drag the name of the object to the name of the group that you want to add it to.
If the **Object manager** docker is not open, click **Window** ► **Object manager**.

To remove an object from a group


- Double-click the name of the group in the **Object manager** docker, and do one of the following:
 - 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**.

If the **Object manager** docker is not open, click **Window** ► **Object manager**.



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 Hold down **Ctrl**, and click an object in a group.
- 3 Edit the object.



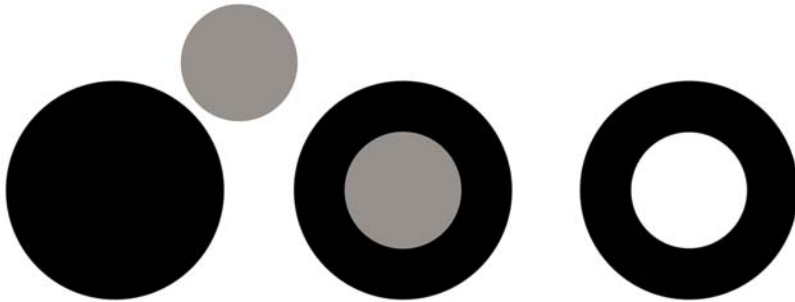
You can also select a single object in a group by clicking the name of the object in the **Object manager** docker. To access the **Object manager** docker, click **Window** ▶ **Object manager**.

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 often used 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 210.

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 nodes from a single subpath. If you select nodes from more than one subpath, this option 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 one or more locked 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 469.

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 Volume area, enter a value in the Depth box, enable the Volume check box, and click the Create text check box.
Reset the depth values to zero	In the Volume area, click Reset .
Change the unit of measurement of the values	Choose a unit of measurement from the Units list box.
Change the number of decimal places in a value	Enter the number of decimal places in the Precision 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 then 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

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 local 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 286.

Using symbols in drawings

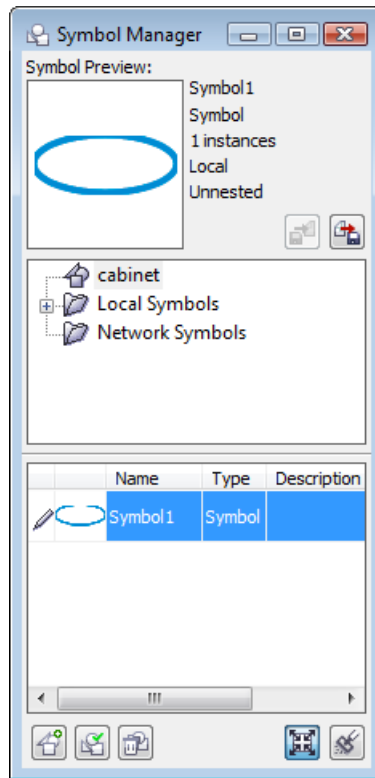
You can insert a symbol into a drawing, which creates a symbol instance. A symbol instance can be modified in ways which do not affect the symbol definition in the library. For example, you can modify the size and position of a symbol instance, without affecting the symbol definition. You can also have 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 286.

If a symbol stored in a library is changed, you can update the link to refresh the symbol instances.

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

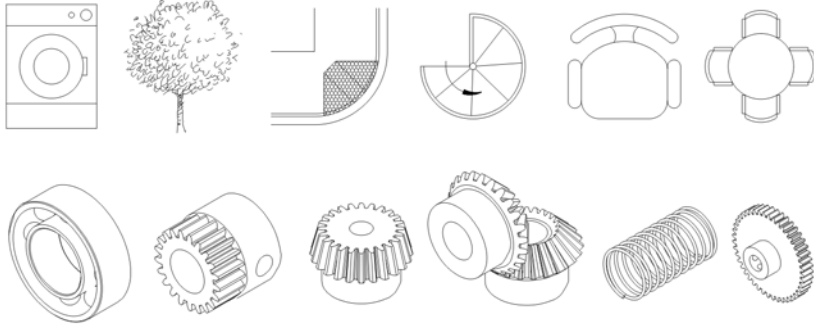
The preview area shows a symbol and information about it, including

- name
- number of instances in the active document
- type of link:
 - linked** — the symbol definition is added from a library file
 - local** — (also known as “internal”) the symbol was created in the active document

or was made local by breaking a link

- type of symbol: nested or un-nested

Just below the preview area, a tree view lets you see all linked and local 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 in the drawing window.
- 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 286.

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 **Links and bookmarks** docker to update links to symbols. An exclamation mark appears next to objects that need to be updated.

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

Local 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 a local one by breaking its link.

You can edit a local 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 local or linked by looking in the preview area of the **Symbol manager** docker.

If a nested symbol contains a local definition, you can edit the local symbol within the drawing. External symbols in nested symbols can also be edited, but you must first convert the external symbols to local. For information about converting symbols from external to local, see “To make a linked symbol local” on page 283.

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 305.



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 local


- 1 Select a symbol.
- 2 Click **Edit** ▶ **Symbol** ▶ **Break link**.

If other instances of the symbol are in the drawing, the links to all instances are broken.



You can also make a linked symbol local by right-clicking the symbol and choosing **Break link**.

To edit a local 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 object** tab in the lower-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 object** 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 object** 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 249.

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 Symbol manager docker, select the symbol or symbols from the Symbols list, right-click, and click Copy .
Paste symbols from the Clipboard	In the Symbol manager docker, right-click, and click Paste .
Duplicate symbols	In the Symbol manager docker, right-click the symbol, and click Duplicate .

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 **File name** 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 **File name** 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 Click **Open**.
- 5 In the **Symbol manager** docker, choose the library file where you want to add a symbol.
- 6 Paste a symbol to the document.
- 7 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 Object position boxes on the Transform toolbar. For more information, see “Moving objects” on page 255.
Size	Type width and height values in the Object size boxes on the Transform toolbar. For more information, see “Sizing and scaling objects” on page 258.
Skew	See “Skewing objects” on page 263.
Rotation angle	Type a value in the Angle of rotation box on the Transform toolbar. For more information, see “Rotating objects” on page 261.
Transparency	Uniform transparency only. In the Symbol area of the Property manager docker, move the Transparency slider. For more information, see “Applying transparencies” on page 439. The transparency slider is disabled if the symbol contains an object with transparency already applied to it.
Mirroring	See “Mirroring objects” on page 262.
Wrap paragraph text	In the Summary area in the Property manager docker, choose an option from the Wrap paragraph text list box. See “Wrapping text” on page 474.
Order	See “Changing the order of objects” on page 267.

Property	Notes
Name	The name of an instance is displayed in the Object manager docker. Click twice to change it.

Unsupported object types

Most objects in Corel DESIGNER can be converted to symbols, with the following exceptions.

Unsupported object type	Notes
Linked or embedded objects	
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

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 779.

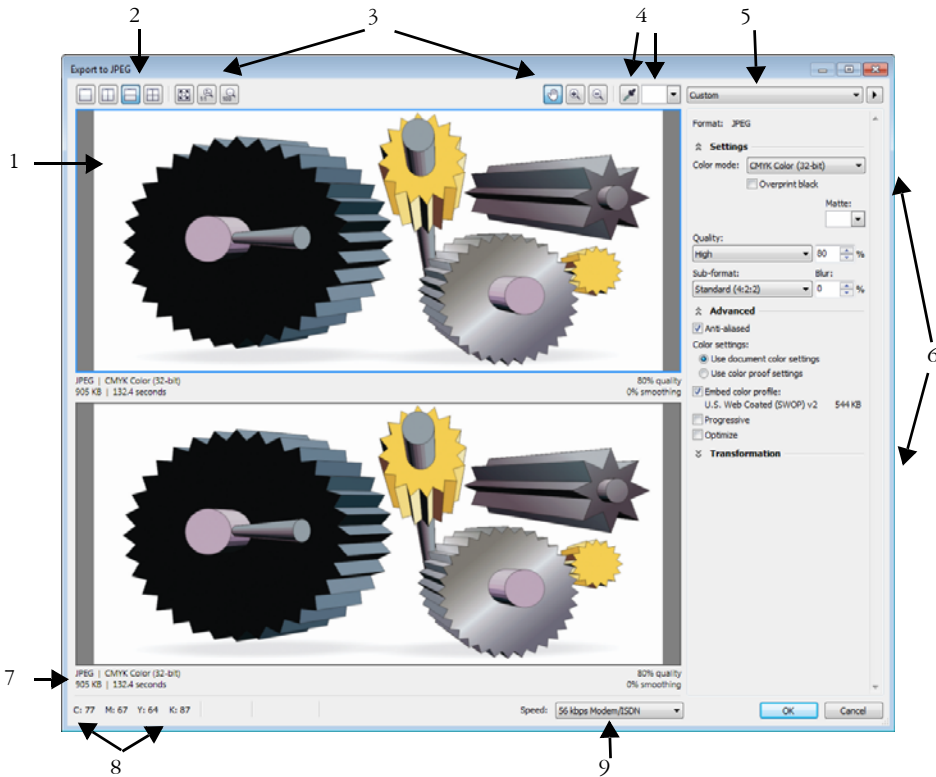
This section contains the following topics:

- 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.

Component	Description
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.

File format	Ideal for
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.








File format	Ideal for
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 297.

To adjust the object-export preview

- 1 Click **File** ► **Export for Web**.
- 2 Perform one or more tasks from the following table.

To	Do the following
View the bitmap in a single preview frame	Click the Full preview button  on the View toolbar.
View two versions of the bitmap in side-by-side frames	Click the Two vertical previews button  .
View the two versions of the bitmap with one frame placed above the other	Click the Two horizontal previews button  .
View four versions of the bitmap in separate frames	Click the Four previews button  .
Fit a bitmap in the preview window	Click the Zoom to fit button  .
Display each pixel in the image data to a single pixel on-screen	Click the Zoom 1:1 pixel button  .
Display a bitmap at its actual size	Click the Zoom to actual size button  .

To	Do the following
Pan to another area of the bitmap	Using the Pan tool  , drag the image until the area you want to see is visible.
Zoom in and out	Using the Zoom in tool  or Zoom out 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 Settings area, choose a color mode from the Color mode list box. This option is unavailable for the GIF file format.
Embed the color profile	In the Advanced area, enable the Embed color profile 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.

To	Do the following
Choose a unit of measurement for the bitmap	In the Transformation area, choose a unit of measurement from the Units list box.
Specify the bitmap dimensions	In the Transformation area, type values in the Width and Height boxes.
Resize the bitmap to a percentage of its original size	In the Transformation area, type values in the Width % and Height % boxes.
Avoid distortion by maintaining the width-to-height ratio of the bitmap	In the Transformation area, enable the Maintain aspect ratio check box.
Specify the bitmap resolution	In the Transformation area, type a value in the Resolution box.
Maintain the size of the file on your hard disk when you change the resolution of the bitmap	In the Transformation area, enable the Maintain size 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.

To	Do the following
Control document quality	In the Settings area, choose a quality option from the Quality list box, or type a percentage value.
Choose an encoding setting	In the Settings area, choose an option from the Sub-format list box.
Blur the transition between adjacent pixels of different colors	In the Settings area, type a value in the Blur box.

To	Do the following
Load the JPEG file gradually in certain Web browsers to display only portions of the image before it finishes loading	In the Advanced area, enable the Progressive check box.
Use the optimal encoding method to produce the smallest JPEG file size	In the Advanced area, enable the Optimize check box.

You can also

Apply the document-color settings	In the Advanced area, enable the Use document color settings option.
Apply the color-proof settings to the document	In the Advanced area, enable the Use color proof settings option.
Enable the overprinting of black when exporting to CMYK	In the Settings area, enable the Overprint black check box.
Apply a matte color to the object's background to help blend the edges of anti-aliased objects	In the Settings area, open the Matte 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.


To	Do the following
Apply a matte color to the object's background to help blend the edges of anti-aliased objects	In the Settings area, open the Matte color picker, and click a color.
Smooth the edges of the object	In the Advanced area, enable the Anti-aliased check box.
Load the file gradually in certain Web browsers to display only portions of the image before it finishes loading	In the Advanced area, enable the Interlaced 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.

To	Do the following
Choose a color mode	In the Settings area, choose a color mode from the Color mode list box. This option is unavailable for the GIF file format.
Choose a color palette	In the Settings area, choose a palette from the Color palette list box.
Specify a dithering setting and amount	In the Settings area, choose a dithering option from the Dithering list box, and type a value in the box.
Embed the color profile	In the Advanced area, enable the Embed color profile check box.

You can also

Load a color palette	In the Settings area, click the arrow next to Color palette list box, and click Load palette .
Sample a color and add it to a color palette	Click the Eyedropper on the toolbar, and then click in the drawing window to choose a color. In the Settings area, click the Add the sampled color to palette 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 Settings area, choose a value from the Number of colors list box.
Delete a color from the color palette	In the Settings area, click a color on the color palette, and then click the Delete the selected color 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 297.

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**.

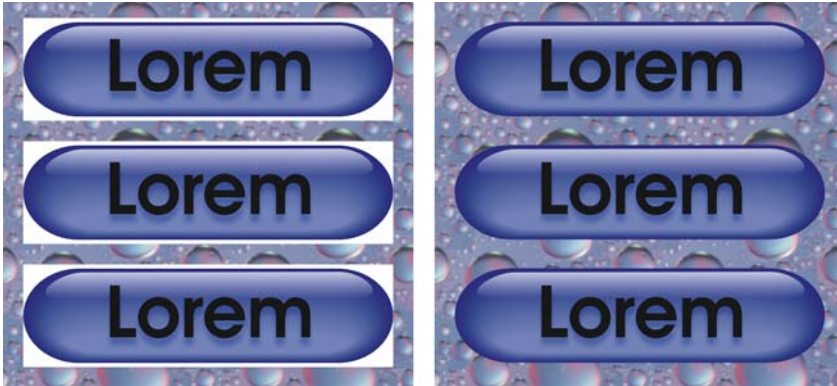
To apply a preset for exporting Web-compatible images

- 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.

To	Do the following
Make the background of the object transparent	In the Settings area, enable the Transparency check box.
Make a selected color transparent	Click the Eyedropper on the toolbar, and then click the image to choose a color. In the Settings area, click the Make the selected color transparent button  .
Apply a matte color to the object's background to help blend the edges of anti-aliased objects	In the Settings area, open the Matte color picker, and click a color.



For best results, choose **None** from the **Dithering** list box in the **Settings** area.

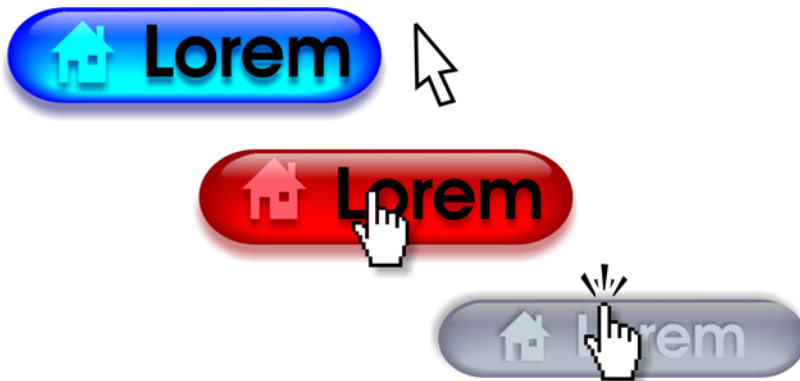
Creating rollovers

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 245.

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 Internet toolbar, click the Deletes rollover state button  .
Duplicate a rollover state	On the Internet toolbar, click the Duplicate states button  .
Undo a rollover	On the Internet toolbar, click the Extract all objects from rollover button  .
Specify what frame appears when the rollover is clicked	On the Internet toolbar, choose a target frame from the Target frame 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 761.

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, email 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 792.

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



http://

Type a Web address, or URL, for a Web page that opens when you click the link.

Link types

ftp://	Type a Web address, or URL, to the FTP server that opens when you click the link.
mailto:	Type an email 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** button .
- 3 Choose **Link** from the **Behavior** list box, and type a Web address in the **URL** box.
- 4 In the **Define hotspot using** area, click one of the following buttons:
 - **Shape** — defines the hotspot using the object's shape
 - **Bounds** — defines the hotspot using the 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** button .
- 3 Type the alternate text in the **ALT comments** text box.



Working with layers

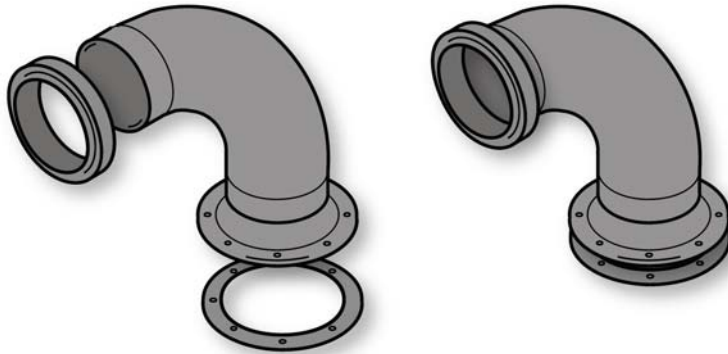
You can work with layers to help you organize and arrange objects in complex illustrations.

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.



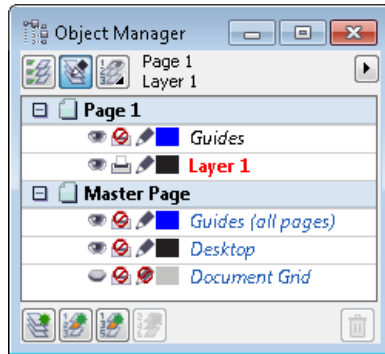
Drawings can be assembled by placing objects on various levels or layers.

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

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. The names of the active page and layer appear at the top.*

You can create master layers for all pages, for even pages, or for odd pages. For example, placing content on an even master layer means that the content will appear on all even pages but not on the odd pages.

Each new file is created with a default page (Page 1) and a Master Page. The default page contains the following layers:

- **Guides** — stores page-specific (local) guidelines. All objects placed on the Guides layer appear as outlines only, and the outlines act as guidelines.
- **Layer 1** — represents 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 (all pages)** — contains the guidelines that are used for all pages of the document. All objects placed on the Guides layer appear as outlines only, and the outlines act as guidelines.
- **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.
- **Document grid** — contains the document grid that is used for all pages of the document. The document 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 **Current page, layers only** view in the **Object manager** docker (accessible through the **Layer manager view** button).



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 **Current page, layers only** view lets you view and reorder all the layers that affect the current page, including the master layers.


To create a layer

- 1 If the **Object manager** docker is not open, click **Window** ▶ **Object manager**.
- 2 Perform a task from the following table.

To	Do the following
Create a local layer	In the upper-right corner of the Object manager docker, click the flyout button  , and click New layer .
Create a master layer for all pages	In the upper-right corner of the Object manager docker, click the flyout button  , and click New master layer (all pages) .


To**Do the following**

Create a master layer for odd pages

In the upper-right corner of the **Object manager** docker, click the flyout button , and click **New master layer (odd pages)**.

This command is available only when the active page is an odd page.

Create a master layer for even pages

In the upper-right corner of the **Object manager** docker, click the flyout button , and click **New master layer (even pages)**.

This command is available only when the active page is an even page.







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, all odd pages, or all even pages, depending on the type of master layer that you have chosen.

Master layers for odd and even pages cannot be created in Facing Pages view. If you have created odd and even master pages before switching to Facing Pages view, the odd and even master layers will be converted to all-page master layers. For more information about facing pages, see “To view facing pages” on page 73.



You can also add a layer by clicking the **New layer** button  in the **Object manager** docker.

You can also create new master layers by clicking the respective button in the **Object manager** docker: **New master layer (all pages)** , **New master layer (odd pages)** , or **New master layer (even pages)** .

You can make any layer a master layer by right-clicking the layer name, and clicking **Master (all pages)**, **Master (odd pages)**, or **Master (even pages)**.

To make a layer active

- 1 If the **Object manager** docker is not open, 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. The names of the active page and layer also appear at the top of the **Object manager** docker.

To display pages, layers, and objects in the Object Manager docker

- 1 If the **Object manager** docker is not open, 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 Show pages .
Display all layers for the current page	Click the name of a page, click the Layer manager view button  , and then click Current page, layers only .
Display all layers and objects across all pages	Click the Layer manager view button  , and then click All pages, layers and objects .
Display objects	Click the flyout button  , and then click Expand to show selection .



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. The names of the active page and layer also appear at the top of the **Object manager** docker.

To delete a layer

- 1 If the **Object manager** docker is not open, 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.

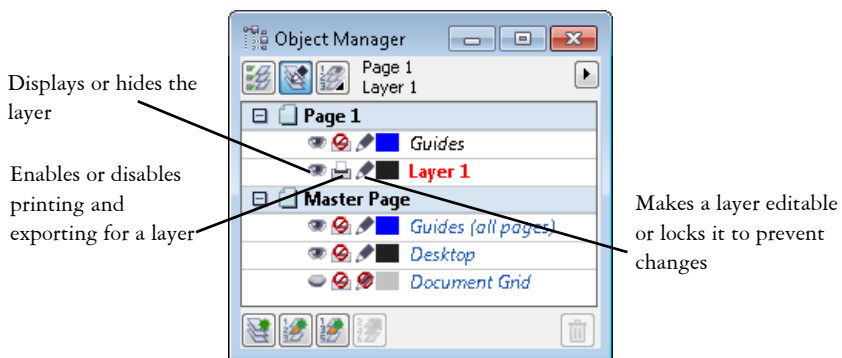
You can delete any unlocked layer except the following default layers: **Document grid**, **Desktop**, **Guides**, and **Guides (all pages)**. For more information about locking and unlocking layers, see “To set the editing properties of a layer” on page 312.



You can also delete a layer by right-clicking the layer name in the **Object manager** docker and choosing **Delete**.

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 turn a local layer into a master layer, or a master layer into a local layer. For information about master layers, see “Creating layers” on page 305.



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 **Document 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 change layer properties

- 1 If the **Object manager** docker is not open, click **Window** ► **Object manager**.
- 2 Right-click the layer, and click **Properties**.
- 3 Specify the settings you want.

To show or hide a layer

- 1 If the **Object manager** docker is not open, 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 If the **Object manager** docker is not open, 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 “Previewing drawings” on page 68.



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 If the **Object manager** docker is not open, 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 Lock or unlock icon  beside the layer name.
Allow editing on all layers	Click the flyout button  , and click Edit across layers .
Allow editing on the active layer only	Click the flyout button  , and disable Edit across layers .




If you disable editing across layers, 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 **Document 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 If the **Object manager** docker is not open, click **Window** ▶ **Object manager**.
- 2 Right-click the layer name, and click **Rename**.



You can also rename a layer by clicking the layer name twice 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 If the **Object manager** docker is not open, click **Window ▶ Object manager**.
- 2 In the layers list, drag a layer name to a new position.




You can change the order of the master layers relative to local layers by displaying the list of all layers for the current page and dragging a layer name to a new position in the layers list. To display all layers for a page, click a page name, click the **Layer manager view** button  at the top of the **Object manager** docker, and choose **Current page, layers only**.

To copy a layer

- 1 If the **Object manager** docker is not open, click **Window ▶ Object manager**.
- 2 In the layers list, right-click the layer that you want to copy, and click **Copy**.
- 3 Right-click the layer above which you want to place the copied layer, and click **Paste**.

The layer and the objects it contains are pasted above the selected layer.

To move or copy an object to another layer

- 1 If the **Object manager** docker is not open, 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

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

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 792.

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 833.


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 321. 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 792.

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 833.


To choose a database template

- 1 Click **Window** ► **Object data manager**.
- 2 From the list box, choose one of the following templates:
 - **General**
 - **ActiveCGM**
 - **S1000D issue 4.0**
 - **WebCGM**







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 Show/hide behaviors button  .
Display or hide data	Click the Show/hide data button  .
Display active fields only	Click the Show active fields only button  .
Copy data from another object to the selected object	Click the Copy data from button  , and click the object from which you want to copy data.
Clear all fields	Click the Clear all fields 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:

- Sample of WebCGM commands
- Sample of ActiveCGM commands
- Sample of 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

cursoenter

- **Type:** event
- **Description:** Triggers when the pointer moves within two pixels of any of the members of the group.
- **Value:** **WebCGM_cursoenter**, or any of the WebCGM actions
- **Constraint:** none

cursoexit

- **Type:** event
- **Description:** Triggers when the pointer moves off all members of the group.
- **Value:** **WebCGM_cursoexit**, 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:** `PressButton1`, 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 SIO00D 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.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

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

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



Color and fills

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Working with color

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.

You can also create and save colors for future use by using color styles. For more information, see “Working with color styles” on page 581.

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

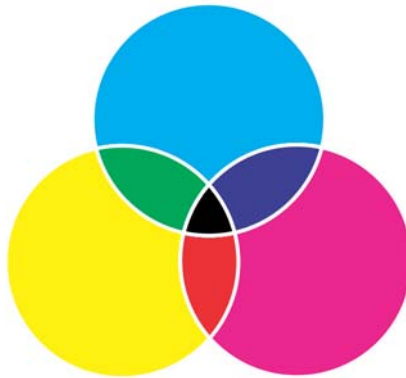
Understanding color models

Color models provide a precise method for defining 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 cyan, magenta, and yellow. Black ink produces sharper results, especially for printed text. In addition, black ink is usually less expensive than using colored ink.



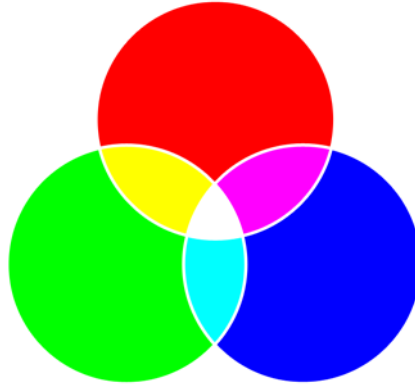
Black is the result of combining the three CMY colors at their highest intensities.

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, which signifies 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.

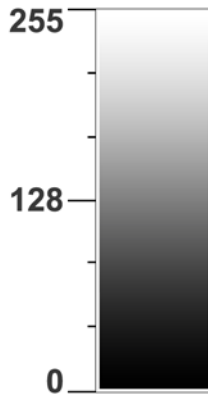
Saturation describes the vividness or dullness of a color. Values of saturation range from 0 to 100 and represent percentages (the higher the value, the more vivid the color). Brightness describes the amount of white in the color. Like saturation values, brightness values range from 0 to 100 and represent 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 displayed onscreen 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, 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 361 and “Formatting lines and outlines” on page 157. For information about saving colors for future use, see “Working with color styles” on page 581.

Default color palette

A color palette is a collection of color swatches. In some programs, color palettes are known as “swatch palettes.”

In Corel DESIGNER, the default color palette is based on the primary color mode of the document. For example, if the document’s primary color model is RGB, the default color palette is also RGB. For more information, see “Understanding color models” on page 333. 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 with your document for future use. For more information, see “Using the Document palette” on page 346.

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 from the Palette libraries.

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 the spot colors to

process colors when printing. For more information, see “Printing color separations” on page 727.

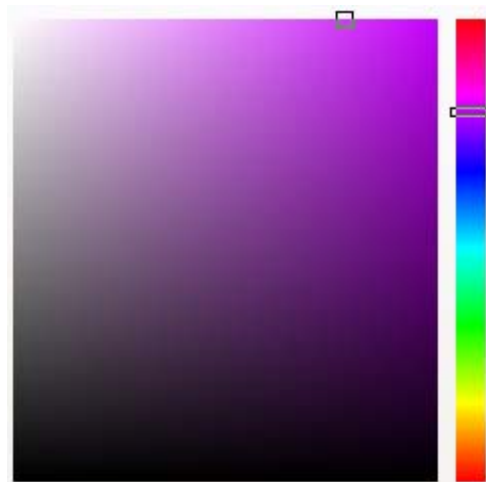
Custom color palettes can include colors from any color model, including palettes from the Palette libraries, such as a spot color palette. You can save a custom color palette for future use. For more information about working with custom color palettes, see “Creating and editing custom color palettes” on page 350 and “Organizing and displaying color palettes” on page 354.

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

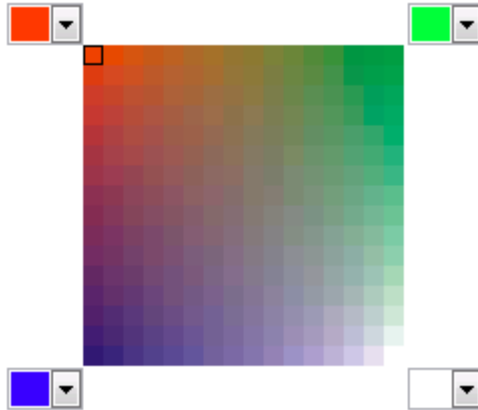
Color viewers provide a representation of a range of colors by using either one-dimensional or three-dimensional shapes. The default color viewer is based on the HSB color model, but you can use this viewer to choose CMYK, CMY, or RGB colors. For information about color models, see “Understanding color models” on page 333.



An example of a color viewer

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).

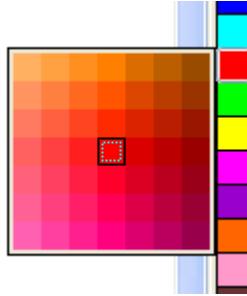
To choose a color by using the default color palette

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 values by pointing to a swatch.

To display color names instead of color values, click the **Options** flyout button  at the top of the default palette, and click **Show color names**. This action undocks the default color palette and displays the color names.



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** button , 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 385.




You can display or hide the names of colors in the fill dialog boxes by clicking **Options** and choosing **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** and choosing **Swap colors**.


You can also access color palettes in the **Color** docker by clicking the **Show 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** button , and click **Fill color dialog**.
- 3 On the **Models** page, choose a color model from the **Model** list box.
- 4 Click **Options**, choose **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** button . In the **Outline** area of the **Outline pen** dialog box, choose a color from the color picker.

If you want to view more color options, click **More** to open the **Select color** dialog box.

Sample a color from the drawing or desktop

In the **Uniform fill** dialog box, click the **Eyedropper** button , and click the drawing or desktop.

Swap colors

Click **Options**, and choose **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).




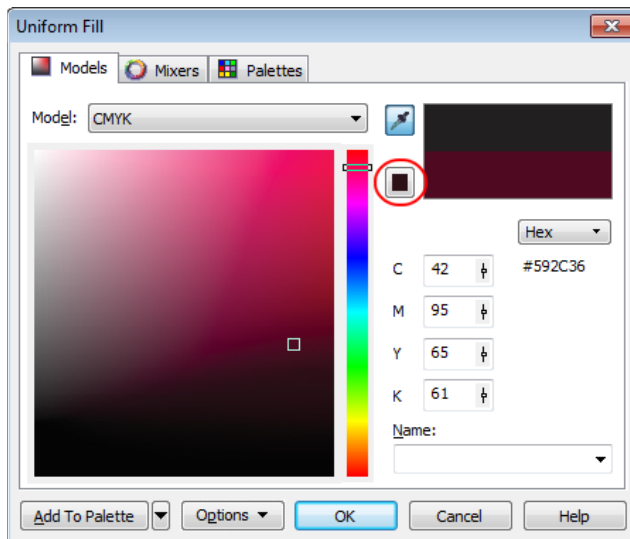
If you choose a color that is out of the printer's gamut, Corel DESIGNER allows you to replace it with a similar color that is in the printer's gamut. To replace the color, click the **Bring color into gamut** button, which appears to

the left of the **New color** swatch. For information about color correction, see “Using color management” on page 385.

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 in your drawing that you will be using for the final output.




You can also access color models in the **Color** docker by clicking the **Show color viewers** button  and choosing a color model from the list box. If the **Color** docker is not open, click **Window** ▶ **Color**.




*When you choose a color that is out of the printer's gamut, the **Bring color into gamut** button appears below the **Eyedropper** button.*

To choose a color by using color blends

- 1 Select an object.
- 2 On the property bar, click the **Fill** button , and click **Fill color dialog**.
- 3 Click the **Mixers** tab.
- 4 Click **Options**, choose **Mixers**, and then click **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** button . In the **Outline** area of the **Outline pen** dialog box, choose a color from the color picker.

If you want to view more color options, click **More** to open the **Select color** dialog box.

Sample a color from the drawing or desktop

In the **Uniform fill** dialog box, click the **Eyedropper** button , 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 or hide a custom color palette” on page 355.



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** and choosing **Swap colors**.

To sample a color




- 1 In the toolbox, click the **Color eyedropper** tool .
- 2 On the property bar, click one of the following buttons:
 - 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 **Select from desktop** on the property bar, and click a color on the desktop.

- 3 Click the color that you want to sample.

The **Color eyedropper** tool automatically switches to the **Apply** color mode.

- 4 Perform a task from the following table.

To	Do the following
Fill an object with a sampled color	Hover over an object. When the Apply color pointer changes to a solid color swatch  , click to apply the sampled color.
Fill an object's outline color with the sampled color	Hover over an object's outline. When the Apply color pointer changes to an outline shape  , click to apply the sampled color.
Add the sampled color to the Document palette	On the property bar, click the arrow next to Add to palette , and choose Document palette .
Sample an additional color	On the property bar, click the Select color button  , and then click the color that you want to sample.

You can also

Drag a sampled color from one object to another	Drag the color to another object.
Apply a sampled color from the Selected color swatch on the property bar	Drag the sampled color from the Selected color swatch to the object.
Apply a sampled color from the Uniform fill swatch in the lower-right corner of the drawing window	Drag a color from the Uniform fill swatch to the object.
Add the sampled color to the Document palette	Drag the sampled color from the Selected color swatch or the Uniform fill swatch to the Document palette.



In some cases, the sampled color may be an RGB or CMYK color that is the closest equivalent to the original color, rather than 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.
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. You can view hexadecimal color values on the status bar.



You can also choose Web colors from the **Select color** dialog box (on the property bar, click the **Outline pen** button, open the color picker in the **Outline pen** dialog box, and click **More**) and the **Uniform fill** dialog box (on the property bar, click the **Fill** button, and choose **Fill color dialog**), which let you view and copy the hexadecimal equivalents of non-hexadecimal color values.

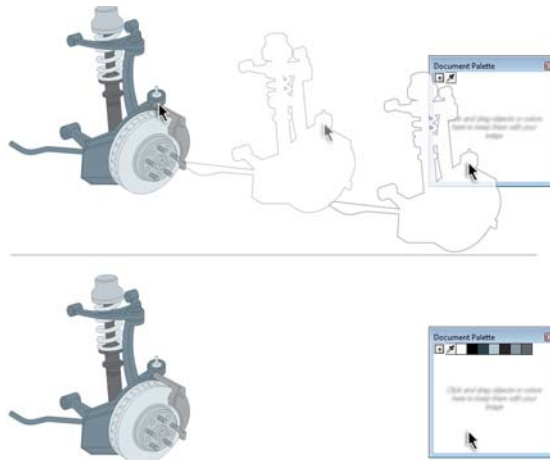
Using the Document palette

When you start a new drawing, an empty color palette, called the Document palette, appears docked in the lower-left corner of 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** dialog box. 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.

To disable the automatic adding of color to the Document palette



- On the Document palette, click the flyout button , and click **Automatically update**.

By default, the Document palette is docked above the status bar at the bottom of the application window.



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	Drag a color from an open color palette to the Document palette.
Add a color from a bitmap image	On the Document palette, click the Eyedropper button, and click a color in the image.
Add multiple colors from an image	On the Document palette, click the Eyedropper button  , hold down Ctrl , 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. On the Document palette, click the flyout button  , and click Add from selection .


To	Do the following
Add a color from a color-related dialog box	In the dialog box, click a color swatch, click the arrow next to Add to palette , choose Document palette , and then click Add to palette .
Move a color swatch	Drag a color swatch to a new position on the Document palette.



When dragging most vector objects to the palette, you add all object colors to the palette. When dragging a bitmap, you can specify the number of colors that you want to be added to the palette. 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.

By default, the Document palette is docked above the status bar at the bottom of the application window.

To add colors from an existing drawing to the Document palette

- 1 Open a drawing.
- 2 On the Document palette, click the flyout button , and click **Add from document**.


By default, the Document palette is docked above the status bar at the bottom of the application window.



If you have a document with both vector and bitmap images, and you want to add only the colors from the vector images to the Document palette, specify 0 in the **Add colors from bitmap** dialog box.


If the drawing was created in a previous version of Corel DESIGNER and it includes custom spot colors, they appear in the Document palette.

To remove a color from the Document palette


- 1 Click a color swatch on the Document palette.
- 2 On the Document palette, click the flyout button , and click **Delete color**.

By default, the Document palette is docked above the status bar at the bottom of the application window.



You can also remove all colors that are no longer used from the Document palette by clicking the flyout button , choosing **Palette**, and clicking **Reset palette**.

To reset the Document palette

- On the Document palette, click the flyout button , choose **Palette**, and click **Reset palette**.

By default, the Document palette is docked above the status bar at the bottom of the application window.

To hide the Document palette

- Click **Window** ▶ **Color palettes** ▶ **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 or color styles that you save. They can include colors or color styles from any color model, including spot colors, or any color palette found in the Palette libraries. You can create a custom palette to store all colors or color styles that you need in a current, or future, project.

It's easy to share 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 color styles, 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 **My Documents\My Palettes** 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 Selected color area of the Palette editor dialog box, choose Spot from the Treat as list .
Treat the color as a process color	In the Selected color area of the Palette editor dialog box, choose Process from the Treat as list .
Rename a color	Click a color in the color selection area, and type a name in the Name box.

To add a color to a custom color palette

- 1 Open a custom color palette.
- 2 Perform a task from the following table.

To	Do the following
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	On the custom palette, click the Eyedropper button  , and click the color that you want to add.

To	Do the following
Add multiple colors from an image	On the custom palette, click the Eyedropper button  , hold down Ctrl , and click the image until you add the colors that you want.
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 the arrow next to Add to palette , choose the name of your custom palette from the list, and then click Add to palette .
Add colors from a selection	Select an object or multiple objects. On the custom palette, click the flyout button  , and click Add from selection .
Move a color swatch	Drag a color swatch to a new position on the palette.



When dragging most vector objects to the palette, you add all object colors to the palette. When dragging a bitmap, you can specify the number of colors that you want to be added to the palette. 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.

To	Do the following
Add a color	Click Add color . In the Select color dialog box, click the Models tab, click a color in the color selection area, and click Add to palette .
Treat a color as a spot color	In the Selected color area of the Palette editor dialog box, choose Spot from the Treat as list.
Treat a color as a process color	In the Selected color area of the Palette editor dialog box, choose Process from the Treat as list.
Change a color	In the color selection area, click a color, and click Edit color . In the Select color dialog box, click the Models tab, and click a new color in the color selection area.
Delete a color	In the color selection area, click a color, and click Delete color .
Sort colors	Click Sort colors , 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 name in the Name 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

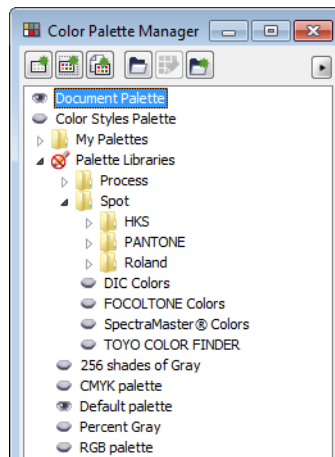
- 1 Click **Window** ► **Color palette manager**.
- 2 From the **My Palettes** folder, right-click a custom palette, and click **Rename**.
- 3 Type a new name, and press **Enter**.

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 the Color Styles 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 it 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** folder. However, you can create a custom color palette by copying a color palette from the **Palette libraries** folder. For more information, see “Displaying or hiding color palettes in the Palette libraries” on page 356.


To open the Color Palette Manager

- Click **Window** ▶ **Color palette manager**.

To display or hide a custom color palette

- 1 Open the Color Palette Manager.
- 2 In 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 , 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 (.xml). 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 In 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**.

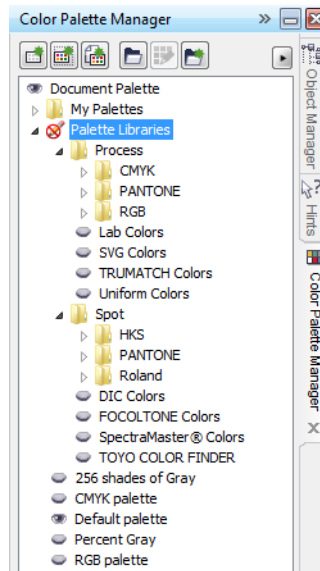
To copy a palette from the Palette libraries for editing

- 1 Open the Color Palette Manager.
- 2 Drag a palette from the **Palette libraries** folder 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 the 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, and 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 specific company-approved colors for your printed projects. The color palette libraries are locked, which means that you cannot edit them.



Palette libraries

To display a color palette in the Palette libraries

- 1 Open the Color Palette Manager.
- 2 In 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 In 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

You can customize 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 to 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 dotted border of the color palette, and drag the color palette away from the edge of the application window.
Change the number of rows on a docked color palette	On the palette, click the flyout button  , click Rows , 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 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 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 flyout button  on a color palette and clicking **Show color names**.



Filling objects

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 333.



To apply a uniform fill

- 1 Select an object.
- 2 Click a color on the color palette.

If you want to mix colors in a uniform fill, press **Ctrl** and click another color on the color palette.



You can also choose a uniform fill by clicking

- the **Uniform fill** button  in the **Fill** section of the **Property manager** docker
- the **Interactive fill tools** button in the toolbox, clicking the **Fountain fill** tool , and choosing **Uniform fill** from the **Fill type** list box on the property bar.

Applying fountain fills


A fountain fill is a smooth progression of two or more colors that adds depth to an object. Fountain fills are also known as gradient fills.


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, such as 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 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 704.

To apply a preset fountain fill



- 1 Select an object.
- 2 Click **Edit** ► **Property manager**.
- 3 In the **Property manager** docker, click the **Fountain fill** button  to display fountain fill options.

- 4 Select a fountain fill type.
- 5 Click the arrow button  to display more fill options.
- 6 Choose a fill from the **Fill presets** list box.




You can add a color to a fountain fill by clicking the **Interactive fill tools** button in the toolbox, clicking the **Fountain fill** tool , and dragging a color from the color palette to an object's interactive vector handle.

To apply a two-color fountain fill

- 1 Select an object.
- 2 Click **Edit** ► **Property manager**.
- 3 In the **Property manager** docker, click the **Fountain fill** button  to display fountain fill options.
- 4 Select a fountain fill type.
- 5 Enable the **Two-color blend** option.
- 6 Open the **From** color picker, and click a color.
- 7 Open the **To** color picker, and click a color.
- 8 Move the fill midpoint slider to adjust the color progression between the start and end fill colors.
- 9 Click the arrow button  to display more fill options.
- 10 Specify the settings you want.




You can also apply a two-color fountain fill by clicking the **Interactive fill tools** button in the toolbox, clicking the **Fountain fill** tool , and choosing a fountain fill from the **Fill type** list box on the property bar.


You can mix colors in a two-color fountain fill by clicking the **Fountain fill** tool, selecting one of the interactive vector handles, pressing **Ctrl**, and clicking a color on the color palette. You can replace a color in 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.


- 2 Click **Edit** ► **Property manager**.
- 3 In the **Property manager** docker, click the **Fountain fill** button  to display fountain fill options.
- 4 Select a fountain fill type.
- 5 Enable the **Custom-color blend** option.
- 6 Click the first color swatch above the color band, open the **Current** color picker, and click a color on the color palette.
- 7 Click the end color swatch above the color band, open the **Current** color picker, and click a color on the color palette.
- 8 To adjust the midpoint between the colors, double-click between the two color swatches on the color band, and drag the new color swatch.
If you want to specify the exact position of the midpoint, type a value in the **Position** box.
- 9 Click the arrow button to display more fill options.
- 10 Specify the attributes you want.


You can also

Add an intermediate color	Click the intermediate color swatch above the color band, open the Current color picker, and click a color on the color palette.
Change a color	Click the corresponding color swatch above the color band, open the Current color picker, and click a color on the color palette.
Delete an intermediate color	Double-click the corresponding color swatch.
Change the position of an intermediate color	Drag the color swatch to a new location above the color band, or type a value in the Position box.
Specify other fill attributes	Click the arrow button  at the bottom of the Fill section to display more fill options, and specify the attributes you want.


You can also

Save the fill as a preset



Type a name in the **Fill presets** box, and click the **Save preset** button .

If the **Fill presets** box is not displayed, click the arrow button  at the bottom of the **Fill** section.



You can also click the **Interactive fill tools** button in the toolbox, click the **Fountain fill** tool , and drag colors from the color palette in the document window onto the object's interactive vector handles.

To change the fountain fill print and display quality

- 1 Select an object.
- 2 In the toolbox, 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**.



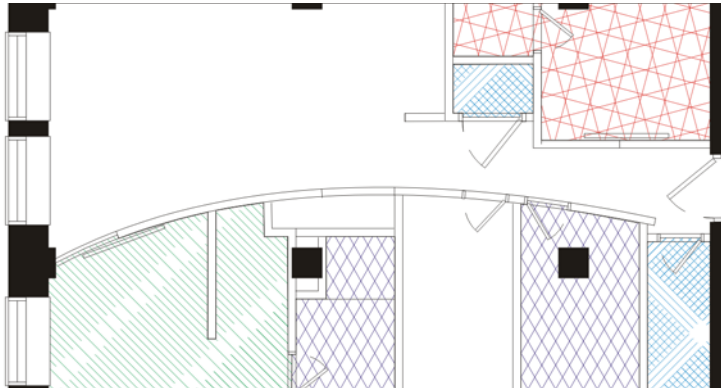
When the **Fountain steps** box is locked, the number of steps in the printed fountain fill is determined by the value specified in the **Print** dialog box. For information about setting fountain fill steps for printing, see “Fine-tuning print jobs” on page 704.

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.

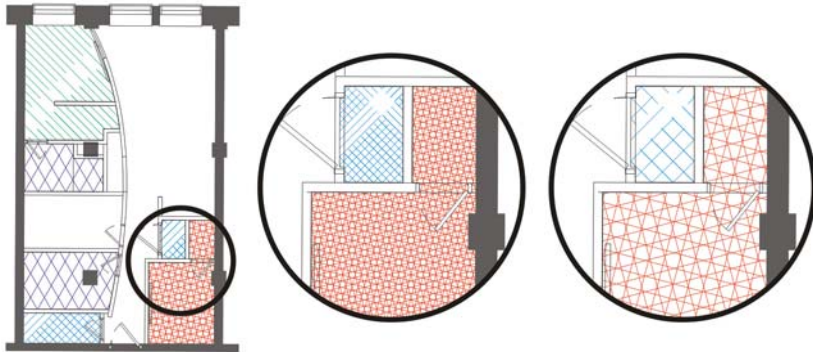
Hatch fills are composed of vector-based lines. You can use preset hatch fills or edit fills by setting different line patterns and colors for the foreground, or by changing the color of the background. When you edit hatch fills in the **Hatch fill** dialog box, the changes apply only to the currently 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

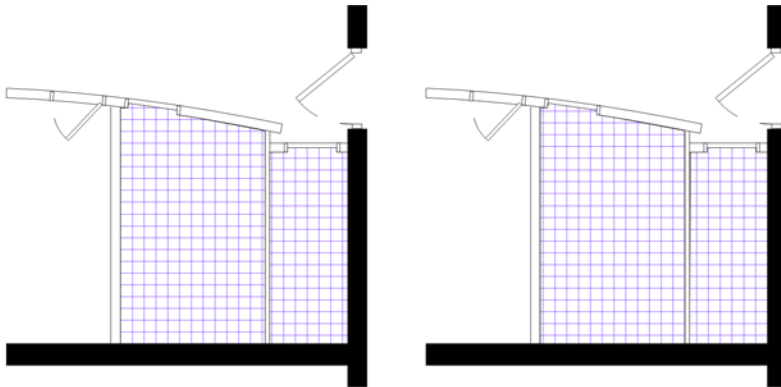
Hatch fills can retain their properties independently of changes made to the object, or they can be transformed and scaled with the object. If you choose to transform the hatch fill with the object, only the transformations you apply from that point forward are applied — previous object transformations 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 Click **Edit** ► **Property manager**.
- 3 In the **Property manager** docker, click the **Hatch fill** button  to display hatch fill options.


- 4 Click the **Hatch fill properties** button .
- 5 In the **Hatch fill** dialog box, choose a hatch fill library from the **Library** list box.
- 6 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.
- 7 Specify the attributes you want.
If you want to preview the fill on the object, click **Preview**.

To	Do the following
Change the line color	Choose a color from the Front color picker.
Change the background color	Choose a color from the Back color picker.
Change line spacing	In the Fill area, type a value in the Spacing box. Larger numbers increase the distance between lines; smaller numbers decrease the distance.
Change line width	In the Fill area, type a value in the Thickness box. Larger numbers increase the line width; smaller numbers decrease the line width.
Skew lines	Type a value in the Skew box to set the degrees by which the lines are skewed.
Rotate lines	Type a value in the Rotate 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 hatch fills 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 **Interactive fill tools** button in the toolbox, clicking the **Fountain fill** tool , choosing **Hatch fill** from the **Fill type** list box on the property bar, and specifying the properties you want.

To create a custom hatch fill

- 1 Click **Window** ▶ **Property manager**.
- 2 In the **Property manager** docker, click the **Hatch fill** button  to display hatch fill options.
- 3 Click the **Hatch fill properties** button .
- 4 In the **Hatch fill** dialog box, click **New hatch**.




The new hatch fill is based on the current fill.
- 5 In the **New hatch from selected** dialog box, click a line to edit from the **Hatch lines** list.

The selected line is displayed in red in the **Hatch preview** window. Unselected lines are displayed in their applied color.
- 6 In the **Line style** area, specify the attributes you want.
- 7 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.
- 8 In the **Line angle** box, type a value to set the angle of the line.
- 9 In the **Shift** box, type a value 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.
- 10 Type a value in the **Spacing** box to set the distance between two instances of the line.

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.
- 11 Repeat steps 5 through 10 for each line you want to edit.
- 12 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

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.
Delete lines	In the Hatch lines list, choose a line, and click the Delete button  .
Hide or show lines in the Hatch preview window	In the Hatch lines list, click the Eye 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 Click **Edit** ► **Property manager**.
- 3 In the **Property manager** docker, click the **Hatch fill** button  to display hatch fill options.
- 4 Click the **Hatch fill properties** button .
- 5 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 two or more objects that have the same hatch fill.
- 2 On the property bar, click the **Fill** button , 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 only of the two colors that you choose. A full-color pattern fill (also known as “vector pattern”) is a more complex vector graphic that can be composed of lines and fills. A full-color fill can have color or transparent background. A bitmap pattern fill is a bitmap image whose complexity is determined by its size, image resolution, and bit depth.



Corel DESIGNER provides a collection of full-color (vector) and bitmap pattern fills that you can access and search. You can preview thumbnails of the available pattern fills. For more information, see “Accessing content” on page 87.

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 tile, relative to the top of the object, affects the rest of the fill.


You can mirror the fill so that alternating tiles are reflections of each other. If you want a pattern fill to change according to actions you perform on the filled object, you can set the fill to transform with the object. For example, if you enlarge the object, the pattern becomes larger while the number of tiles remains the same.

To apply a two-color pattern fill

- 1 Select an object.
- 2 Click **Edit ▶ Property manager**.
- 3 In the **Property manager** docker, click the **Pattern fill** button  to display pattern fill options.
- 4 In the **Type** area, click the **Two-color pattern fill** button .
- 5 Choose a fill from the **Pattern fill** picker.
- 6 Open the **Front** color picker, and click a color.
- 7 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 also apply a pattern fill by clicking the **Interactive fill tools** button in the toolbox, clicking the **Fountain fill** tool , and choosing **Two-color pattern** from the **Fill type** list box on the property bar. You can drag colors

from the color palette to the interactive handles to change the colors of the fill. You can mix colors by holding down **Ctrl** while dragging a color to the interactive handles.



To apply a full-color or bitmap pattern fill

- 1 Select an object.
- 2 Click **Edit ▶ Property manager**.
- 3 In the **Property manager** dock, click the **Pattern fill** button  to display pattern fill options.
- 4 In the **Type** area, click one of the following buttons:
 - **Full-color pattern fill** 
 - **Bitmap pattern fill** 
- 5 Choose a fill from the **Pattern fill** picker.



You can also apply a full-color or a bitmap pattern fill by clicking the **Interactive fill tools** button in the toolbox, clicking the **Fountain fill** tool , and choosing an option from the **Fill type** list box on the property bar.

To create a two-color pattern fill

- 1 Select an object.
- 2 On the property bar, click the **Fill** button , 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 Click **OK** in the dialog box that appears.
- 6 In the **Save vector pattern** dialog box, type a filename for the pattern in the **File name** box.




Full-color patterns can have transparent or color background.

To create a pattern fill from an imported image

- 1 Select an object.

- 2 On the property bar, click the **Fill** button , and choose **Pattern fill dialog** .
- 3 Enable one of the following options:
 - **2-color**
 - **Full-color**
 - **Bitmap**
- 4 Click **Browse**.
- 5 In the **Import** dialog box, locate the image that you want to use, and double-click the filename.


To change the size of pattern tiles


- 1 Select an object.
- 2 Click **Edit** ► **Property manager**.
- 3 In the **Property manager** docker, click the **Pattern fill** button  to display pattern fill options.
- 4 Select a pattern fill type.
- 5 To display more pattern fill options, click the arrow button located below the tile size buttons.
- 6 Type a value in any of the following boxes:
 - **Tile width** — lets you change the width of a pattern tile
 - **Tile height** — lets you change the height of a pattern tile

You can also

Move the center of the pattern fill up, down, left, or right	Type values in the X and Y boxes.
Specify a row or column offset as a percentage of the tile's width or height	Enable the Row offset or Column offset option, and type a value in the % of tile box.
Rotate the pattern at a specified angle	Type a value in the Rotate pattern box.
Modify the pattern shape	Type a value in the Skew pattern box.
Arrange the tiles so that alternating tiles are reflections of each other	Enable the Mirror fill check box.
Apply object changes to the pattern fill	Enable the Transform with object check box.



You can also change the size of pattern tiles by clicking the **Interactive fill tools** button in the toolbox, clicking the **Fountain fill** tool , selecting an object, and clicking the **Small tile**, **Medium tile**, or **Large tile** button on the property bar.

You can also skew or rotate tiles by clicking the **Interactive fill tools** button in the toolbox, clicking the **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 333.

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. Corel DESIGNER also lets you offset tiles in a fill. 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 or skew the fill, 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 set the fill to transform with the object. For example, if you enlarge the filled object, the texture becomes larger while the number of tiles remains the same.



Texture fills 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.
- 2 Click **Edit ▶ Property manager**.

- 3 In the **Property manager** docker, click the **Texture fill** button  to display texture fill options.
- 4 Choose a texture library from the **Texture fill** list box.
- 5 Choose a texture from the **Texture fill** picker.

To create a custom texture fill

- 1 Select an object.
- 2 On the property bar, click the **Fill** button , and choose **Texture dialog** .
- 3 Choose a texture library from the **Texture library** list box.
- 4 Choose a texture from the **Texture** list.
- 5 Specify the settings you want in the texture attributes area.

You can also

Change the size of texture tiles	Click Tiling , and type values in the Width and Height boxes.
Move the center of the texture fill up, down, left, or right	Click Tiling , and type values in the X and Y boxes in the Origin area.
Specify a row or column offset as a percentage of the tile's width or height	Click Tiling , and enable the Row or Column option. Type a value in the % of tile size box.
Rotate the texture fill at a specified angle	Click Tiling , and type a value in the Rotate box.
Modify the texture shape	Click Tiling , and type a value in the Skew box.
Apply object changes to the texture fill	Click Tiling , and enable the Transform fill with object check box.
Arrange the tiles so that alternating tiles are reflections of each other	Click Tiling , and enable the Mirror fill check box.





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.

You can remove texture tiling by typing “0” in the **X** and **Y** boxes in the **Origin** area.


You can also edit a texture fill in the **Fill** section of the **Property manager** docker. Click the **Texture fill** button  to display the texture fill options, and click the **Texture fill properties** button  to open the **Texture fill** dialog box. Specify the options you want.


Applying PostScript texture fills

You can apply PostScript texture fills to objects. A PostScript texture fill is created in 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 72.


When you apply a PostScript texture fill, you can change several properties, 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 **Edit** ► **Property manager**.
- 3 In the **Property manager** docker, click the **Postscript fill** button  to display postscript fill options.
- 4 Choose a fill from the **PostScript fill textures** list box.

If you want to change the fill properties, click the **PostScript fill properties** button , and specify the settings you want.



You can also apply a PostScript fill by clicking the **Interactive fill tools** button in the toolbox, clicking the **Fountain fill** tool , choosing **PostScript fill** from the **Fill type** list box on the property bar, and choosing a fill from the **PostScript fill textures** list box.

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 212.

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 to an object

- 1 Select an object.
- 2 In the toolbox, 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


Add a node or an intersection

Click once within a grid, and click the **Add intersection** button  on the property bar.

You can also add a node or an intersection by double-clicking within a grid.

You can also


Remove a node or an intersection

Click a node, and click the **Delete nodes** button  on the property bar.

Shape the mesh fill

Drag a node to a new location.

Remove the mesh fill

Click the **Clear mesh** 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 on the property bar, and drag around the nodes that you want to select. To freehand select nodes, choose **Freehand** from the **Selection mode** list box, and drag around the nodes that you want to select. Holding down **Alt** while dragging lets you toggle between the Rectangular and Freehand selection modes.

You can add an intersection or a node by double-clicking in a space, or you can add a single line by double-clicking a line.

To fill a mesh with color

- 1 Select a mesh-filled object.
- 2 In the toolbox, click the **Interactive fill tools** button, and click the **Mesh fill** tool .
- 3 Drag a color from the color palette to a patch in the object.

You can also

Color a node in a mesh fill

Click a node, and click a color on the color palette.

You can also drag a color from the color palette to a node.

You can also



Mix a color in a mesh fill

Select part of the mesh, press **Ctrl**, and click a color on the color palette.




You can also marquee select or 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 that 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 that you want to select. Holding down **Alt** while dragging lets you toggle between the Rectangular and Freehand selection modes.

To smooth the appearance of color in a mesh fill

- 1 Select a mesh-filled object.
- 2 In the toolbox, click the **Interactive fill tools** button, and click the **Mesh fill** tool .
- 3 Make sure that the **Smooth mesh color** button  on the property bar is enabled.

To apply transparency to a mesh fill

- 1 Select a mesh-filled object.
- 2 In the toolbox, 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 transparency of the selected area.

Applying fills to areas

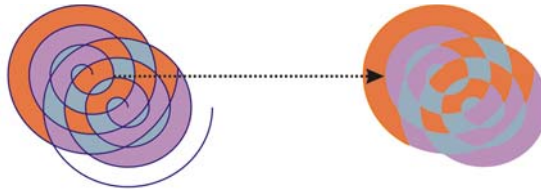
You can apply fills to any enclosed area by using the **Smart fill** tool. Unlike other fill tools, which fill only objects, the **Smart fill** tool detects the edges of an area and creates a closed path so that the area can be filled. For example, if you draw a freehand line that crosses over itself 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 an enclosed area

- 1 In the toolbox, click the **Interactive fill tools** button, and click the **Smart fill** tool .
- 2 On the property bar, choose one of the following options from the **Fill options** list box:
 - **Use default** — lets you apply the default fill settings
 - **Specify** — lets you fill the area with a solid color by choosing a color from the **Fill color** picker on the property bar
 - **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 settings
 - **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 selected fill and outline options on the property bar 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 selected fill and outline options on the property bar 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 268.

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 that you add to a drawing has the same fill. You can also remove a 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** button , and choose **Fill color dialog** .
- 4 In the **Uniform fill** dialog box, specify any fill settings.





You can also change the default fill color by editing the default style sets in the **Object styles** docker. For more information, see “Managing default object properties” on page 576.



To remove a fill

- 1 Select an object.
- 2 Click **Edit** ▶ **Property manager**.
- 3 In the **Property manager** docker, click the **No fill** button .




You cannot remove mesh fills by following this procedure. To remove a mesh fill from an object, select the object by using the **Mesh fill** tool , and click the **Clear mesh** button  on the property bar.

To copy a fill to another object

- 1 Using the **Pick** tool , select the object from which you want to copy the fill.
- 2 With the right mouse button, drag the object over the destination object to which you want to apply the fill.
A blue outline of the first object follows the pointer to the destination object.
- 3 When the pointer changes to a crosshair pointer , release the mouse button, and choose **Copy fill here** from the context menu.



You can also use the **Attributes eyedropper** tool  to copy a fill. For more information, see “To copy object properties from one object to another” on page 253.

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 344.

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.



Using color management

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?

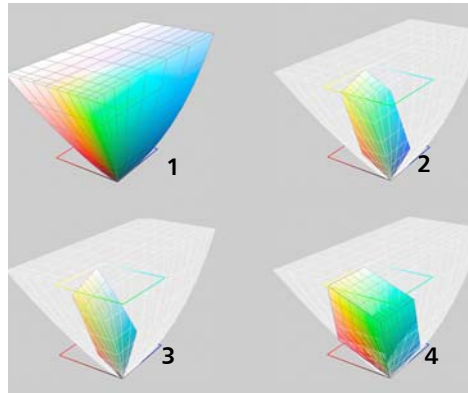
Why don't colors match?

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 email 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 388.
- 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 395.
- 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 391.
- Soft-proof documents to preview final results on-screen. For more information, see “Soft proofing” on page 400.
- 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 395.

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?

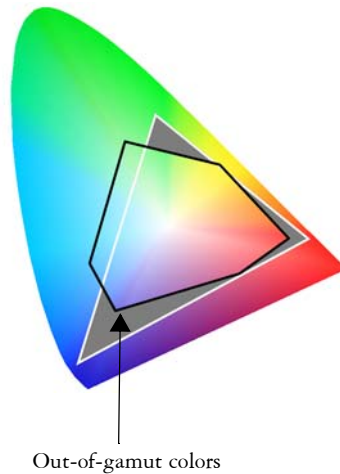
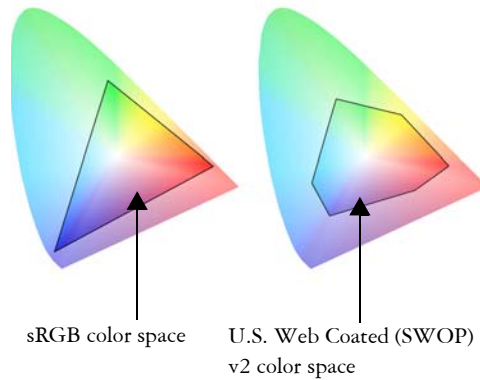
When you assign a color profile, the color values, or numbers, in the document do not change. Instead, the application uses the color profile to interpret the document colors. However, when you convert colors to another color profile, the color values in the document change.

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 398 and “Converting colors to other color profiles” on page 399.

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

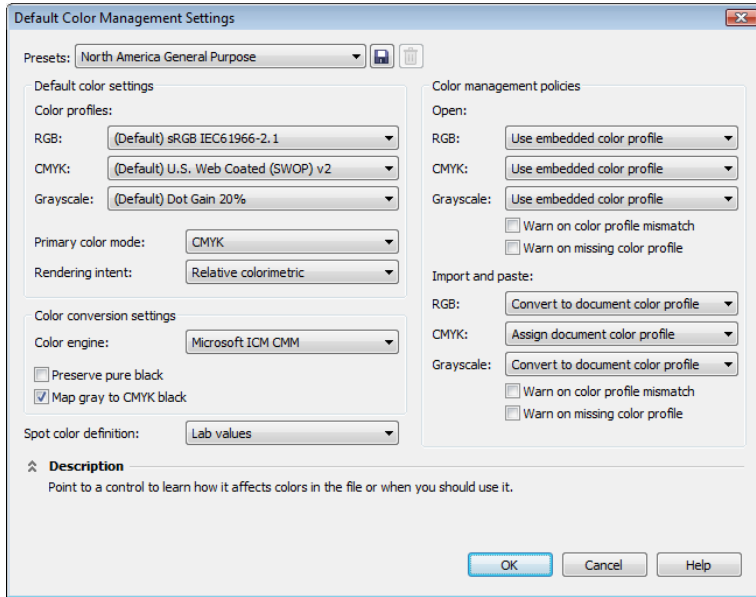
management control the colors of new documents and any documents that do not contain color profiles (also known as “untagged documents”). Documents that were created in earlier versions of Corel DESIGNER are treated as untagged. Document color settings affect only the colors of the active document.

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 404.
- **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 389.
- **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 399.
- **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 406.

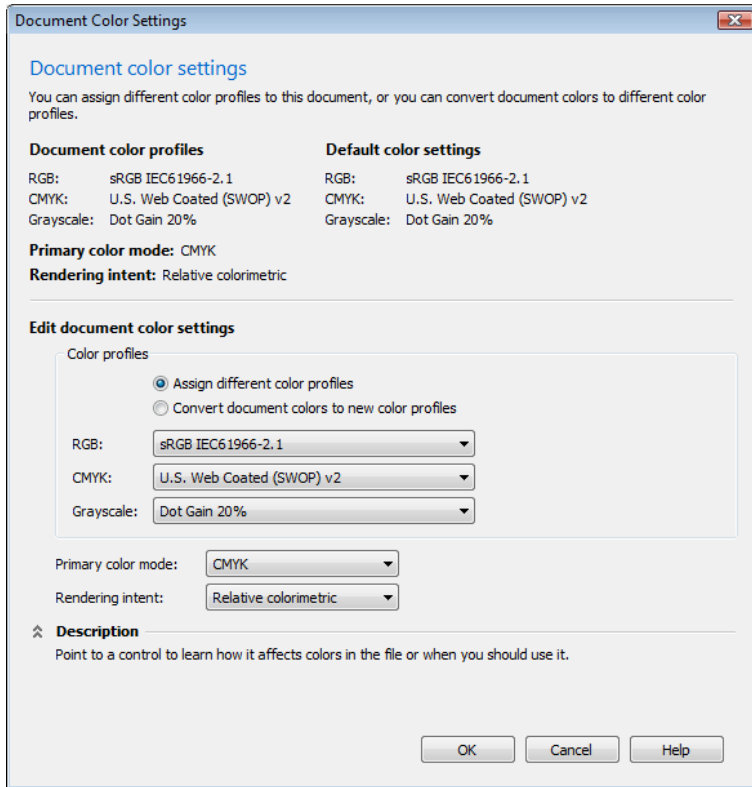


Default color management settings dialog box

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 398. For information about converting document colors to other color profiles, see “Converting colors to other color profiles” on page 399.



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

You can also

Change the primary color mode	Choose a color mode from the Primary color mode list box. Changing the primary color mode in the Default color management settings dialog box does not affect the active document.
Change the rendering intent	Choose a rendering intent from the Rendering intent list box.

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 388.

- 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 — 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 388.

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.



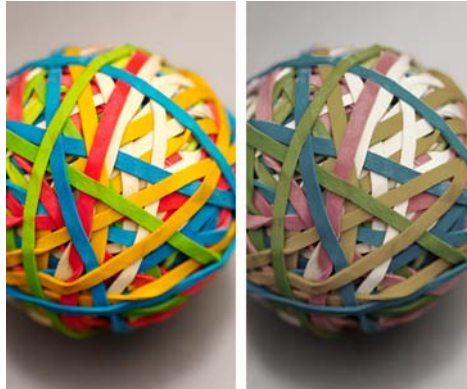
When you save or export a file to the Corel DESIGNER (DES) or Adobe Portable Document Format (PDF) file format, you can embed up to three color profiles.

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 399.

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 389.

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 **Preserve pure black** check box.

Map grayscale colors to CMYK black during conversion

Enable the **Map gray to CMYK black** check box.

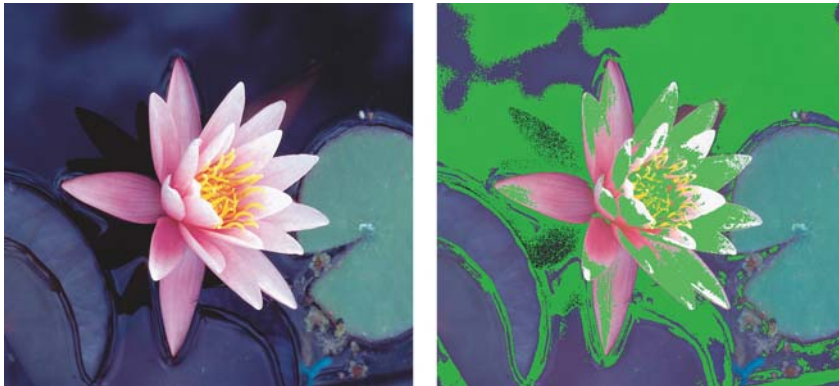
Soft proofing

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 389.

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 Simulate environment list box, choose the color profile of the device.
Keep specific color values unchanged	Enable the Preserve numbers check box. Depending on the color profile in the Simulate environment box, the check box lets you preserve CMYK, RGB, or grayscale color values.
Change the rendering intent	Choose a rendering intent from the Rendering intent list box.
Enable the gamut warning	In the Gamut warning area, enable the Out-of-gamut colors check box.
Change the color of the out-of-gamut overlay	In the Gamut warning area, choose a color from the color picker.
Change the transparency of the out-of-gamut overlay	In the Gamut warning area, type a value in the Transparency box. The value should be between 1 and 100.
Save a custom proof preset	Choose the settings that you want, click the Save button  , and then type a name in the Save preset as box. Out-of-gamut settings are not included in the proof preset.
Choose a proof preset	From the Proof preset list box, choose a preset.
Delete a proof preset	Click the Delete 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.

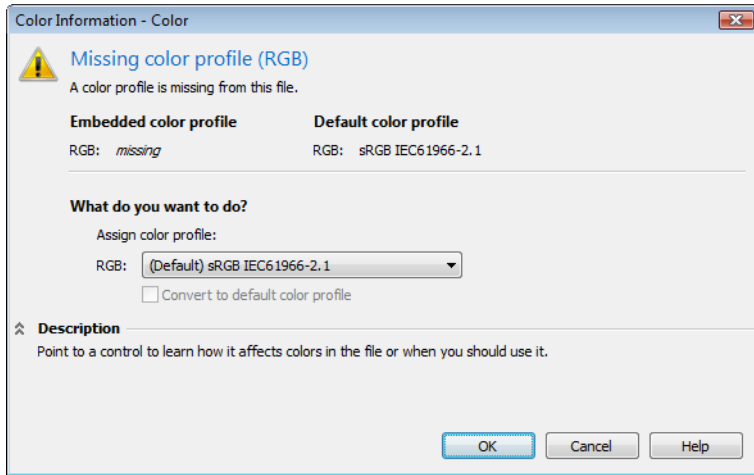
If a document that you open is missing a color profile or contains color profiles that do not match the default color profiles of the application, Corel DESIGNER makes color-management choices based on the color management policy. If you are comfortable with color management, you can view warnings about 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 407.

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 406.

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 407.

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 706.

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 767.

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 767.

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 404.



Special effects

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Adding 3D effects to objects

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

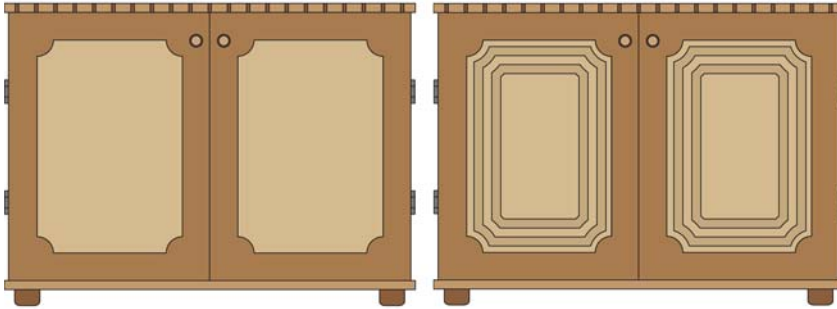
You can contour an object to create a series of concentric lines that progress to the inside or outside of the object. Corel DESIGNER also lets you set the number and distance of the contour lines.

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.

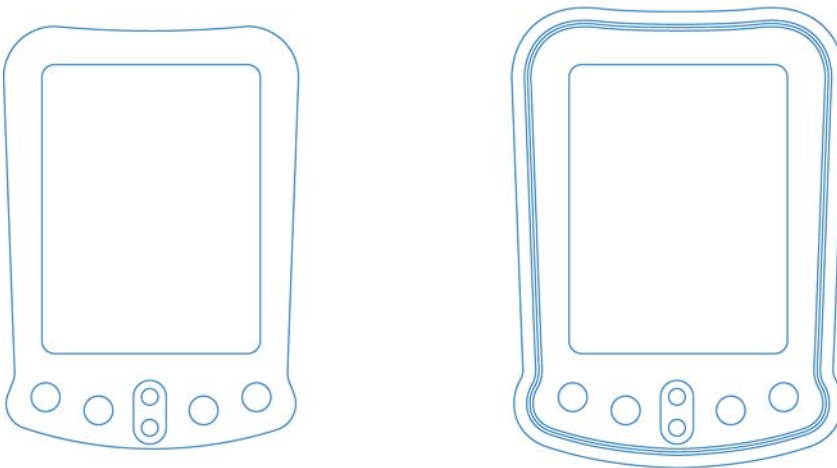
After contouring an object, you can copy or clone its contour settings to another object. With cloning, any changes you make to the master object are automatically applied to its clones. You can also change the colors of the fill between the contour lines and the contour outlines themselves. You can 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 also choose how contour corners appear. For example, you can use pointed or rounded corners, or you can bevel (square off) sharp contour corners.

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 To center button  .
Specify the number of contour lines	Click the Inside contour  or Outside contour  button on the property bar, and type a value in the Contour steps box on the property bar.
Specify the distance between contour lines	Type a value in the Contour offset box on the property bar.
Accelerate contour line progression	Click the Object and color acceleration button  on the property bar, and move the object slider.
Use pointed contour corners	Click the Mitered corners button  .
Use rounded contour corners	Click the Round corners button  The effect of this control is more obvious with outside contours.
Use beveled contour corners	Click the Bevel corners button  .




You can create contours by clicking **Effects** ▶ **Contour** and specifying the settings you want in the **Contour** docker.


To copy or clone a contour

- 1 Select the object to which you want to apply the contour effect.
- 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 or clone.



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 254.


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

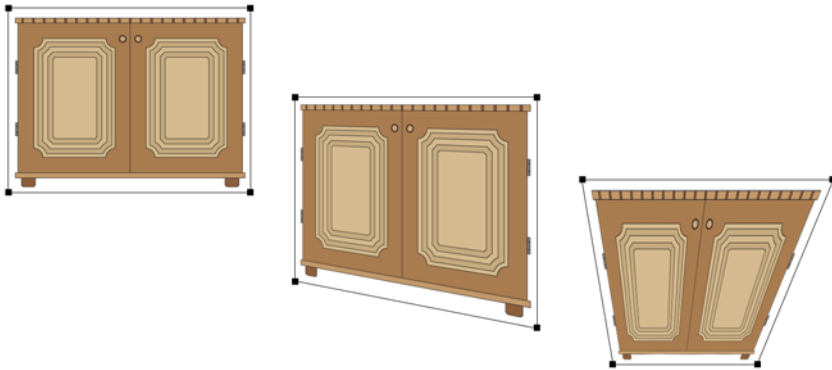
- 1 Using the **Pick tool** , select a contoured object.

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, and extrusions. 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

Apply a one-point perspective

Click **Effects** ▶ **Add perspective**. Press **Ctrl**, and drag a node.

Apply a two-point perspective

Click **Effects** ▶ **Add perspective**. Drag the nodes on the outside of the grid to apply the effect you want.



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 254.

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.

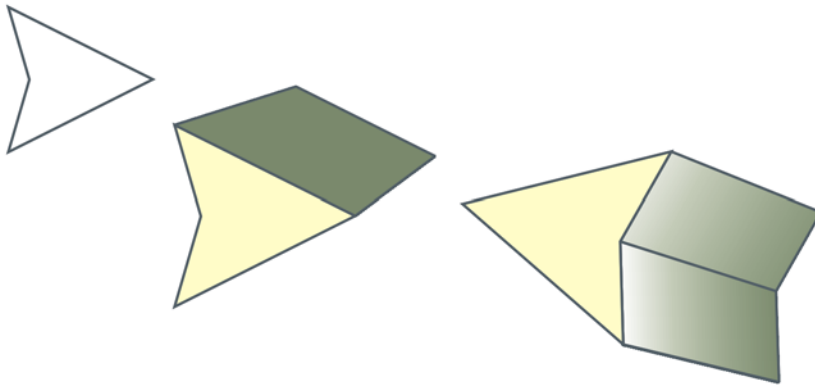
Bevels

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 426.

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.



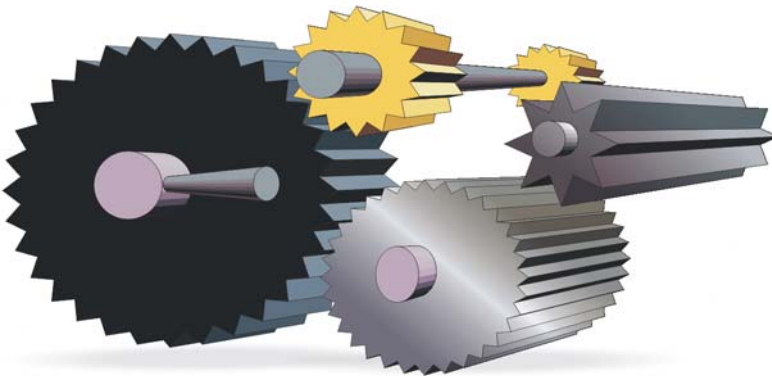
Left to right: a simple shape, the shape with an extruded fill of solid color, the shape with an extruded gradient fill and a rotation applied.

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.

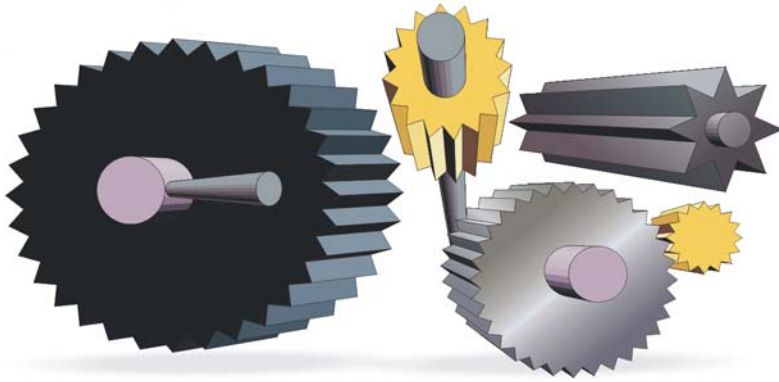
Vanishing points

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 a preset from the **Presets** list box on the property bar.
- 4 Choose an extrusion type from the **Extrusion type** list box on the property bar.
- 5 Select an object.
- 6 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.





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 254.


To change the form of a vector extrusion

To	Do the following
Rotate an extrusion	Select an extruded object. Click the Extrude rotation button  on the property bar. Drag the extrusion in the direction you want.
Change the direction of an extrusion	Using the Extrude tool  , click an extrusion. Click the vanishing point, and drag in the direction you want.
Change the depth of an extrusion	Using the Extrude 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 Shape 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 **Bevel 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 VP locked to object or VP locked to page from the Vanishing point properties list box on the property bar.
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.
Choose a spotlight color	Choose a color from the Light color picker.
Change the intensity of the spotlight	Move the Intensity slider.
Specify the position of the spotlight	Move either of the following sliders: <ul style="list-style-type: none"> • Direction • Altitude 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.

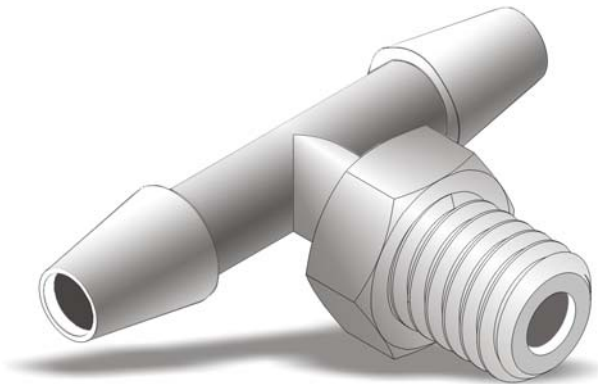
To remove a bevel effect

- 1 Select an object with a bevel effect applied.
- 2 Click **Effects** ► **Clear effect**.

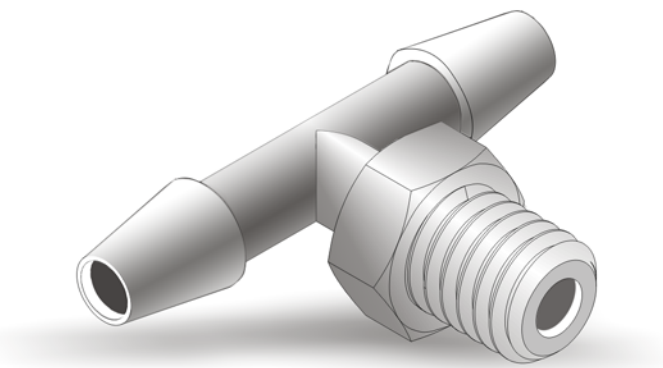
Creating drop shadows

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 439.


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 254.

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

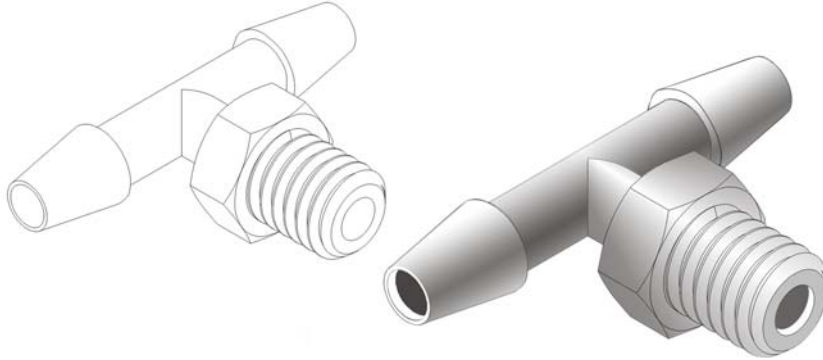
- 1 Select an object’s drop shadow.
- 2 Click **Effects ▶ Clear drop shadow**.



You can also remove a drop shadow from an object by clicking the **Clear drop shadow** button  on the property bar.

Blending objects

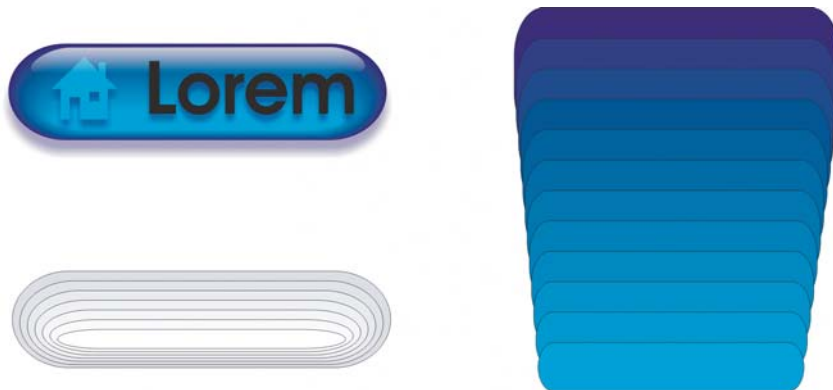
Corel DESIGNER lets you create blends, such as straight-line blends, blends along a path, and compound blends. Blends are often used for creating realistic shadows and highlights in objects.



The highlights and shadows in the object on the right were created by using blends.

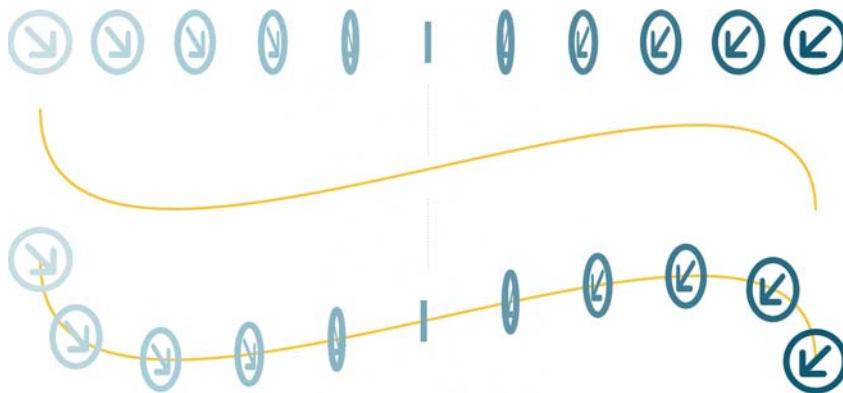
A straight-line blend shows a progression in shape and size from one object to another. The outline and fill colors of the intermediate objects progress along a straight-line path across the color spectrum. The outlines of intermediate objects show a gradual progression in thickness and shape.

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 the 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.
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.


To copy or clone a blend

- 1 Select the two objects that 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 253.


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, and click **Map nodes**.
- 3 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 Starting and ending objects button  on the property bar, and click Show start or Show end .
Change the start or end object of a blend	Select a blend, click the Starting and ending objects button on the property bar, and click New start or New end . 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 Ctrl , click a middle object in a blend, and then click a start or end object. Click the More blend options button  on the property bar. If you have selected the start object, click the Fuse start button  . If you have selected the end object, click the Fuse end 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 **More blend 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 361.

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 appear, 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 **Transparency pattern** 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 **Transparency pattern** 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 the object to which you want to copy the transparency.
- 2 Click **Effects** ▶ **Copy effect** ▶ **Lens from**.
- 3 Click the object from which you want to copy the transparency.

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.

Merge mode	Description
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
Color	Uses the hue and saturation values of the source color and the lightness value of the base color to create a result. This merge mode is the opposite of the Lightness merge mode.
Hue	Uses the hue 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.

Merge mode	Description
Logical AND	Converts the transparency and base colors to binary values, and then applies the Boolean algebraic formula AND to these values
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
Behind	Applies the source color to those areas of the image that are transparent. The effect is similar to looking through the clear, silver-free areas on a 35-mm negative.
Screen	Inverts the source and base color values, multiplies them, and then inverts the result. The result color is always lighter than the base color.
Overlay	Multiplies or screens the source color according to the value of the base color
Soft light	Applies a soft, diffused light to the base color
Hard light	Applies a hard, direct spotlight to the base color
Color dodge	Simulates the photographic technique called dodging, which lightens image areas by decreasing the exposure
Color burn	Simulates the photographic technique called burning, which darkens image areas by increasing the exposure
Exclusion	Excludes the transparency color from the base color. This mode is similar to the Difference mode.

Merge mode	Description
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

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 that you can apply to objects.

Lens	Description
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.

Lens	Description
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 each other 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 of your choice. 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 without auto-applying them 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 **Apply**, or click the **Lock** button again to resume auto-applying the lenses while previewing them.

To copy a lens

- 1 Select the object to which you want to copy the lens.
- 2 Click **Effects ▶ Copy effect ▶ Lens from**.
- 3 Click the object from which you want to copy the lens.

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 manipulating text

Corel DESIGNER provides multiple ways to add and manipulate text (also known as 'type'). You can create two types of text objects: artistic text and paragraph text. Artistic text is useful for adding a single word or a short line of text. Paragraph text is suitable for creating text-intensive documents, such as newsletters or brochures.

You can change the position and appearance of text. For example, you can fit text to a path, wrap text around objects, or rotate text. You can also format the appearance of characters and paragraphs. For more information, see "Formatting text" on page 483.

This section contains the following topics:

- Importing and pasting text
- Adding artistic text
- Adding paragraph text
- Adding columns to text frames
- Combining and linking paragraph text frames
- Aligning text by using the baseline grid
- Selecting text
- Finding, editing, and converting text
- Shifting, rotating, mirroring, and flipping text
- Moving text
- Wrapping text
- Fitting text to a path
- Embedding graphics and adding special characters
- Working with legacy text

Importing and pasting text

You can import text in a new or existing document. This allows you to author text in a word processor and then add it to a Corel DESIGNER document. Corel DESIGNER supports the following text file formats:

- ANSI Text (TXT)
- Microsoft Word Document (DOC) files
- Microsoft Word Open XML Document (DOCX) files
- WordPerfect file (WPD)
- Rich Text Format (RTF) files


When importing or pasting text, you can choose to keep or discard fonts and formatting. Maintaining fonts ensures that imported or pasted text retains its original font. Maintaining formatting preserves information such as bullets and columns. 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 741. For more information about pasting, see “To paste an object into a drawing” on page 250.



The text import cursor lets you place text on the drawing page.

You can import text in a selected text frame, or, if you did not select a text frame, the imported text is automatically inserted in a new text frame in the document window. By default, the size of text frames remains static, regardless of how much text you add to them. Any text that does not fit the frame is hidden and the frame appears red until you enlarge it or link it to another text frame. You can adjust the text size so that the text fits perfectly in the frame. For more information, see “Combining and linking paragraph text frames” on page 463.

To import text in a document

- 1 Using the **Text** tool , position the cursor in the text frame where you want to import the text.

If you do not have a text frame in the document, skip step 1 and proceed to step 2.

- 2 Click **File** ► **Import**.
- 3 Choose the drive and folder where the file is stored.
- 4 Click the filename.
- 5 Click **Import**.
- 6 In the **Importing/Pasting text** dialog box, choose 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.

- 7 Do one of the following:
 - Position the import cursor in the drawing page, and click.
 - Click and drag on the drawing page to define the size of the text frame.
 - Press the **Spacebar** to place the imported text in the default location.



For more information about importing a specific file format, see “Supported file formats” on page 783.

To paste text in a document

- 1 Copy or cut text.
- 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.



If you choose to maintain fonts, but the text that you import requires a font that is not installed on your computer, the PANOSE font matching system substitutes the font for you. For more information, see “Substituting fonts” on page 529.

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 516.



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.

Adding artistic text

Artistic text is useful for adding single words or short lines of text, such as headlines, to a document. You can then apply a wide range of effects to the artistic text, such as drop shadows or a contour.


■ Lorem ipsum dolor sit amet ■

Artistic text appears in a bounding box in the document window


You can add artistic text along an open or closed path or fit existing artistic to a path. For more information, see “Fitting text to a path” on page 476.

In addition, you can assign hyperlinks to text. For more information, see “To assign a hyperlink to text” on page 302.

To add artistic text

- Using the **Text** tool , click anywhere on the drawing page, and type.



You can convert artistic text to paragraph text by selecting the artistic text using the **Pick** tool  and then clicking **Text ▶ Convert to paragraph text**.

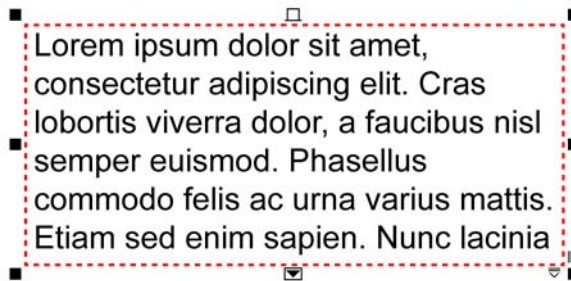
Adding paragraph text

You add paragraph text in a document by using text frames. Paragraph text, also known as “block text,” is generally reserved for larger bodies of text that have greater formatting requirements. For example, you can use paragraph text when creating brochures, newsletters, catalogues, or other text-intensive documents.

You can insert a text frame directly in the drawing window. You can also place text inside a graphic object, which increases the number of different shapes that you can use as text frames. You can create a text frame from a closed object and then type text inside the frame. You can separate the frame from the object at any time, so that you can modify them independently. You can convert a text frame back to an object.

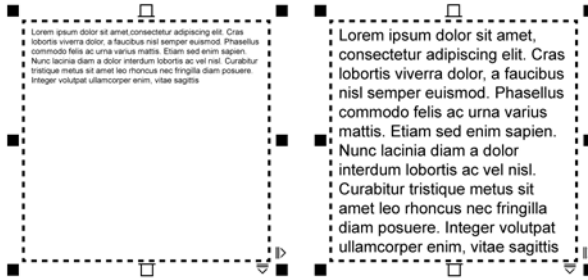
If you want to see the layout of your document before you add the final content, you can fill the text frames with temporary placeholder text. You can also use custom placeholder text.

By default, text frames have a fixed size, regardless of how much text you add to them. You can increase or decrease the frame size, so that the text fits in the frame. If you add more text than a frame allows, the text continues past the lower-right border of the text frame, but remains hidden. The color of the frame turns red to alert you that there's additional text. You can fix the overflow manually by increasing the frame size, adjusting the text size, adjusting the column width, or linking the frame to another text frame. For more information, see “Combining and linking paragraph text frames” on page 463.



The text frame turns red to indicate that there is additional text.

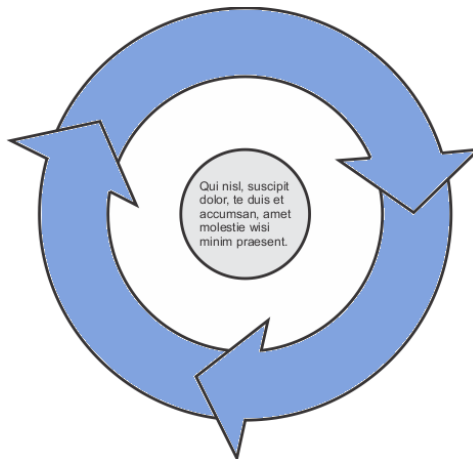
You can also choose to automatically adjust the point size of text so that it fits neatly inside a frame. If the text overflows, Corel DESIGNER automatically decreases the point size; if you have little text, the application expands it to fill the frame.



The point size of the text in the frame (left) was automatically adjusted so that it fits neatly inside the frame (right).


You can also change the formatting of selected paragraph text frames and any frames to which they are linked. For information, see “To specify formatting preferences for text frames” on page 466. You can also align text inside a text frame by using the baseline grid. For more information, see “Aligning text by using the baseline grid” on page 467.

In addition, you can assign hyperlinks to paragraph text. For more information, see “To assign a hyperlink to text” on page 302. You can also change the text orientation for Asian text. For more information, see “To choose a text orientation for Asian text” on page 522.




Paragraph text placed inside an object.

To add paragraph text

- 1 Click the **Text** tool .
- 2 Drag in the drawing window to size the paragraph text frame.
- 3 Type in the text frame.

You can also

Set text frame column width to adjust automatically to fit the text

Click **Window** ▶ **Property manager**. In the **Property manager** docker, click the **Frame** button  to display the frame-related options. In the **Frame** area, click the **Columns** buttons. In the **Column settings** dialog box, enable the **Automatically adjust frame width** option.


Apply a background color to a text frame

Open the **Background color** picker, and click a color.




A red text frame indicates text overflow. You can fix the overflow manually by increasing the frame size, adjusting the text size, or linking the frame to another text frame. For more information, see “Combining and linking paragraph text frames” on page 463. You can also fix the overflow automatically by clicking **Text** ▶ **Paragraph text frame** ▶ **Fit text to 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 create a frame from an object

- 1 Do one of the following:
 - Using the **Pick** tool , click the object in which you want to insert a text frame.
 - Using a shape tool, draw a closed shape.
- 2 Select the object, and click **Text** ▶ **Paragraph text frame** ▶ **Create empty text frame**.

You can also


Create a text frame from an object by using the **Text** tool

Click the **Text** tool . Move the pointer over the outline of the object, and click the object when the pointer changes to an **Insert in object** pointer . Type inside the text frame.

Create a text frame from an object from the right-click menu

Right-click the object, and click **Frame type** ► **Create empty text frame**.

Create a text frame from an object by using the **Layout** toolbar

Click **View** ► **Toolbars** ► **Layout** or **Layout** ► **Layout toolbar**. Using the **Pick** tool , click the object in which you want to insert a text frame. Click the **Text frame** button.

To convert a text frame back to an object

- Right-click the text frame, choose **Frame type**, and click **None**.




If the frame contains content, the content is deleted when the frame reverts to a regular object.



You can also click the **No frame** button on the **Layout** toolbar. To open the **Layout** toolbar, click **View** ► **Toolbars** ► **Layout** or **Layout** ► **Layout toolbar**.

To separate a text frame from an object

- 1 Click the **Pick** tool .
- 2 Select the object that includes the text frame.
- 3 Click **Arrange** ► **Break paragraph text inside a path apart**.

The text frame and the object can now be moved or edited separately.



When you separate a text frame from some objects, such as ellipses or stars, the text does not retain the shape of the object. Alternatively, the text is contained in a standard rectangular text frame.


To insert placeholder text

- 1 Select an empty text frame.
- 2 Click **Text** ▶ **Paragraph text frame** ▶ **Insert placeholder text**.



You can customize the placeholder text by creating text in a word processor or text application and saving the document as placeholder.rtf. You then need to store the file in the following **Users** folder: **My Documents\Coreel\Coreel Content**. The next time that you launch the application, the customized placeholder text is inserted in the text frame. However, if you save the file using an incorrect file name or in the wrong folder, the default Lorem ipsum placeholder text is inserted in the text frame.



You can insert placeholder text in multiple frames by clicking **Pick** tool , selecting the text frames while holding down **Shift**, and then clicking **Text** ▶ **Paragraph text frame** ▶ **Insert placeholder text**.

You can also select the empty text frame, right-click, and choose **Insert placeholder text**.

You can undo inserting placeholder text by clicking **Edit** ▶ **Undo insert placeholder text**.

To adjust text to fill the text frame

- 1 Select a text frame.
- 2 Click **Text** ▶ **Paragraph text frame** ▶ **Fit text to frame**.



If you choose to fit text to a frame that is linked to other frames, the application adjusts the size of text in all linked text frames. For more information about linking text frames, see “Combining and linking paragraph text frames” on page 463.

Adding columns to text frames



You can lay out text in columns. You can create columns of equal or varying widths and gutters. You can also apply right-to-left text flow to the columns for bidirectional (bidi)

text, such as Arabic and Hebrew (Note that this option is available only for certain languages).




The text in the frame (left) was laid out in two columns (right).

To add columns to a text frame

- 1 Select a paragraph text frame.
- 2 Click **Window** ► **Property manager**.
- 3 In the **Property manager** docker, click the **Frame** button  to display the frame-related options.
- 4 Click the **Columns** button .
- 5 In the Column settings dialog box, type a value in the **Number of columns** box.


To resize text frame columns

- 1 Click the **Text** tool  and select a text frame with columns.
- 2 Perform a task from the following table.



To

Do the following



Manually adjust column and gutter width

Click the **Text** tool . Drag a column side selection handle.


Set a specific column and gutter width

In the **Object properties** docker, click the **Frame** button  to display the frame-related options. Click the **Columns** button , and type values in the **Width** or **Gutter** boxes.

To**Do the following**

Automatically create columns of equal width In the **Object properties** docker, click the **Frame** button  to display the frame-related options. Click the **Columns** button , and enable the **Equal column width** check box.

To change the flow of bidirectional text in columns

- 1 Select a paragraph text frame.
- 2 Click **Window** ► **Property manager**.
- 3 In the **Property manager** docker, click the **Frame** button  to display the frame-related options.
- 4 Enable the **Right-to-left columns** check box.



The **Right-to-left columns** option is available only for bidirectional languages, such as Hebrew and Arabic. The proper keyboard must also be installed.

Combining and linking paragraph text frames

You can combine text frames. You can also break 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 text frames.

Linking text frames directs the overflow text of one text frame to another. If you resize a linked frame, or change the size of the text, the amount of text in the next frame is automatically adjusted. You can link text frames before or after you type text.

You cannot link artistic text. However, you can link a paragraph frame to an open or closed object. When you link a 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 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 frame or object. You can also link to existing frames and objects across pages or create a linked frame in the same location on another page.

After linking 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 frames, and between frames and objects. When you have only two linked frames and you remove the link, the overflow text is merged back into the first frame. Removing the link from a frame that is part of a series of linked frames redirects the text flow into the next frame or object.

By default, paragraph formatting, such as columns, drop caps, and bullets, is applied to the selected 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 frame, you can choose whether to apply columns to the text in all the linked frames.

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** pointer , do one of the following:
 - To link to a frame or object on the same page, click the text frame or object into which you want to continue the text flow.
 - To link to an existing frame or object on a different page, click the corresponding **Page** tab on the document navigator, and then click the text frame or object.
 - To create a new linked frame on another page, click the corresponding **Page** tab on the document navigator, and hover over the area of the drawing page that corresponds to the position of the first frame. When a preview of the frame appears, click to create the linked frame. The new frame has the same size and position as the original frame. If you click elsewhere on the page, the text frame that is created is the size of the entire page.



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 specify formatting preferences for text frames” on page 466.

To link text frames successfully, you have to make sure that the automatic sizing of frames is disabled. For more information, see “To add paragraph text” on page 459.

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 frame or object that contains the text flow that you want to modify.
- 2 Select the new frame or object into which you want the text flow to continue.

To remove links between text frames or objects

- Right-click a linked frame, and click **Undo link paragraph text frames**.



You can disconnect linked frames on different pages only if they are on facing pages.



You can also remove links by clicking a text frame, and then clicking **Arrange** ► **Break apart text**.

To specify formatting preferences for text frames

- 1 Click **Tools** ► **Options**.
- 2 In the **Workspace** list of categories, double-click **Text**, and click **Paragraph text frame**.
If you want to hide or display the text flow indicators, disable or enable the **Show linking of text frames** check box.
- 3 In the **When editing, apply paragraph frames formatting** to area, enable one of the following options:
 - **All linked frames** — applies paragraph formatting to selected text frames and all text frames that are linked to them
 - **Selected frames only** — applies paragraph formatting to the selected text frames only
 - **Selected and subsequent frames** — applies paragraph formatting to selected text frames and any text frames that are later linked to them.

You can also

Display and hide text frames	Click Tools ► Options , double-click Text , and click Paragraph text frame from the Workspace list of categories. Enable the Show text frames check box.
Enable automatic expanding and shrinking of frames to fit text	Click Tools ► Options , double-click Text , and click Paragraph text frame from the Workspace list of categories. Enable the Expand and shrink paragraph text frames to fit text check box.

You can also

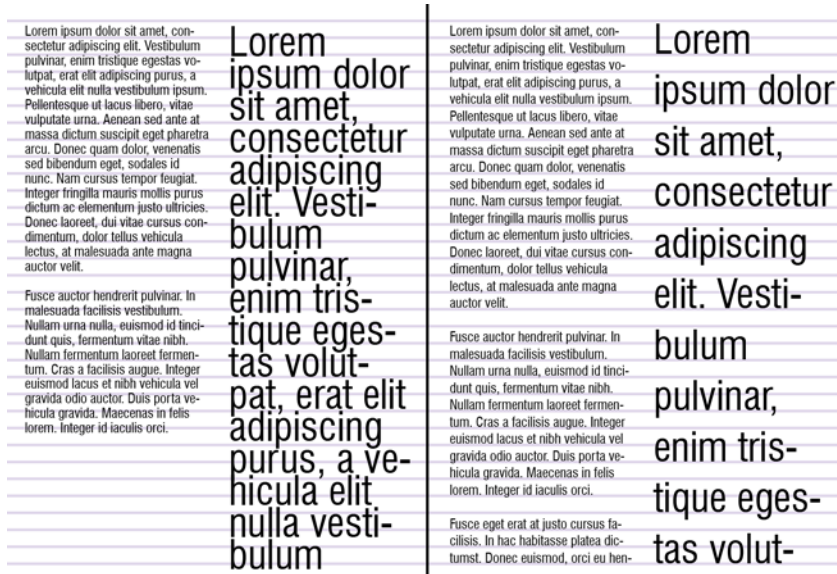
Ensure all text frames are Web-compatible

Click **Tools** ► **Options**, double-click **Text**, and click **Paragraph** text frame from the **Workspace** list of categories. Enable the **Make all new paragraph text frames Web compatible** check box.

Aligning text by using the baseline grid

You can align text within a frame or in different frames by using the baseline grid. This is useful, for example, when you want to align two or more text frames that contain different fonts, font sizes, and spacing.

All objects can snap to the baseline grid; only text frames can align to the baseline grid. Snapping is turned on or off for all objects (it's a grid setting). Alignment is turned on or off for individual frames (it's a text frame setting). For information about displaying or hiding the baseline grid, turning snapping on or off, changing the grid color, and setting the line spacing, see "Setting up the baseline grid" on page 606.



Text columns with different fonts and font sizes (left) are aligned by using the baseline grid (right).

When you align paragraph text to the baseline grid, the line spacing is adjusted automatically so that the lines of text sit on the baseline grid. When text is aligned to the baseline grid, the line spacing is controlled by the grid rather than by the text properties that have been previously set. For more information about line spacing, see “Adjusting line and paragraph spacing” on page 502.

You can set one or more text frames to align to the baseline grid. When this option is enabled, the text in the text frame is aligned to the baseline grid when part or all of the text frame overlaps with the drawing page. If the text frame is moved completely outside the drawing page, the text is no longer aligned to the baseline grid.

If you align a text frame to the baseline grid and then link it to another frame, both frames are aligned to the baseline grid. If you align one of several already linked frames to the baseline grid, only the selected frame is aligned. For more information about linking text frames, see “Combining and linking paragraph text frames” on page 463.

To align paragraph text to the baseline grid

- 1 Click **View** ▶ **Grid** ▶ **Baseline grid**.
- 2 Select a text frame.
- 3 Click **Text** ▶ **Align to baseline grid**.





You can also right-click the text frame and choose **Align to baseline grid**.

You can align multiple selected frames at the same time.


Selecting text

Corel DESIGNER lets you select text for to edit specific characters or modify it as an object. For example, you can select specific characters to change the font or select a text object, such as a text frame, so you can move, resize, or rotate it.



To select a text object

To	Do the following
Select artistic text	Using the Pick tool  , click the artistic text.
Select a text frame	Using the Pick tool  , click the text frame.



You can use the **Pick** tool  to select multiple text objects. Hold down **Shift**, and click each text object.

To select text for editing

To	Do the following
Select specific characters of artistic or paragraph text for editing	Using the Text tool  , drag across the text.
Select a text frame for editing	Using the Text tool  , click the text frame.

Finding, editing, and converting text

You can find text in a document 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 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 191.

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 text” on page 483.

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** box
 - **Replace** — replaces the selected occurrence of the text that is specified in the **Find** 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** box

To edit text

- 1 Click the **Text** tool .
- 2 Perform a task from the following table.

To	Do the following
Edit artistic text	Click in the artistic text.
Edit paragraph text	Click in the text frame.






Text that has been converted to curves cannot be edited.



You can also edit text by clicking **Text** ▶ **Edit text**, and making changes to the text in the **Edit text** dialog box.


To convert text

To	Do the following
Convert paragraph text to artistic text	Using the Pick tool  , select the text, and click Text ▶ Convert to artistic text .
Convert artistic text to paragraph text	Using the Pick tool  , select the text, and click Text ▶ Convert to paragraph text .
Convert artistic or paragraph text to curves	Using the Pick tool  , select the text, and click Arrange ▶ Convert to curves .



Paragraph text cannot be converted to artistic text when it's in a linked frame or has special effects applied to it.



You can also convert text to curves by clicking the **Pick tool** , right-clicking the text, and clicking **Convert to curves**.

Shifting, rotating, mirroring, and flipping text

You can shift the characters of artistic and paragraph text vertically or horizontally or rotate them to create interesting effects. You can straighten characters into their original position, and you can return vertically shifted characters to the baseline. You can also mirror or flip artistic and paragraph text characters.




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 477.

lorem
IPSUM





lorem
IPSUM

Rotated characters


To shift or rotate a character

- 1 Using the **Text** tool , select the character or characters.
- 2 In the **Property manager** docker, click the **Character** button  to display the character-related options.
To display the **Property manager** docker, click **Window** ► **Property manager**.
- 3 Click the arrow button  at the bottom of the **Character** area to display additional options.
- 4 Type a value in one of the following boxes:
 - **Horizontal character offset** — A positive number moves characters to the right, and a negative number moves characters to the left.
 - **Vertical character offset** — A positive number moves characters up, and a negative number moves characters down.
 - **Character angle** — A positive number rotates characters counterclockwise, and a negative number rotates characters clockwise.





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 character offset** box , **Vertical character offset** box , or **Character angle** box  on the property bar.

To straighten a shifted or rotated character



- 1 Using the **Text** tool , select one or more characters.

- 2 Click **Text** ▶ **Straighten text**.

To return a vertically shifted character to the baseline

- 1 In the toolbox, open the **Shape** tool  flyout.
- 2 Click the **Shape** tool .
- 3 Select the text object, and select the node to the left of the shifted character.
- 4 Click **Text** ▶ **Align to baseline**.

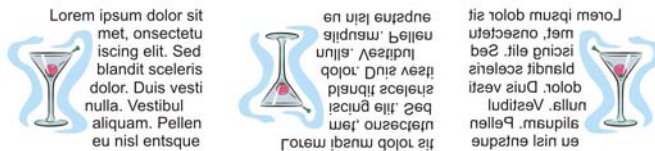
To mirror text

- 1 Using the **Pick** tool, select a text object.
- 2 Click **View** ▶ **Toolbars** ▶ **Transform**.
- 3 On the **Transform** toolbar, click one of the following buttons.
 - **Mirror horizontally**  — flips the text characters from left to right
 - **Mirror vertically**  — flips the text characters from top to bottom




You can also mirror text by holding down **Ctrl** and dragging a selection handle to the opposite side of the object.

You can also mirror text fitted to a path. For more information, see “To mirror text that is fitted to a path” on page 478.



Left to right: Text in original form, mirrored vertically, and mirrored horizontally


To flip text by dragging diagonally

- 1 Using the **Text** tool , select the artistic text or the paragraph text frame.
- 2 Drag a middle 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. Conversely, you can move paragraph text to an artistic text object, or artistic text to a paragraph text frame.

To move a text object

- 1 Click the **Pick** tool .
- 2 Drag the text object to a new position in the drawing window.

To move a text selection

- 1 Click the **Text** tool .
- 2 Select the text that you want to move.
- 3 Perform a task from the following table.

To	Do the following
Move text within the same text object	Drag the text to a new position within the text object. The text cursor appears to indicate the insertion point.
Move the text to another text object.	Drag the text to another text object. The text cursor appears to indicate the insertion point.
Move or copy selected text to a new text object	With the right mouse button, drag the text to a new position, release the mouse button, and click Copy here or Move here .
Move an individual character freely in the drawing window	Click the Shape tool  , select the text object, and drag a character's selection handle in the lower-left corner of the character.

Wrapping text

You can change the shape of text by wrapping paragraph text around an object, artistic text, or a 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 **Summary** button .
- 4 Choose a wrapping style from the **Wrap paragraph 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 over the object or text to create a paragraph text frame.
- 6 Type text in the text frame.



You can wrap existing paragraph text around a selected object by applying a wrapping style to the object and dragging the 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 **Summary** button .
- 4 Choose **None** from the **Wrap text** list box.

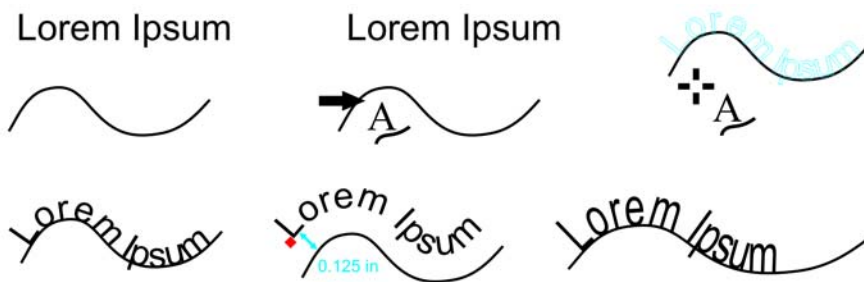
Fitting text to a path

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 in a text frame 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. You can also modify the text and path properties independently.

The text reverts to its original appearance when you straighten it.



Text and curve as separate objects (upper left), choosing a path with the Fit Text to Path pointer (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 Text 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.

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**.

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 also add special characters as text 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 window.



The special character is inserted with the default graphic style. For information about graphic styles, see “Working with styles and style sets” on page 569.

Working with legacy text

If a document contains text and was created in a previous version of Corel DESIGNER, such as Corel DESIGNER X5, you must update the legacy text before you can use new text features such as OpenType options and aligning text with the baseline grid. For more information, see “Working with OpenType features” on page 494 and “Aligning text by using the baseline grid” on page 467.

To update legacy text

- 1 Open the document with legacy text.
An **Update** toolbar appears at the top of the drawing window.
- 2 Click **Update**.

To undo the update, click **Undo** on the **Update** toolbar. However, once you make changes to the updated text, this option is no longer available.



When legacy text is updated, its flow and layout may change.

You can also update legacy text by clicking the **Update** button in the **Character area** of the **Property manager** docker.



Formatting text

The Corel DESIGNER application lets you use text to create documents or annotate drawings.

This section contains the following topics:

- Choosing typefaces and fonts
- Formatting characters
- Changing text color
- Kerning a range of characters
- Changing text case
- Working with OpenType features
- Adjusting character and word spacing
- Adjusting line and paragraph spacing
- Adding bullets to text
- Inserting drop caps
- Changing character position and angle
- Aligning text
- Adding tabs and indents
- Working with text styles
- Hyphenating text
- Inserting formatting codes
- Displaying nonprinting characters

Choosing typefaces and fonts

Text is an important element in the design and layout of documents. In Corel DESIGNER, you can choose the typeface that is best suited to your project. You can specify the font size and style. In addition, you can use an OpenType font to achieve a unique and distinctive style. For more information, see “Working with OpenType

features” on page 494. The default unit of measure for text is points; however, you can change the unit of measure for the active drawing and all subsequent drawings. For information about previewing fonts, see “Previewing and displaying fonts” on page 531.

Fonts vs. typefaces

“Font” and “typeface” are two typography terms that are often used interchangeably, but they do not have the same meaning. A font is a collection of characters that includes letters, numbers, and symbols of one variation of a typeface, such as bold or italic. A typeface, which is also known as a font family, is made up of several fonts that share similar design characteristics. In other words, a font is the mechanism that allows you to render the characters onscreen or in print, whereas the typeface, which embodies the style and visual distinctiveness of the characters, refers to the design and style of the type.

The following table lists a few examples of typefaces and fonts. just as in type a font is the delivery mechanism and a typeface is the creative work.

Typeface (Font family)	Font
Helvetica	Helvetica Bold-Italic
Times New Roman	Normal
Verdana	Verdana Bold-Italic

Choosing a typeface



Typefaces come in different shapes and sizes and have unique characteristics and expressive qualities. Choosing the right typeface is an important design consideration because it can set the tone of the project. Moreover, it can help, or hinder, effective communication. For example, if you design a poster with a typeface that is difficult to read, or sets the wrong tone, your message may not effectively reach your intended audience.

Here are a few basic tips for choosing the right typeface:

- Choose a typeface that best suits the tone of your design.
- Choose a typeface that is appropriate for the final output of your design (e.g. web or print).
- Use less typefaces in your document. The general rule is not to exceed three or four typefaces in a document.

- Make sure the typeface characters are easy to read and recognize.
- Choose a typeface that is appropriate for the age of your target audience.
- Make sure the typeface of headings stands out and looks good when displayed at larger sizes.
- Make sure the typeface of body text enhances readability.
- Choose a typeface that supports multiple languages if you're working on multilingual documents.

To change the font

- 1 Using the **Text** tool , select a character or a block of text.
If the **Property manager** docker is not open, click **Window** ▶ **Property manager**.
- 2 In the **Property manager** docker, click the **Character** button  to display the character-related options.
- 3 In the **Character** area of the **Property manager** docker, perform one or more tasks from the following table.




To	Do the following
Choose a typeface	Choose a typeface from the Font list box.
Set font size	Type a value in the Font size box.
Change the font style	Choose a style from the Font style list box.
Use lines to represent text that is smaller than a specific font size	Click Tools ▶ Options , click Text in the Workspace list of categories, and then type a value in the Greek text below box.




The method of “greeking” text helps increase the redraw speed, which 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.







You can also change the font and font size from the property bar.

You can also change the font style of selected text by clicking the **Bold** button , **Italic** button , or **Underline** button  on the property bar.

To resize text

- 1 Using the **Text** tool , select a character or a block of text.
- 2 On the property bar, choose a size from the **Font size** list box.

You can also

Resize artistic text using the Pick tool	Click the Pick tool  , and drag one of the corner handles.
Resize paragraph text using the Pick tool	Click the Pick tool  , press Alt , and then drag one of the corner handles.
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.
Decrease the size of text	Using the Text tool  , select the text. Then, hold down Ctrl , and press 2 on the number pad.
Set an increment for resizing text	Click Tools ▶ Options . In the Workspace list of categories, click Text , and type a value in the Keyboard text increment box.
Change the default unit of measure	Click Tools ▶ Options . In the Workspace list of categories, click Text , and choose a unit from the Default text units list box.

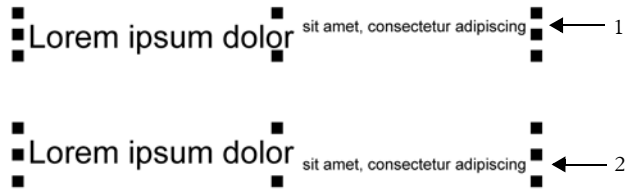


You can also resize the text from the **Character** area of the **Property manager** docker, by choosing a size from the **Font size** list box.

Formatting characters

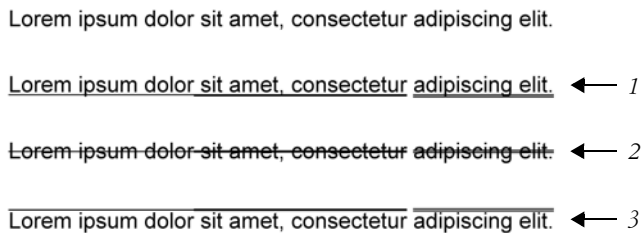
You can change the position and appearance of characters by displaying them as subscript or superscript, which is useful in drawings with scientific notations. If you select an OpenType font that supports subscript and superscript, you can apply the OpenType feature. However, if you select a font, including an OpenType font, that does not support subscript and superscript, you can apply a synthesized version of the character, which Corel DESIGNER produces by altering the characteristics of the

default font character. For more information, see “Working with OpenType features” on page 494.



Artistic text with superscript (1) and subscript (2) applied

You can also add underlines, strikethrough lines, and overlines to selected characters.




Artist text with underline (1), strikethrough (2), and overline (3) applied to the text using both single and double line styles.

If you want to reuse the formatting of selected text, you can use styles or copy the text attributes and apply them to another text selection. For more information, see “Working with styles and style sets” on page 569 and “Copying object properties, transformations, and effects” on page 253.


You can modify the behavior of the text cursor that displays onscreen and enable text highlighting, which is useful when formatting text.

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.

To insert superscript or subscript text

- 1 Using the **Text** tool , select a character or a block of text.


If the **Property manager** docker is not open, click **Window ▶ Property manager**.



- 2 In the **Property manager** docker, click the **Character** button  to display the character-related options.
- 3 In the **Character** area of the **Property manager** docker, click the **Position** button, and choose one of the following options.
 - **None** — turns off all the features in the list
 - **Superscript (auto)** — applies the OpenType feature if the font supports it, or applies a synthesized version if the font does not support superscript
 - **Subscript (auto)** — applies the OpenType feature if the font supports it, or applies a synthesized version if the font does not support subscript
 - **Superscript (synthesized)** — applies a synthesized version of the superscript feature, which looks the same as in previous versions of Corel DESIGNER
 - **Subscript (synthesized)** — applies a synthesized version of the subscript feature, which looks the same as in previous versions of Corel DESIGNER




Some OpenType fonts may appear to support features that are unsupported. For example, Superscript and Subscript options may appear available, but are not. If you apply one of these OpenType fonts, Corel DESIGNER cannot provide a synthesized version of Superscript and Subscript.

To underline, underline, or strikethrough text

- 1 Using the **Text** tool , select a character or a block of text.

If the **Property manager** docker is not open, click **Window ▶ Property manager**.
- 2 In the **Property manager** docker, click the **Character** button  to display the character-related options.
- 3 In the **Character** area of the **Property manager** docker, click the arrow button  located at the bottom of **Character** area to display the additional character options.
- 4 Perform one or more tasks from the following table.

To	Do the following
Underline text	Click the Underline button  and choose a style from the list box.
Apply a line through the selected text	Choose a style from the Character strikethrough list box.

To**Do the following**

Apply a line above the selected text.

Choose a style from the **Character underline** list box.

To modify the text cursor behavior

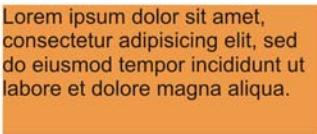
- 1 Click **Tools ▶ Options**.
- 2 In the list of categories, click **Text**.
- 3 In the **Text cursor** area, enable any of the following check boxes:
 - **Highlight formatting changes**
 - **Enhanced text cursor**

Changing text color

You can quickly change both the fill and outline color of text. You can change the fill, outline, and background color of text. You can change the color of individual characters, a block of text, or all characters in a text object.



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


To quickly change the color of a text object


- 1 Using the **Pick tool** , click a text object to select it.
- 2 Perform a task from the following table.

To	Do the following
To fill characters in a text object with one color	Click any color swatch on the default color palette or drag a color swatch to the text object.
To apply an outline color to all characters in a text object	Right-click any color swatch on the default color palette or drag a color swatch to the edge of a character in the text object.



To change the color of a text selection

- Using the **Text** tool , select a character or a block of text.
If the **Property manager** docker is not open, click **Window** ► **Property manager**.
- In the **Property manager** docker, click the **Character** button  to display the character-related options.
- In the **Character** area of the **Property manager** docker, perform one or more tasks from the following table.

To	Do the following
Choose a fill color	In the text color area, choose a fill from the Fill type list box, open the Text color picker, and then click a color.
Modify fill settings	In the text color area, click the Fill settings button  , and modify the settings in the dialog box.
Choose a background fill color	In the text background color area, choose a fill from the Background fill type list box, open the Text background color picker, and then click a color.
Modify background fill settings	In the text background color area, click the Fill settings button, and modify the settings in the dialog box.
Choose an outline width	In the text outline color area, click the Outline width button, and choose an option from the list.

To	Do the following
Choose an outline color	In the text outline color area, click the Outline color picker, and click a color.
Modify line outline settings	In the text outline color area, click the Outline settings button  , and modify the settings in the Outline pen dialog box.

To add a background color to text

To	Do the following
Add a background color to paragraph or artistic text	Using the Pick tool  , select the text. Open the Background color picker on the property bar, and pick a color.
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 in the **Character** area of the **Property manager** docker. To access the **Property manager** docker, click **Window** ▶ **Property manager**.

Kerning a range of characters



You can 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

Decreasing the kerning between two characters

To kern text

- 1 Using the **Text** tool , select the characters that you want to kern.
If the **Property manager** docker is not open, click **Window** ► **Property manager**.
- 2 In the **Property manager** docker, click the **Character** button  to display the character-related options.
- 3 In the **Character** area of the **Property manager** docker, type a value in the **Range kerning** box.
Negative values decrease the spacing between characters; positive values increase the spacing between characters.

Changing text case

Corel DESIGNER lets you change the text case of artistic and paragraph text. For example, you can apply small caps to acronyms so they visually blend with the text. If you apply default capitalization, the text stands out too much and impacts the readability. In the following example, the acronym “A.M.” is shown with both the default uppercase and small caps applied.

Default uppercase

Small caps



The class begins at 9:00 A.M. in room 132.

The class begins at 9:00 A.M. in room 132.

You control the case of words, sentences, or paragraphs of selected text. For example, you can apply title case to selected text to capitalize the initial letter of every word. This is a useful formatting technique for headings, such as book or chapter titles.

You can automatically convert text to lowercase or uppercase without deleting or retyping letters. For example, if you accidentally pressed the Caps Lock key and added uppercase text, you can convert the text to lowercase without retyping it.

To change the text case

- 1 Using the **Text** tool , select a character or a block of text.
If the **Property manager** docker is not open, click **Window** ► **Property manager**.
- 2 In the **Property manager** docker, click the **Character** button  to display the character-related options.
- 3 In the **Character** area of the **Property manager** docker, click the **Caps** button, and click one of the following options:
 - **None** — turns off all of the features in the list
 - **All caps** — substitutes lowercase characters with upper case equivalents
 - **Titling caps** — applies the OpenType version of the feature if the font supports it
 - **Small caps (auto)** — applies the OpenType version of the feature if the font supports it
 - **All small caps** — substitutes characters with a scaled-down version of the upper case characters
 - **Small caps from caps** — applies the OpenType version of the feature if the font supports it
 - **Small caps (synthesized)** — applies a synthesized version of **Small caps**, which appears the same as in previous versions of Corel DESIGNER



If you choose a non-OpenType that supports Caps styles, Corel DESIGNER provides a synthesized version of the Small caps and All small caps styles.

Some OpenType fonts may appear to support features that are unsupported.

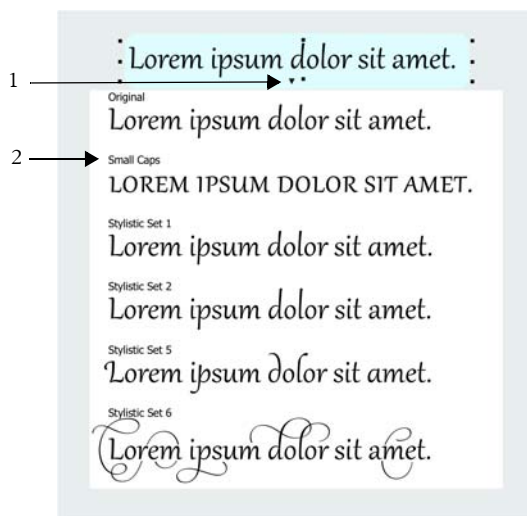


You can also change text case by selecting a character or a block of text, clicking **Text** ► **Change case**, and enabling an option in the **Change case** dialog box.

Working with OpenType features

Corel DESIGNER supports OpenType fonts so you can take advantage of their advanced typographic features. OpenType features allow you to choose an alternate appearance for an individual character (also referred to as a glyph) or a sequence of characters. For example, you can choose alternate glyphs for numbers, fractions, or ligature sets.

You can access OpenType commands and options in the Character area of the **Property manager** docker. You can also let Corel DESIGNER prompt you which OpenType features you can apply by enabling the Interactive OpenType option. When you select text, an indicator arrow appears below the text if an OpenType feature is available. You can click the indicator to access a list of the most popular OpenType features that are available for the selected text.



Clicking the Interactive OpenType indicator arrow (1) expands a list of the most popular OpenType features that are available for the selected text.

The OpenType font specification was created jointly by Adobe and Microsoft. Based on Unicode, OpenType fonts extend the capabilities of older font technologies. The most notable advantages of OpenType are:

- cross-platform support (Windows and Mac)
- extended character sets that offer better language support and advanced typographic features
- coexistence with Type 1 (PostScript) and TrueType fonts

- support for a larger glyph limit (64k)

OpenType features




The following table describes the OpenType features that you can apply in Corel DESIGNER provided that the feature is included in the font.

In addition, Corel DESIGNER also provides synthesized versions of some Caps and Position OpenType features. For example, if a font does not support a feature, such as Small Caps, Corel DESIGNER produces its own version of the glyph by scaling the font.

OpenType feature	Description	Example
Caps	Changes the case of text, which is useful for inserting titles and acronyms	LOREM Small caps
Position	Displays characters as superscript or subscript, which is useful for inserting footnotes or mathematical symbols. If you select an OpenType font that does not support subscript and superscript, or a non-OpenType font, you can apply a synthesized glyph.	Lore ^m Superscript
Number styles	Includes features for controlling the appearance of numbers	See examples below
Number styles — Proportional lining	Displays numbers of varying width, which is best suited for inserting numbers in body text. However, the numbers have a fixed height, which generally matches the height of capital letters.	123
Number styles — Tabular lining	Displays numbers of equal width, spacing, and height, which is useful for aligning text and displaying text in a table	123



OpenType feature	Description	Example
Number styles — Proportional Oldstyle	Displays numbers of varying width and height. The style is best suited for blending numbers with mixed text case.	123
Number styles — Tabular Oldstyle	Displays numbers of equal width, but varying height	123
Fraction	Displays numbers separated by a slash as fractions. The number of available fractions vary from font to font. Apply this feature only to the numbers that you want to display as a fraction.	See examples below
Fraction — Numerator	Displays a numerator, such as 456/, as a fraction glyph. This is useful for displaying a non-standard fraction, such as 456/789, as a fraction. Use the Numerator feature in conjunction with the Denominator feature to display non-standard fractions as fractions.	⁹⁹ /100
Fraction — Denominator	Displays a denominator, such as /789, as a fraction glyph. This is useful for displaying a non-standard fraction, such as 456/789, as a fraction. Use the Denominator feature in conjunction with the Numerator feature to display non-standard fractions as fractions.	99/100

OpenType feature	Description	Example
Fraction — Fraction	Displays standard fractions as fraction glyphs	99/100
Fraction — Alternative fraction	Displays a fraction by using a horizontal dividing line instead of a slant or slash	Not available
Ordinals	Displays ordinals by using a number and a suffix in superscript. For example, you can display “first” as 1 st or “second” as 2 nd . Apply this feature only to the text that you want to display as an ordinal.	1 st
Slashed zero	Displays zeros with a diagonal slash, which makes them easy to distinguish from the letter O. This feature is useful for displaying numbers in financial reports.	Ø
Ornaments	Substitutes a character with an ornament that was created by the font designer to match the font’s motif	Not available
Stylistic alternates	Applies an alternate design to characters	rrr
Stylistic sets	Applies an alternate design to a text selection	Lor Lor

OpenType feature	Description	Example
Swash Variants	Inserts calligraphic-type decorative characters	
Contextual alternates	Lets you fine-tune text by applying an alternate design to a single character, or a sequence of characters, based on its surrounding characters. For example, you can apply this feature to script-based text so that it flows more naturally.	Not available
Case-sensitive forms	Shifts the position of punctuation marks so they align with capitalized text or lining numbers	Not available
Standard Ligatures	Replaces a letter pair (or a sequence of letters) with one glyph, which is called a ligature. Many OpenType fonts include standard ligatures for fi, fl, ff, ffi, and ffl. Their purpose is to improve text readability.	
Discretionary Ligatures	Replaces a non-standard letter combination with a ligature. Discretionary ligatures designed to be decorative and are not supported by the majority of OpenType fonts.	

OpenType feature	Description	Example
Contextual ligatures	Inserts a glyph that best suits the surrounding characters. Contextual ligatures are designed to increase readability by improving the joining behavior between the characters of a ligature.	Not available
Historical ligatures	Substitutes a letter pair, or a letter sequence, with a ligature that is based on historical usages. Historical ligatures are designed to be ornamental and are not supported by the majority of OpenType fonts. The most commonly-used historical ligatures are the letter s combined with another character, such as sh si sl ss, and st.	Not available
Historical forms	Substitutes modern characters with characters that were commonly used in historical documents. Historical forms are useful for recreating historical text.	Not available



To apply an OpenType feature to text


- 1 Using the **Text** tool , a single character or a sequence of characters. If the **Property manager** docker is not open, click **Window** ► **Property manager**.
- 2 In the **Property manager** docker, click the **Character** button  to display the character-related options.
- 3 In the **Character** area of the **Property manager** docker, click an OpenType feature button, and, if applicable, choose a feature from the list.




Some OpenType fonts may appear to support features that are unsupported.

To enable the onscreen OpenType feature indicator

- Click the **Text** tool , and then click the **Interactive OpenType** button  on the property bar.

If an OpenType feature is available for the selected text, an arrow  displays below the text.

You can also

View a list of the most popular OpenType features onscreen	Click the down arrow  below the text in the document window.
Apply an OpenType feature to a text selection	Hover over an option in the OpenType feature list, and click an option.

Adjusting character and word spacing

You can improve text readability by adjusting the character and word spacing. When letters or words are too close together, or too far apart, they become difficult to read. Corel DESIGNER offers you different tools for controlling text spacing.

Character spacing

You can change the spacing between characters (also known as “letter spacing”) in a block of text. For example, fully justifying a block of text may insert too much space between characters, which creates a visual imbalance. To improve readability, you can decrease the character spacing.

Lo rem ipsum dolor sit amet, consectetur adipiscing elit. Vivamus scelerisque enim et est ullamcorper a fringilla lectus dictum.	Lo rem ipsum dolor sit amet, consectetur adipiscing elit. Vivamus scelerisque enim et est ullamcorper a fringilla lectus dictum.
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Increased character spacing (left) makes it difficult to read the text. Decreased character spacing (right) improves readability.

If you want to change the spacing between several characters, you need to adjust the kerning. For more information, see “Kerning a range of characters” on page 491.




Word spacing

You can also adjust the spacing between words.

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vivamus scelerisque enim et est ullamcorper a fringilla lectus dictum.	Lorem ipsum dolor sit amet, consectetur adipiscing elit. Vivamus scelerisque enim et est ullamcorper a fringilla lectus dictum.
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Decreased word spacing makes it difficult to discern the individual words in a paragraph (left). Increased word spacing (right) makes easier to read the paragraph.



To adjust character spacing

- 1 Do one of the following:
 - Using the **Text** tool , position the cursor in a block of text.
 - Using the **Pick** tool , click an artistic text object or a text frame.If the **Property manager** docker is not open, click **Window** ▶ **Property manager**.
- 2 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related options.
- 3 In the **Paragraph** area of the **Property manager** docker, type a value in the **Character spacing** box.






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 change the character spacing proportionally by clicking the **Shape** tool , selecting the text object, and dragging the **Interactive horizontal spacing** arrow  in the lower-right corner of the text object.

To adjust word spacing

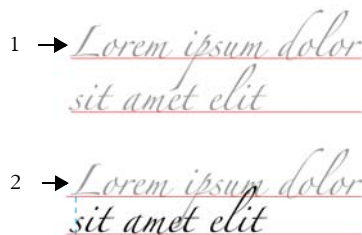
- 1 Do one of the following:
 - Using the **Text** tool , position the cursor in a block of text.
 - Using the **Pick** tool , click an artistic text object or a text frame.If the **Property manager** dock is not open, click **Window** ▶ **Property manager**.
- 2 In the **Property manager** dock, click the **Paragraph** button  to display the paragraph-related options.
- 3 In the **Paragraph** area of the **Property manager** dock, type a value in the **Word spacing** box.



You can also change the word spacing proportionally by clicking the **Shape** tool , holding down Shift, selecting the text object, and dragging the **Interactive horizontal spacing** arrow  in the lower-right corner of the text object.

Adjusting line and paragraph spacing

You can change the spacing between lines of text, which is also known as “leading” or “interline spacing.” When changing the line spacing for artistic text, it applies only to the lines of text that are separated by a hard return. The line spacing of paragraph text applies only to the lines of text within the same paragraph.



Well-balanced line spacing (1) can improve the readability of text. Insufficient line spacing can reduce readability by causing letters to overlap (2).

In Corel DESIGNER, you can also adjust line spacing of a text object by using the **Shape** tool.





*Adjusting line spacing proportionally by using the **Shape** tool*

You can change the spacing between paragraphs, which is useful for copyfitting text. If a paragraph is positioned at the top or bottom of a frame, the spacing does not apply to the space between the paragraph text and the frame.



- | | |
|---|---|
| ★ Lorem ipsum dolor sit amet | ★ Lorem ipsum dolor sit amet |
| ★ Quisque quis metus velit,
quis suscipit erat | ★ Quisque quis metus velit,
quis suscipit erat |
| ★ Integer non ipsum euismod
massa viverra sollicitudin | ★ Integer non ipsum euismod
massa viverra sollicitudin |

The spacing in between the lines in the bulleted list (left) was increased by adjusting the before and after paragraph spacing (right).



To adjust interline spacing

- 1 Using the **Text** tool , select the paragraph text.
If the **Property manager** docker is not open, click **Window** ► **Property manager**.
- 2 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related options.
- 3 In the **Paragraph** area of the **Property manager** docker, choose one of the following units of measurement from the **Vertical spacing units** list box:
 - **% of Char height** — lets you use a percentage value that is relative to the character height
 - **Points** — lets you use points
 - **% of Pt.size** — lets you use a percentage value that is relative to the character point size
- 4 Type a value in the **Line spacing** box.



You can also change the spacing between lines proportionally by clicking the **Shape** tool , selecting the text object, and dragging the **Interactive vertical spacing** arrow  in the lower-left corner of the text object.

To adjust the spacing between paragraphs

- 1 Using the **Text** tool , select the paragraph text.
If the **Property manager** docker is not open, click **Window** ► **Property manager**.
- 2 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related options.
- 3 In the **Paragraph** area of the **Property manager** docker, choose a unit of measurement for line spacing from the **Vertical spacing units** list box.
- 4 Type a value in one of the following boxes:
 - **Before paragraph spacing** — lets you specify the amount of space to insert above the paragraph text
 - **After paragraph spacing** — lets you specify the amount of space to insert below the paragraph text



You can also use this procedure to adjust the spacing between items in a bulleted list.

Adding bullets to text




You can use bulleted lists to format information. You can wrap text 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 adjust interline spacing” on page 503. You can remove a bullet without deleting the text.

Lorem ipsum dolor
Aenean tristique massa
Proin tincidunt lacinia
purus

- Lorem ipsum dolor
- Aenean tristique
massa
- Proin tincidunt lacinia
purus


Three paragraphs (left) were converted into a bulleted list (right)

To add bullets

- 1 Using the **Text** tool , select the paragraph text.
If the **Property manager** docker is not open, click **Window** ► **Property manager**.
- 2 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related options.
- 3 In the **Paragraph** area of the **Property manager** docker, click the arrow button  located at the bottom of **Paragraph** area to display additional options.
- 4 Enable the **Bullets** check box.
- 5 Click the **Bullet settings** button.
- 6 In the **Bullets** dialog box, perform a task from the following table.

To	Do the following
Preview text with bullets	Enable the Preview check box.
Choose a font	In the Appearance area, choose a font from the Font list box.
Choose a symbol	Open the Symbol picker, and click a symbol.
Set a bullet size	Type a value in the Size box.
Adjust the bullet position	Type a value in the Baseline shift box.
Set the distance from the text frame	In the Spacing area, type a value in the Text frame to bullet box.
Set the distance between the bullet and the text	Type a value in the Bullet to text box.

You can also

Add a bullet with a hanging indent	Enable the Use hanging indent style for bulleted lists check box.
Change the color of a bullet	Select the bullet with the Text tool  , and click a color on the color palette.

You can also

Remove bullets

In the **Paragraph** area of the **Property manager** dock, disable the **Bullets** check box.



Bullets are inserted at the beginning of each new line that is preceded by a return.



You can adjust the spacing in between bullets by increasing or decreasing the space before and after a paragraph. For more information, see “To adjust the spacing between paragraphs” on page 504.

Inserting drop caps

Applying drop caps, also known as initial caps, to paragraphs enlarges the initial letter and insets it into the body of text. You can customize a drop cap by changing different 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.




*V*ivamus
scelerisque enim
et est ullamcorper a
fringilla lectus dictum.

*V*ivamus scelerisque
enim et est
ullamcorper a
fringilla lectus
dictum.

You can add a drop cap (left) or a hanging indent drop cap (right).

You can preview a drop cap before you add it to a drawing. The changes you make are temporarily applied to the text in the drawing window, so you can see how the drop cap will look when you add it.

To add a drop cap

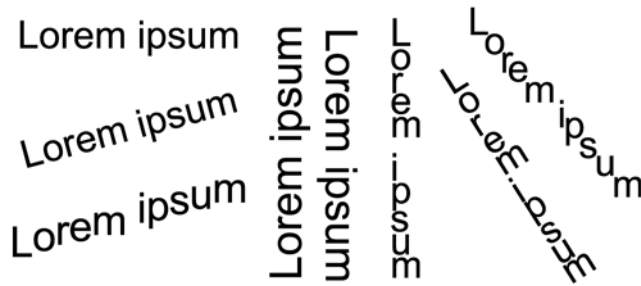
- 1 Using the **Text** tool , select the paragraph text.
If the **Property manager** docker is not open, click **Window** ▶ **Property manager**.
- 2 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related options.
- 3 In the **Paragraph** area of the **Property manager** docker, click the arrow button  located at the bottom of **Paragraph** area to display additional options.
- 4 Enable the **Drop caps** check box.
- 5 Click the **Drop caps settings** button.
- 6 In the **Drop cap** dialog box, perform a task from the following table.

To	Do
Specify the number of lines next to a drop cap	In the Appearance area, type a value in the Number of lines dropped box.
Set the distance between the drop cap and the body of text	In the Appearance area, type a value in the Space after drop cap box. This sets the space to the right of the drop cap.
Preview a drop cap	Enable the Preview check box.
Offset the drop cap from the body of text	Enable the Use hanging indent style for drop cap check box.
Remove drop caps	In the Paragraph area of the Property manager docker, disable the Drop caps check box.

Changing character position and angle




You can modify the appearance of text by shifting the characters vertically or horizontally, which changes the position of the selected characters relative to the surrounding characters.

You can also rotate characters by specifying an angle of rotation.






Different examples of rotating text

To shift a character

- Using the **Text** tool , select a character or a block of text.
If the **Property manager** docker is not open, click **Window** ▶ **Property manager**.
- In the **Property manager** docker, click the **Character** button  to display the character-related options.
- In the **Character** area of the **Property manager** docker, click the arrow button  located at the bottom of **Character** area to display additional options.
- Perform one or more tasks from the following table.

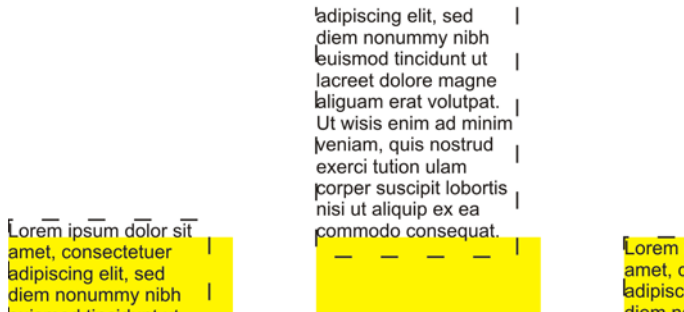
To	Do the following
Shift characters horizontally	Type a value in the Horizontal character offset box.
Shift characters vertically	Type a value in the Vertical character offset box.

To rotate a character

- Using the **Text** tool , select a character or a block of text.
If the **Property manager** docker is not open, click **Window** ▶ **Property manager**.
- In the **Property manager** docker, click the **Character** button  to display the character-related options.
- In the **Character** area of the **Property manager** docker, click the arrow button  located at the bottom of **Character** area to display additional options.
- Type a value in the **Character angle** box.

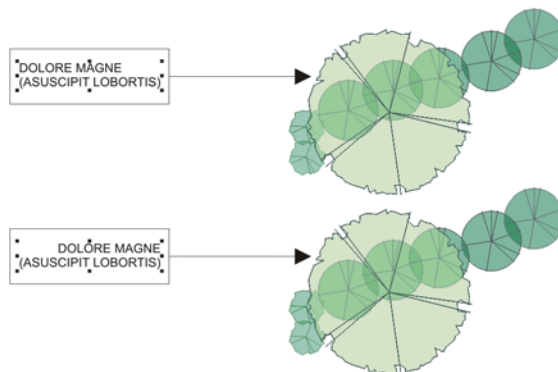
Aligning text

Corel DESIGNER lets you align text in various ways. You can align paragraph text horizontally and vertically in relation to its text frame. You can align paragraph text with the baseline grid. For more information, see “Aligning text by using the baseline grid” on page 467. You can also align text to a selected 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 frame.

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 Do one of the following:
 - Using the **Text** tool , select the text that you want to align.
 - Using the **Pick** tool , click an artistic text object or a text frame whose content you want to align.

If the **Property manager** docker is not open, click **Window** ► **Property manager**.


- 2 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related options.
- 3 In the **Paragraph** area of the **Property manager** docker, click one of the following buttons:
 - **No horizontal alignment** — applies the default alignment setting
 - **Align left** — aligns text with the left side of the text frame or the bounding box of artistic text
 - **Center** — centers text within the text frame
 - **Align right** — aligns text with the right side of the text frame and the bounding box of artistic text
 - **Full justify** — aligns text, with the exception of the last line, with the left and right sides of the text frame
 - **Force justify** — aligns text, including the last line, with the left and right sides of the text frame




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 an icon that corresponds to the current alignment style.

You can align multiple paragraphs in a text frame by selecting them with the **Text** tool  and choosing an alignment style.

To align paragraph text vertically













- 1 Using the **Pick** tool , click a text frame.

If the **Property manager** docker is not open, click **Window** ► **Property manager**.
- 2 In the **Property manager** docker, click the **Frame** button  to display the frame-related options.
- 3 In the **Frame** area of the **Property manager** docker, choose an alignment option from the **Vertical** alignment list box.



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 Using the **Pick tool** , hold down **Shift**, click the text object, and then click the object.
 - 2 Click **Arrange** ▶ **Align and distribute** ▶ **Align and distribute**.
 - 3 In the **Text** area, click one of the following buttons:
 - **First line baseline**  — uses the baseline of the first line of text to align the objects
 - **Last line baseline**  — uses the baseline of the last line of text to align the objects
 - **Bounding box**  — aligns text with its bounding box
 - 4 In the **Align objects to area**, click the **Active objects** button .
 - 5 In the **Align** area, click one of the following buttons to use an object edge or center for aligning.
 - **Align left**  — to align the left edges of objects
 - **Align center horizontally**  — to align object centers along a vertical axis
 - **Align right**  — to align the right edges of objects
 - **Align top**  — to align the top edges of objects
 - **Align center vertically**  — to align object centers along a horizontal axis
 - **Align bottom**  — to align the bottom edges of objects
- To align objects from their outlines, click the **Outline** button .



If you select the text 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.

Adding tabs and indents

You can modify existing tab stops by changing their alignment. You can also add trailing leader characters, so that dots, or other characters, automatically precede the tab stops. In addition, you can add new tab stops and remove existing tab stops.

Indenting changes the space between a 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.

To modify a tab stop

- 1 Click **Window** ► **Property manager**.
- 2 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related options.
- 3 In the **Paragraph** area of the **Property manager** docker, click the arrow button  located at the bottom of **Paragraph** area to display additional options.
- 4 Click the **Tab settings** button.
- 5 Perform a task from the following table.




To	Do the following
Change the alignment of tab stops	Click the cell in the Alignment column, and choose an alignment option from the list box.
Set tab stops with trailing leader characters	Click the cell in the Leaders column, and choose On from the list box.
Delete a tab stop	Click the cell, and click Remove .
Change the default leader character	Click Leader options , open the Character picker, and click a character.
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 602.

To add a tab stop

- 1 Using the **Text** tool , select the paragraph text.
- 2 Click **Window** ► **Property manager**.
- 3 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related options.
- 4 In the **Paragraph** area of the **Property manager** docker, click the arrow button  located at the bottom of **Paragraph** area to display additional options.
- 5 Click the **Tab settings** button.
- 6 Click **Add**.
- 7 Click the new cell in the **Tabs** column, and type a value.

To indent paragraph text

- 1 Using the **Text** tool , select the paragraph text.
- 2 Click **Window** ► **Property manager**.
- 3 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related options.
- 4 In the **Paragraph** area of the **Property manager** docker, type values in the following boxes:
 - **First line indent** — indents the first line of text relative to the left side of the frame
 - **Left line indent** — creates a hanging indent relative to the left side of the text frame; all lines, except the first line, are indented
 - **Right line indent** — indents the text relative to the right side of the frame



You can remove indents by typing **0** in the **First line indent**, **Left line indent**, and **Right line indent** boxes.

You can indent an entire paragraph by typing the same value in both the **First line indent** and the **Left line indent** boxes.

Working with text styles




Corel DESIGNER provides advanced style capabilities that allow you to format document text with speed, ease, and consistency. A style is a collection of formatting attributes defining object properties, such as artistic and paragraph text properties. For example, to define a character style, you can specify font type, font style and size, text color and background color, character position, caps, and more. You can create styles and style sets for text. 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. For more information, see “Working with styles and style sets” on page 569.

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 Using the **Text** tool , select the text frame or paragraph text.
If the **Property manager** docker is not open, click **Window** ► **Property manager**.
- 2 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related options.
- 3 In the **Paragraph** area of the **Property manager** docker, click the arrow button  located at the bottom of **Paragraph** area to display additional options.
- 4 Enable the **Hyphenation** check box.
- 5 Click the **Hyphenation settings** button.
- 6 In the **Hyphenation settings** dialog box, enable the **Automatically hyphenate paragraph text** check box.



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 540.

If you do not see any hyphenated words in the paragraph after applying hyphenation, you may need to modify the hyphenation settings.


To modify the hyphenation settings

- 1 Using the **Text** tool , select the text frame or paragraph text.
If the **Property manager** docker is not open, click **Window** ► **Property manager**.
- 2 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related options.
- 3 In the **Paragraph** area of the **Property manager** docker, click the arrow button  located at the bottom of **Paragraph** area to display additional options.
- 4 With the **Hyphenation** check box enabled, click the **Hyphenation settings** button.
- 5 In the **Hyphenation settings** dialog box, perform one or more tasks from the following table.

To	Do the following
Hyphenate capitalized words	Enable the Break capitalized words check box.
Hyphenate words that contain all uppercase letters	Enable the Break words using ALL CAPS check box.
Set a minimum word length for automatic hyphenation	In the Hyphenation criteria area, type a value in the Minimum word length 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 Hyphenation criteria area, type a value in the Minimum characters before box.

To	Do the following
Set the minimum number of characters to follow a hyphen	In the Hyphenation criteria area, type a value in the Minimum characters after box.
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

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.
--	---

You can also

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.
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. For more information, see “To find text” on page 469 and “To find and replace text” on page 470.

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

Formatting code	Keyboard shortcut
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 859.

You can find and replace formatting codes. For more information, see “To find text” on page 469 and “To find and replace text” on page 470.

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 non-printing characters**.



You can also display nonprinting characters by clicking **Tools** ▶ **Options**, choosing **Text** from the **Workspace** list of categories, and then enabling the **Show non-printing characters** check box.



Working with text in different languages

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
- OpenType support for Asian text
- Formatting multilingual text
- Displaying text correctly in any language

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. When you type artistic or paragraph text, the program uses a default artistic or paragraph text style.



To choose a default font for Asian text

- 1 Click the **Text** tool .
- 2 Press **Esc** to ensure that no objects are selected.
- 3 Choose an input method from the Input Method Editor (IME) on the Windows status bar.

If the Windows **Language** bar is displayed, you can choose an input method from the **Language** bar.

- 4 Choose a font from the **Font list** box on the property bar.
- 5 Choose a font style from the **Font style** list box.

To choose a text orientation for Asian text

- 1 Using the **Pick** tool , select the frame that contains the text whose orientation you want to change.
- 2 Click **Window** ► **Property manager**.
- 3 In the **Property manager** docker, click the **Frame** button  to display the frame-related controls.
- 4 Choose one of the following orientation options from the **Text orientation** list box:
 - **Horizontal**
 - **Vertical**





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 have text with different orientations in one text object.



If you have Asian text support installed with your operating system, you can also change text orientation by clicking the **Vertical text orientation**  or **Horizontal text orientation**  buttons on the **Text** toolbar.

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 **Line-breaking rules** menu item.

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 **Line-breaking rules** menu item.

To reset a line-breaking rule to the default

- 1 Click **Text** ▶ **Line-breaking rules**.
- 2 Click the **Reset** button beside a rule.



You must have Asian text support installed on your operating system to view the **Line-breaking rules** menu item.

OpenType support for Asian text

You can apply advanced OpenType typography features to Asian text. OpenType features can be accessed from the **Character** area in the **Property manager** docker (**Window** ▶ **Property manager**). The following table lists the OpenType features that you can use with Asian text provided the features are included in the font.



OpenType feature	Description
Asian widths	Changes the width by spacing or replacing the glyphs The Centered CJK punctuation feature centers punctuation marks horizontally and vertically.
Asian forms	Replaces the selected characters with a different glyph form. Forms cannot be combined.
Asian vertical metrics	The Alternate vertical metrics feature centers shorter characters vertically relative to full-height characters. This feature also applies to full-width Latin glyphs. The Alternate vertical half metrics feature centers characters vertically relative to half-height characters.
Horizontal Kana alternates	Substitutes the standard kana glyph with a horizontal kana glyph
Vertical Kana alternates	Substitutes the standard kana glyph with a vertical kana glyph
Vertical alternates and rotation	Substitutes characters with forms suitable for vertical text, often rotating them at 90 degrees
Alternate annotation forms	Applies an annotation form to the selected characters. This OpenType feature applies to both Latin and Asian text.

Formatting multilingual text

Corel DESIGNER includes controls that let you format text in different languages. You can limit any font, style, and size changes to only Latin, Asian, or Middle Eastern text by choosing the script type. For example, if you want to change the font size of Korean text in a document that includes both English and Korean text, you can choose the Asian script type, and then change the font size. This applies the new font size only to

the Korean text, the English text font size is unaffected. You can also enable right-to-left text flow when working with bidirectional languages, such as Middle Eastern languages. In addition, you can mix latin text with Asian or Middle Eastern in one text object and set the spacing between the two words.




To limit font property changes to multilingual text

- 1 Using the **Text** tool , select the paragraph text.
If the **Property manager** docker is not open, click **Window** ► **Property manager**.
- 2 In the **Property manager** docker, click the **Character** button  to display the character-related options.
- 3 In the **Character** area of the **Property manager** docker, choose one of the following language options from the **Language group and script** list box:
 - All languages
 - Latin
 - Asian
 - Middle Eastern
- 4 Change any font properties.



The **Language group and script** list box is available only when using an Asian or Middle Eastern operating system or when language support is installed on the operating system.

To set right-to-left text flow in a text frame



- 1 Do one of this following:
 - Using the **Text** tool , position the cursor in a block of text.
 - Using the **Pick** tool , click an artistic text object or a text frame.If the **Property manager** docker is not open, click **Window** ► **Property manager**.
- 2 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related options.
- 3 In the **Paragraph** area of the **Property manager** docker, choose an option from the **Text direction** list box.



The **Text direction** option is available, and visible, only when you use a Middle Eastern operating system or when language support is installed on a non-Middle Eastern operating system.

You can also change the direction of text flow in columns. For more information, see “To change the flow of bidirectional text in columns” on page 463.

To specify spacing between Latin and Asian words

- 1 Using the **Text** tool , select the paragraph that combines both the Latin and Asian text.
- 2 In the **Property manager** docker, click the **Paragraph** button  to display the paragraph-related properties.
- 3 In the **Paragraph** area of the **Property manager** docker, type values in the **Language spacing** box.




The language spacing value is based on the percentage of a standard space. For example, two spaces are represented by typing a value of 200.

Displaying text correctly in any language

In Corel DESIGNER, all text that is added to a document is encoded using the Unicode character set. When you open or import a drawing that contains text, Corel DESIGNER converts the encoding system that was used in the file to Unicode. For example, if you import an older document that includes 8-bit ANSI text that uses a specific code page (e.g. (949 ANSI/OEM - Korean), Corel DESIGNER converts code page 949 to Unicode. If the code page is not specified when you open a document, Corel DESIGNER uses a default code page to convert the text. Therefore, this may cause some text to display incorrectly in Corel DESIGNER. However, you can display the text correctly by selecting it and converting it back to Unicode by using the appropriate code page.

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 54.

To display text correctly in any language

- 1 Using the **Text** tool , select the text object that is displaying incorrectly.
- 2 Click **Text** ► **Encode**.
- 3 In the **Text encoding** dialog box, choose the **Other encoding** option.
- 4 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 encoding allows you to use Unicode fonts, even if your original text was using non-Unicode fonts.



Managing fonts

Corel DESIGNER allows you to manage fonts.

This section contains the following topics:

- Substituting fonts
- Previewing and displaying fonts
- Using the Bitstream Font Navigator

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 the Bitstream Font Navigator

The Bitstream Font Navigator is the font management system included with your application. The Bitstream Font Navigator lets you store up to 2,000 fonts in a database (“catalog”). You can access fonts quickly, organize them, and preview them before using them. For more information, see the Help in the Bitstream Font Navigator.

To start Bitstream Font Navigator

- From the Windows taskbar, click **Start** ▶ **All Programs** ▶ **CorelDRAW Technical Suite X6** ▶ **Bitstream Font Navigator**.

To access the Bitstream Font Navigator Help

- In Bitstream Font Navigator, click **Help** ▶ **Help topics**.



Using writing tools

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 552.

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 493.

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.

To	Do the following
Change straight quotation marks to typographic (“curly”) quotation marks	Enable the Change straight quotes to typographic quotes check box.

To	Do the following
Insert straight quotation marks when the quotation mark follows a number	Enable the Use straight quotation marks after numbers check box.
Change the appearance of single quotation marks	Choose a quotation mark style from the Open and Close 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 Open and Close 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 548.

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 548.

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

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 Thesaurus page. Click Look up .
Look up recently checked words	Choose a word from the list box at the top of the Thesaurus page.



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 534.

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

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

Grammatik uses the following notations to identify parts of speech or parts of a sentence.

Notation in Grammatik	Grammatical term	Explanation
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"> • period (.) • comma (,) • question mark (?)
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"> • go “quickly” • a “very” good book
aux	auxiliary verb	An auxiliary verb is a form of “be,” “have,” or “do.” Examples: <ul style="list-style-type: none"> • “is” coming • “had” not run • “did” he say
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"> • happier • slowest

Notation in Grammatik	Grammatical term	Explanation
cj	conjunction	A conjunction joins words, phrases, or clauses. Examples: <ul style="list-style-type: none"> • the book “and” the pen • I want to leave “because” it is late.
det	determiner	A determiner is a type of adjective. Examples: <ul style="list-style-type: none"> • a • an • the • some • these • any
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"> • Hi! • Oh! • Hey!
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"> • Bob gave “her” an apple. • I sent “him” a postcard.
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"> • Let’s have the picnic today unless it rains. (Main clause: “Let’s have the picnic today”) • When not in school, children play. (Main clause: “children play”)

Notation in Grammatik	Grammatical term	Explanation
mod	modal	A modal is a type of auxiliary verb. Examples: <ul style="list-style-type: none"> • will • must • can • should • might
num	number	A number expresses a quantity. Examples: <ul style="list-style-type: none"> • “three” boys • “497” days • “62” percent
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"> • books • children
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"> • “dog’s” leg • “students” cars • “Joe’s” son
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.”

Notation in Grammatik	Grammatical term	Explanation
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"> • He is “writing” a book. • She is “going” to bed. • The lawyers presented “closing” arguments.
prn	pronoun	<p>A pronoun takes the place of a noun. Examples:</p> <ul style="list-style-type: none"> • I • me • you • mine • yourself • these • who • which
pv	past tense	<p>The past tense expresses actions that have already occurred. Examples:</p> <ul style="list-style-type: none"> • He “wrote” the book. • We “went” to the store.
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>

Notation in Grammatik	Grammatical term	Explanation
sn	singular noun	A singular noun is the name of one person, place, thing, or idea. Examples: <ul style="list-style-type: none"> • Tom • Canada • pen • health
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"> • “John” ran. • “The cats” meowed. • “All the children and their mothers” took naps.
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"> • John “ran.” • He “has gone.”
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"> • We knew “where she would go.” • I will tell you “when I go.”



Templates and styles

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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.”

You can use the preset templates provided with Corel DESIGNER, and you can create and use custom templates.

This section includes the following topics:

- Searching for templates
- Using templates
- Creating templates
- Editing templates

Searching for templates

Corel DESIGNER provides an easy way of finding templates.

Searching

You can search by the name, category, or reference information associated with a template. 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.

By default, the application searches all locations that Instant Search (on Windows 7, Windows 8, and Windows Vista) or Windows® Search (on Windows XP) are configured to index. You can also browse for templates in other locations, which Instant Search and Windows Search are not configured to index. For more information about configuring Instant Search on Windows 7, Windows 8, and Windows Vista, see the Windows Help. For more information about Windows Search, visit the Microsoft® Web site.

You can cancel a search at any time.

Filtering search results

You can narrow the search results by using different criteria, such as document type (for example, brochure, flyer, newsletter, or postcard) and industry (for example, hospitality or retail). 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).

Viewing templates and template information

You can increase the size of thumbnails to recognize a particular template easier and faster, and you can decrease thumbnail size to view more search results at a glance. 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.

To search for templates

- 1 Click **File** ► **New from template**.
- 2 In the **New from template** dialog box, type a word in the **Search** 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, 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**.



Custom templates that do not contain any category information are displayed under **My templates**.


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 Search is not installed, the application searches by filename only in the following folder:

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


Windows 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>.




You can also start a search by entering a search term in the **Search** box and clicking the **Start search**  button.

To view templates and template information

- 1 Click **File** ► **New from template**.
- 2 In the **New from template** dialog box, search for templates.
- 3 Perform one or more tasks from the following table.

To	Do the following
Increase or decrease the size of thumbnails	Drag the Zoom slider to the right or left.
View template details	Click a thumbnail in the Templates pane. The template details are displayed in the Template details pane. If the Template details pane is hidden, click the Show/Hide template details button  to display it.
View designer notes	Click a thumbnail in the Templates pane. The designer notes are displayed in the Designer notes pane.

To	Do the following
Print designer notes	<p>Click the Print designer notes  button in the lower-left corner of the Designer notes pane.</p> <p>If there are no designer notes associated with a template, the Print designer notes button is disabled.</p>

Using templates

When you start a document from a template by using the **File ▶ New from template** command, Corel DESIGNER formats the page according to the page layout settings in the template and then loads all objects and template's styles into the new document. With this method, you can search and browse for templates.

If you want to use only the styles from a template, you can create a blank document by using the **File ▶ Open** command.

You can also import styles from a template into a document at any time.

To start a document from a template

- 1 Click **File ▶ New from template**.
- 2 Search or browse for templates.
- 3 Choose a template from the **Templates** list.
- 4 Click **Open**.




For information about searching for templates, see “To search for templates” on page 562.

You can also start a document from a template by clicking **File ▶ Open**, locating the template, double-clicking it, and enabling the **New from template** check box in the **Open** dialog box. If you want to use only the template's styles, disable the **With contents** check box.

To import styles from a template into a document

- 1 Click **Window ▶ Object styles**.

- 2 In the **Object styles** docker, open the **Import, export, or save defaults** flyout, and then click the **Import style sheet** button .
- 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**.



Only the template styles are imported. Page layout settings and objects saved with the template are ignored. The attributes of existing objects are maintained.

Creating templates

If the preset templates do not meet your needs, you can create your own templates, based on documents that you often use. 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 CorelDRAW 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** — lets you assign a hyperlink to selected text

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 editing styles, see “Editing styles and style sets” on page 574. For

information about setting page layout options, see “Specifying the page layout” on page 591.

To edit a 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.

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.



Working with styles and style sets

Corel DESIGNER provides advanced style capabilities that allow you to format your documents with speed, ease, and consistency. You can create and apply styles and style sets to different types of objects: graphic objects, artistic and paragraph text, callout and dimension objects, and any objects created with the Artistic Media tools.

Styles and style sets are groups of attributes that determine the appearance of objects. When you apply a style or style set to an object, all the attributes defined in that style are applied to the object in one step. That is how you can format simultaneously many different objects and significantly reduce your set-up and production time. What is more, when you edit a style or style set, all the objects defined by that style are automatically updated.

You can also export styles and style sets as style sheets for use in other documents, or import them from previously saved style sheets.

This section includes the following topics:

- Creating styles and style sets
- Applying styles and style sets
- Editing styles and style sets
- Managing default object properties
- Exporting and importing style sheets
- Assigning keyboard shortcuts to styles or style sets
- Finding objects that use a specific style or style set
- Breaking the link between objects and styles or style sets

Creating styles and style sets

A style is a group of formatting attributes that defines an object property, such as outline or fill. For example, to define an outline style, you can specify attributes such as outline width, color, and type of line. To define a character style, you can specify the font type, font style and size, text color and background color, character position, caps, and

more. Corel DESIGNER lets you create and apply outline, fill, paragraph, character, and text frame styles.


Corel DESIGNER lets you group styles into style sets. A style set is a collection of styles that helps you define the appearance of an object. For example, you can create a style set containing a fill style and an outline style that you can apply to graphic objects such as rectangles, ellipses, and curves.

There are two options for creating styles. You can create a style or style set based on the formatting of an object that you like, or you can create a style or style set from scratch by setting the object attributes in the **Object styles** docker.

In Corel DESIGNER, styles can contain other styles. A style that contains another style is called a parent; a style that is contained within another style is called a child. Properties are automatically inherited from the parent; however, you can override inherited properties for a child and set its own specific properties. When you modify the parent style, the child style is updated automatically. If you set child-specific attributes, the attributes are no longer related to the parent, so if you modify the parent, the child-specific attributes will not be modified. The parent-child relationship applies to style sets as well.

You can use child and parent styles in documents where you want objects to share some, but not all, attributes, and you need to make global changes on a regular basis. For example, if you are working on a long document and you want to have headings and subheadings with similar formatting, you can create a parent character style for the headings and a child character style for the subheadings. The parent and the child styles can share the same color and font type but differ in size. If you choose a different color or font type for the parent, both the headings and the subheadings will be updated automatically. The subheadings, however, will still appear smaller than the headings.

To create a style from an object

- 1 Using the **Pick** tool , right-click an object.
- 2 Choose **Object styles**, choose **New style from**, and click a style type.
- 3 In the **New style from** dialog box, type a name in the **New style name** box.




If the **Object styles** docker is not open, enable the **Open object styles docker** check box in the **New style from** dialog box.



You can also create a style from an object by right-clicking the **Styles** folder in the **Object styles** docker, choosing **New from selected**, and then choosing a style type.

To create a style set from an object

- 1 Using the **Pick** tool , right-click an object.
- 2 Choose **Object styles**, and click **New style set from**.
- 3 In the **New style set from** dialog box, type a name in the **New style set name** box.




If the **Object styles** docker is not open, enable the **Open object styles** docker check box in the **New style set from** dialog box.



You can also create a style set from an object by dragging the object to the **Style sets** folder in the **Object styles** docker. If you drag the object over an existing style set in the **Style sets** folder, the attributes of the object replace the attributes of the style set, and all objects to which the style set has been applied are automatically updated.

To define a style

- 1 Click **Window** ▶ **Object styles**.
- 2 In the **Object styles** docker, click the **New style** button , and choose a style type.

The style appears in the **Styles** folder with a name assigned by the application, for example “Fill 1.”



- 3 Specify the style attributes that you want.

You can also


Rename a style


Right-click a style, click **Rename**, type a new name, and press **Enter**.

You can also


Delete a style	Do one of the following: <ul style="list-style-type: none">• Select a style in the Styles folder, and click the Delete style button .• Right-click a style, and click Delete.
Duplicate a style	Right-click a style, and click Duplicate .
Create a child style	Do one of the following: <ul style="list-style-type: none">• Select a style in the Styles folder, and click the New child style button .• Right-click a style, and click New child style.

To define a style set

- 1 Click **Window** ► **Object styles**.
- 2 In the **Object styles** docker, click the **New style set** button  to create an empty style set to which you can add styles.

The style set appears in the **Style sets** folder with a name assigned by the application, for example “Style Set 1.”
- 3 Do one of the following:
 - Click the **Add or remove style** button  next to the style set, and select the style types that you want to add to the style set. Then, set the properties of each style.
 - From the **Styles** folder, drag existing styles to the new style set.


You can also

Rename a style set	Right-click a style set in the Style sets folder, click Rename , type a new name, and press Enter .
Delete a style set	Do one of the following: <ul style="list-style-type: none">• Select a style set in the Style sets folder, and click the Delete style set button .• Right-click a style set, and click Delete.
Duplicate a style set	Right-click a style set, and click Duplicate .

You can also

Create a child style set




Do one of the following:

- Select a style set in the **Style sets** folder, and click the **New child style set** button .
 - Right-click a style set, and click **New child style set**.
-


Applying styles and style sets

When you apply a style or a style set to an object, the object takes on only the attributes that are defined by the style or style set. For example, if you apply an outline style, the object outline changes while its other attributes stay the same.

You can apply styles and styles sets by using the **Object styles** docker and the **Property manager** docker.

In the **Property manager** docker, attributes which are defined by a style appear with a source indicator that is green and has a vertical line in the middle . (The source indicator is the little square next to the attribute name.) If there is no style applied, the source indicator appears blank . If there is an override of the applied style, the source indicator color is orange with a horizontal line in the middle .

To apply a style or style set to an object

- 1 Using the **Pick** tool , select an object.
- 2 Click **Window** ► **Object styles**.
- 3 In the **Object styles** docker, select a style or style set, and click **Apply to selected**.



You can also apply a style by clicking a source indicator next to an object property (outline, fill, character, paragraph, or frame) in the **Property manager** docker and choosing a style from the list of styles.

You can also apply a style or style set to a selected object by using any of the following methods:

- In the **Object styles** docker, double-click a style or style set.
- Right-click the object, choose **Object styles**, choose **Apply style**, and then choose a style or style set from the list.
- In the **Object styles** docker, right-click a style or style set, and choose **Apply style** or **Apply style set**.
- In the **Object styles** docker, select a style or style set, and drag it to the object.

Editing styles and style sets

You can edit a style or style set either by changing its attributes in the **Object styles** docker, or by changing the attributes of an object linked to the style or style set, and then applying these changes to the style or style set.


You can also edit a style or style set by copying attributes from an object to the style or style set.

You can override style attributes. When you override an attribute, it is no longer related to the style definition, and changes to the style do not affect the object until you remove the override.

To edit a style

- 1 Click **Window** ► **Object styles**.
- 2 In the **Object styles** docker, open the **Styles** folder, and select a style.
- 3 In the style properties area of the **Object styles** docker, modify the attributes you want.


To edit a style set

- 1 Click **Window** ► **Object styles**.
- 2 In the **Object styles** docker, open the **Style sets** folder, and select a style set.
- 3 Click the **Add or remove style** button  next to the style set, and click the style type that you want to add or remove from the style set.

Check marks appear next to the style types that are included in the style set.

In the style properties area of the **Object styles** docker, you can edit the styles that are included in the style set.

To edit a style or style set by editing an object

- 1 Using the **Pick** tool , select an object that has a style or style set applied to it.
- 2 Click **Edit ▶ Property manager**.
- 3 In the **Property manager** docker, edit the object properties.
- 4 In the document window, right-click the object, choose **Object styles** from the context menu, and choose **Apply to style**.

The new attributes of the object replace the attributes of the styles or style sets associated with this object.


To edit a style or style set by copying properties from an object



- 1 Click **Window ▶ Object styles**.
- 2 Drag an object from the document window over a style or style set name in the **Object styles** docker.



You can also copy the properties of an object to a style or style set by right-clicking the style or style set in the **Object styles** docker, choosing **Copy properties from**, and then clicking an object in the document window.



To override a style attribute

- 1 Using the **Pick** tool , select an object that has a style applied to it.
- 2 Click **Edit ▶ Property manager**.
- 3 In the **Property manager** docker, edit an object attribute defined by a style.

The source indicator next to the attribute changes from green with a vertical line  to orange with a horizontal line , showing that the object attribute is no longer defined by the style.



To remove a style override, do one of the following:

- Click the orange source indicator , and choose **Revert**.
- In the document window, right-click the object by using the **Pick** tool , choose **Object styles** from the context menu, and choose **Revert to style**.

Managing default object properties

The default object properties in Corel DESIGNER control the appearance of text and graphic objects in the active document. For example, when you install Corel DESIGNER for the first time, the default properties for graphic objects determine that each new graphic object has a black outline and no fill.

You can modify the default properties of the following types of objects: artistic media, artistic text, callout, dimension, graphic, and paragraph text. When you modify the defaults, Corel DESIGNER automatically saves these changes to the current document. If you want to use the custom settings in subsequent documents that you create, you can set them as the new document defaults.

You can specify which object styles, style sets, color styles, or default object properties in the active drawing are set as the new document defaults.

To edit default object properties

- 1 Click **Window** ► **Object styles**.
- 2 In the **Object styles** docker, open the **Default object properties** folder, and choose one of the following object types:
 - **Artistic Media**
 - **Artistic text**
 - **Callout**
 - **Dimension**
 - **Graphic**
 - **Paragraph text**


- 3 Modify the attributes you want.

Any changes you make are applied to all new objects in the active document and are automatically saved with the document.

You can also


Undo changes by reverting selected default properties to the new document defaults

Do one of the following:

- Click the **Revert to new document default** button  next to the object type.
 - Right-click the object type, and choose **Revert to new document default**.
-


Undo changes to the default object properties for all object types by reverting to the new document defaults

Do one of the following:

- Click the **Revert all to new document default** button  next to the **Default object properties** folder.
 - Right-click the **Default object properties** folder, and click **Revert all to new document default**.
-

Set selected object properties as the default settings for new documents


Do one of the following:

- Click the **Set as new document default** button  next to the object type.
 - Right-click the object type, and click **Set as new document default**.
-



You can also edit the default object properties while editing any object in the document window. Right-click the **Default object properties** folder in the **Objects styles** docker, and choose **Update default properties when editing objects**. Any change you make to an object becomes the default setting for new objects.

To set the current style settings as the new document defaults

- 1 Click **Window** ▶ **Object styles**.
- 2 In the **Object styles** docker, click the **Import, export, or save defaults** button , and click **Set as new document defaults**.
- 3 Enable the check boxes for the settings that you'd like to save as the default settings for new documents.




You can also save settings as the default settings for new documents by using the **Options** dialog box. For more information, see “Saving defaults” on page 855.


Exporting and importing style sheets

You can make styles and style sets available for use in other documents by exporting them to a Corel DESIGNER style sheet (.cdss) file. A style sheet contains all the object styles, style sets, color styles, and default object properties in the active document. You can also use styles and style sets from other documents by importing the style sheet to which they were saved.

To export a style sheet

- 1 Click **Window** ► **Object styles**.
- 2 In the **Object styles** docker, click the **Import, export, or save defaults** button , and click **Export style sheet**.
- 3 In the **Export style sheet** dialog box, choose the folder where you want to save the style sheet.
- 4 Type a file name in the **File name** box.
- 5 Click **Export**.
- 6 Enable the check boxes for the settings you'd like to export from the document.

To import a style sheet

- 1 Click **Window** ► **Object styles**.
- 2 In the **Object styles** docker, click the **Import, export, or save defaults** button , and click **Import style sheet**.
- 3 In the **Import style sheet** dialog box, choose the folder where the style sheet is stored.
- 4 Select the file name, and click **Import**.
- 5 Enable the check boxes for the settings you'd like to import into the document.



You can also import styles and style sets from an existing Corel DESIGNER file by selecting the file in the **Import style sheet** dialog box and clicking **Import**.

Assigning keyboard shortcuts to styles or style sets

You can assign a keyboard shortcut to a style or style set. When you press the keyboard shortcut, Corel DESIGNER applies the style or style set to the selected object. A keyboard shortcut can use up to four different keystrokes.

If a keyboard shortcut is already assigned to another command, you can override the existing setting.

For more information about working with keyboard shortcuts, see “Customizing keyboard shortcuts” on page 858.

To assign a keyboard shortcut to a style or style set

- 1 Click **Window** ► **Object styles**.
- 2 In the **Object styles** docker, right-click a style or style set, and click **Assign keyboard shortcut**.
The **Options** dialog box opens with the **Shortcut keys** tab of the **Commands** page displayed and **Apply styles** in the top list box selected.
- 3 Select the style or style set to which you want to assign a shortcut.
If you have already assigned a keyboard shortcut to the selected style, the shortcut is displayed in the **Current shortcut keys** box.
- 4 Click in 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.
- 5 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 and assign a new shortcut.

Finding objects that use a specific style or style set

Corel DESIGNER allows you to find objects with a specific style or style set in the active drawing. For example, you can find all text objects that use a specific heading style.


To find objects that use a specific style or style set

- 1 Click **Window** ► **Object styles**.
- 2 In the **Object styles** docker, open the **styles** or **styles sets** folder that contains a specific style or style set.
- 3 Right-click the style or style set, and choose **Select objects using style**.

Breaking the link between objects and styles or style sets

You can break the link between an object and the style or style set applied to it. When you break the link, the object retains its current appearance. Subsequent changes to the style or style set will not affect the object attributes.

To break the link between an object and a style or style set

- In the document window, right-click an object by using the **Pick** tool , choose **Object styles** from the context menu, and click **Break link to style**.



If the **Break link to style** command is not available, there are no styles or style sets applied to this object.



You can also break the link between an object and a style by clicking the source indicator next to the styled property (**outline**, **fill**, **paragraph**, **character**, or **frame**) in the **Property manager** docker and choosing **Not styled**.



Working with color styles

A color style is a color you save and apply to objects in a document. Any time you update a color style, you also update all objects using that color style. Color styles allow you to apply custom colors with ease and consistency.

This section contains the following topics:

- Creating and applying color styles
- Editing color styles
- Exporting and importing color styles
- Breaking the link between a color style and an object

Creating and applying color styles

You can create color styles from the colors of an existing object or from scratch. When you create a color style, the new color style is saved to the active document and to the Color styles palette.

After you create a color style, you can apply it to objects in the document.

Corel DESIGNER lets you access available color styles through various controls: the **Color styles** docker, the **Object styles** docker, the **Property manager** docker, the Color styles palette, and the Document palette. (A color style is automatically added to the Document palette when you apply it to an object.)

Color styles can be combined into groups called harmonies. A harmony allows you to link color styles into hue-based relationships and modify them together as a set. By editing color styles in a harmony, you can quickly create a variety of alternate color schemes by shifting the colors together, or you can alter the color composition of your artwork in one step.



Corel DESIGNER allows you to create a special type of color harmony called a gradient. A gradient consists of a master color style and a number of shades of that color style. For most of the available color models and palettes, the derivative color styles share the same hue as the master color style but have different saturation and brightness levels.

With the PANTONE MATCHING SYSTEM® and Custom spot color palettes, the master color style and the derivative color styles are linked to one another but have different tint levels.

You can create a harmony from the colors of an existing object or from scratch.

Corel DESIGNER also lets you select all color styles that are not used in the document or merge unwanted color styles into others. It also lets you convert color styles to different color modes or to spot colors to prepare your document for production printing.

To create a color style or harmony from a selected object

- 1 Select an object by using the **Pick** tool .
- 2 Click **Window** ► **Color styles**.
- 3 In the **Color styles** docker, click the **New color style** button , and choose **New from selected**.
- 4 In the **Create color styles** dialog box, enable one of the following options in the **Create color styles from** area:
 - **Object fill** — creates a color style from the color of the object fill
 - **Object outline** — creates a color style from the color of the object outline
 - **Both fill and outline** — creates color styles from the object fill and outline colors
- 5 To group the new color styles based on hues of similar saturation and value, enable the **Group color styles into harmonies** check box, and specify the number of harmonies in the box.



If you want to convert the color styles to a different color mode, enable the **Convert all color styles to** check box, and choose a color mode from the list box.



You can also create color styles or color harmonies from a selected object by using any of the following methods:

- Drag the selected object to the top part of the gray area in the **Color styles** docker to create independent color styles, or drag the selected object to the bottom part of the gray area to create color styles grouped

into harmonies. Then, specify the settings you want in the **Create color styles** dialog box.




- Right-click the object in the document window, and choose **Color styles ▶ New from Selected**. Then, specify the settings you want in the **Create color styles** dialog box.
- Click the arrow button on the **Color styles** palette, and choose **Add from selection**.

To create a color style


- 1 Click **Window ▶ Color styles**.
- 2 Drag a swatch from any open palette to the top part of the gray area in the **Color styles** docker.




If you want to create color styles from all the colors in your document, do one of the following:

- In the **Color styles** docker, click the **New color style** button , and choose **New from document**.
- In the document window, right-click an object using the **Pick** tool , and choose **Color styles ▶ New from document**.
- On the **Color styles** palette, click the arrow button  and choose **Add from Document**.




You can also create a color style by clicking the **New color style** button , choosing **New color style**, and choosing a color in the **Color editor**. The **Color editor** provides a variety of options to choose the right color: **Eyedropper** tool, color viewers, sliders, and palettes. For more information about choosing colors, see “Working with color” on page 333.

To create a color harmony


- 1 Click **Window ▶ Color styles**.
- 2 In the **Color styles** docker, click the **New color harmony** button , and choose **New color harmony**.
A folder icon for the color harmony appears in the bottom part of the gray area.
- 3 Drag any color swatches or color style swatches to the harmony folder.




You can also duplicate a harmony by selecting its folder in the **Color styles** docker, clicking the **New color harmony** button , and choosing **Duplicate harmony**.

You can resize the **Color harmonies** area so that you can view available color harmonies without scrolling by pointing to the grab area, and when the cursor changes to a two-directional arrow, dragging the edge of the pane.

To create a gradient


- 1 Click **Window** ► **Color styles**.
- 2 In the **Color styles** docker, select a color style as the master color for the gradient.
- 3 Click the **New color harmony** button , and choose **New gradient**.
- 4 In the **New gradient** dialog box, specify the number of shades in the **Number of colors** box.
- 5 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.
- 6 Enable one of the following options:
 - **Lighter shades** — creates shades that are lighter than the master color
 - **Darker shades** — creates shades that are darker than the master color
 - **Both** — creates an equal number of light and dark shades

To apply a color style


- 1 Click **Window** ► **Color styles**.
- 2 Select an object by using the **Pick** tool .
- 3 In the **Color styles** docker, do one of the following:
 - Double-click a color style to apply a fill.
 - Right-click a color style to apply an outline.

You can also

Delete a color style


Select the color style, and click the **Delete** button .

Merge selected color styles with the last selected color style


Click the **Merge** button .

You can also

Swap color styles

Select two color styles in the **Color styles** docker, and click the **Swap color styles** button . The fill color style becomes the object outline, and the outline color style becomes the object fill.

Select all color styles which are not used in the document

Click the **Select unused** button .



You can also apply a color style to a selected object by using any of the following methods:

- On the **Color styles** palette or the **Document** palette, click a color style to apply a fill or right-click a color style to apply an outline. To open the **Color styles** palette, click **Window** ▶ **Color palettes** ▶ **Color styles palette**.
- Drag a color style from a palette or the **Color styles** docker to the object.
- In the **Outline** or **Fill** section of the **Property manager** docker, click the source indicator next to the color picker, and choose from the list of previously created color styles.
- You can also use the **Object styles** docker to apply a color style, if the object style that is assigned to an object contains a color attribute, such as a fill or outline. In the style properties area of the **Object styles** docker, click the source indicator next to a color picker, and choose from the list of previously saved color styles.

Editing color styles

You can edit an individual color style or a color style in a harmony.



When you edit a harmony, you can edit color styles simultaneously by preserving the relationship between them, or you can modify individual color styles within the harmony.

When you change the hue of the master color style in a gradient, all its derivative shades are updated based on the new hue and the original saturation and brightness value.

To edit a color style

- 1 Click **Window** ► **Color styles**.
- 2 In the **Color styles** docker, select an individual color style or a color style in a harmony.
- 3 In the **Color editor** or **Harmony editor**, edit the color style by using any of the available controls: **Eyedropper** tool, color viewers, sliders, and palettes.
For more information about choosing colors, see “Working with color” on page 333.

You can also

Rename a color style	Select the color style in the Color styles docker, and type a new name in the name box at the top of the docker.
Convert a color style to a different color mode	Click the Convert button  , and choose a color mode from the flyout.
Convert a color style to a spot color	Click the Convert button  , and choose Convert to Spot .

To edit a color harmony

- 1 Click **Window** ► **Color styles**.
- 2 In the **Color styles** docker, click a harmony folder.
- 3 Do any of the following:
 - In the **Harmony editor**, click a selector ring and drag to edit the color styles in the harmony. To constrain the movement of the selector ring, hold down **Ctrl** while dragging the selector ring to preserve the original saturation, or hold down **Shift** to preserve the original hue.
 - In the **Color editor**, choose a color by using any of the available controls: **Eyedropper** tool, color viewers, sliders, and palettes. For more information about choosing colors, see “Working with color” on page 333.
- 4 In the **Harmony editor**, move the **Brightness** slider to change the tint of the color.
If you want to specify the exact tint, type a value in the **Brightness** box.



To edit an individual color style in the harmony, select the style by clicking its swatch in the harmony folder, or by clicking its respective selector ring or swatch in the **Harmony editor**.



You can resize the **Color harmonies** area so that you can view available color harmonies without scrolling by pointing to the grab area, and when the cursor changes to a two-directional arrow, dragging the edge of the pane.

You can reorder color harmonies by dragging a color swatch.


Exporting and importing color styles

You can reuse color styles by adding them to custom palettes, saving them as the new document defaults, or exporting them to a style sheet. You can also import color styles from other documents. For more information, see “Creating and editing custom color palettes” on page 350, “Managing default object properties” on page 576, and “Exporting and importing style sheets” on page 578.

Breaking the link between a color style and an object

When you break the link between a color style and an object, the object no longer derives its color properties from the color style; you can update the color style without modifying the object.

To break the link between a color style and an object

- Right-click an object by using the **Pick tool** , and choose **Color styles** ▶ **Break link to color styles**.



You can also break the link to a color style in the **Property manager** dock. Click the source indicator next to the color picker in the **Outline** or **Fill** sections of the **Property manager** dock, and choose **Break link to color style**.



Pages and layout

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Working with pages and layout tools

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
- Inserting page numbers
- Using the rulers
- Calibrating the rulers
- Setting up the document grid
- Setting up the baseline grid
- Setting up guidelines
- Modifying 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 have the current orientation; however, you can change the orientation of individual pages at any time.

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.

To	Do the following
Choose a preset page size	Choose a page size from the Size list box.
Match the page size and orientation to the printer settings	Click the Get page size from printer button.
Specify a custom page size	Type values in the Width and Height boxes.
Set the page orientation	Click the Landscape or the Portrait button.
Set the page size and orientation for an individual page in a multipage document	Make sure that the page you want to change is displayed in the drawing window, choose a page size and orientation, and enable the Apply size to current page only check box.
Display the page border	Enable the Show page border check box.
Add a frame around the page	Click Add page frame .
Choose a rendering resolution for the document	Choose a resolution from the Rendering resolution list box.
Set a bleed limit	Enable the Show bleed area check box, and type a value in the Bleed box.



You can also specify the page size and orientation by clicking **View ▶ Page sorter view** and adjusting the controls on the property bar.

You can also open the **Options** dialog box with the **Page size** page displayed by double-clicking the shadow of the drawing page.

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.

To	Do the following
Add a custom preset page size	<p>Specify a custom page size in the Width and Height boxes, click the Save button, and type a name for the custom page in the Save custom page type as box.</p> <p>The custom preset page size appears in the Size list box.</p>
Delete a preset page size	Choose a page size from the Size list box, and click the Delete button.




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 a 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 save the current page layout as the default

- 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 may want 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 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 305.

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 To place the new page before or after the current page, 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

Specify the page size	Choose a page size from the Size list box.
Specify a custom page size	Type values in the Width and Height boxes.
Set the page orientation	Click the Landscape or the Portrait button.



You can also insert a page before or after the current page by clicking one of the **Add page** buttons in the document navigator.

You can also add a page by right-clicking a page tab in the document navigator 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** docker 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 that 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 in the document navigator.

To move an object to another page

- 1 Drag the object over the appropriate page tab in the document navigator.
The destination page appears in the drawing window.
- 2 Without releasing the mouse button, drag to position the object on the page.



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.

To	Do the following
Change the order of pages	Drag a page to a new location.
Copy a page	With the right mouse button, drag the page to a new location, release the mouse button, and click Copy here .
Add a page	Right-click a page, and click Insert page before or Insert page after .
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 Delete page .
Return to normal view	Double-click a page.



You can also copy a page by right-clicking the page and choosing **Duplicate page**.

Inserting page numbers

You can insert page numbers on the current page, all pages, all odd pages, or all even pages. When you insert page numbers on multiple pages, a new master layer is automatically created, and the page number is placed on it. The master layer can be an all-page master layer, an odd-page master layer, or an even-page master layer. For more information about master layers, see “Creating layers” on page 305.

Page numbers are automatically updated when you add or delete pages in your document.

You can also insert a page number inside existing artistic or paragraph text. If the text is located on a local layer, the page number is inserted on the current page only. If the text is located on a master layer, the page number becomes part of the master layer and appears on all pages where the master layer is visible. For more information about artistic and paragraph text, see “Adding and manipulating text” on page 453.

If the page numbers are on a master layer, you can hide the page number on a specific page by hiding the master layer on that page.

You can change the default page number settings before or after you insert page numbers in your document. For example, you can start the page count at a specific number other than 1. This is particularly useful if you want to create multiple Corel DESIGNER files that will be put together as one publication.

You can also specify whether to start page numbering on the first page or on another page. For example, if you choose to start page numbering on page 3, page 3 displays the number 1. If you insert a new page between 1 and 2, it becomes the new page 2, whereas the old page 2 becomes page 3 — the page where the first page number is displayed.

You can also choose from a variety of commonly used page number styles.

When you save to an earlier version of Corel DESIGNER, page numbers are preserved as editable artistic text. However, if you add or delete a page, the page count will not be updated.

Manipulating page numbers as objects

Page numbers are artistic text objects (unless you insert them in paragraph text) that can be modified and manipulated like any other artistic text object. For example, you can resize, scale, or rotate a page number, change its color, or apply effects such as texture fill or a drop shadow.

When the page number is on a master layer, applying transformations to it affects all page numbers.

The following table lists various ways to manipulate page numbers as objects.

You can	For more information see
Resize and scale a page number	“Sizing and scaling objects” on page 258
Rotate a page number	“Rotating objects” on page 261
Mirror a page number	“Mirroring objects” on page 262
Change the color of a page number	“Choosing colors” on page 337
Apply texture to a page number	“Applying texture fills” on page 375
Apply a drop shadow to a page number	“Creating drop shadows” on page 429

To insert a page number

- Click **Layout** ► **Insert page number**, and choose one of the following options:
 - **On active layer** — lets you insert a page number on the layer that is currently selected in the **Object manager** dock. If the active layer is a master layer, page numbers are inserted on all pages of the document where the master layer is visible. If the active layer is a local layer, the page number is inserted on the current page only.
 - **On all pages** — lets you insert page numbers on all pages. The page number is inserted on a new all-page master layer.
 - **On all odd pages** — lets you insert page numbers on all odd pages. The page number is inserted on a new odd-page master layer.
 - **On all even pages** — lets you insert page numbers on all even pages. The page number is inserted on a new even-page master layer.

The page number is centered at the bottom of the page.



In the **Object manager** dock, the page number appears as an artistic text object with the name “Page number.”

You can insert page numbers on odd pages only if the current page is an odd page, and you can insert page numbers on even pages only if the current page is an even page.



You can move the page number anywhere on the page by selecting it with the **Pick** tool and dragging it to a new location. If you move a page number outside the drawing page, the page number turns into the generic number sign (#). If you then place it on another page, it displays the correct number of the page.

You can also insert a page number inside an existing text object. Using the **Text** tool, type artistic or paragraph text. With the cursor inside the text object, click **Layout** ► **Insert page number** ► **On active layer**. The page number is added as part of the existing text, and it will not appear as a separate object in the **Object manager** docker.


To hide the page number on a single page

- 1 Select the page in the **Object manager** docker.

If the **Object manager** docker is not open, click **Window** ► **Object manager**.

- 2 Click the **Layer manager view** button , and then click **Current page, layers only**.

Only layers on the current page are displayed. Changes you make to the layer visibility in this view affect only the current page.

- 3 Click the **Show or hide icon**  beside the master layer where the page number object is located.

The application hides the page number of the current page, but the page is still included in the page count. All other pages continue to display their page numbers.

To modify page number settings

- 1 Click **Layout** ► **Page number settings**.
- 2 In the **Page number settings** dialog box, choose any of the following options.
 - **Start at number** — lets you start the page count at a specific number
 - **Start on page** — lets you specify the page on which to start page numbering
 - **Style** — lets you choose from commonly used page number styles

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 within each full unit mark.

By default, Corel DESIGNER applies the units used for the rulers to the duplicate and nudge distances. You can change the default and specify different units for these and other settings. For information about nudging, see “Moving objects” on page 255.

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 602.

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, Pan** 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 document grid

The document grid is a series of non-printing intersecting lines that you can display in the drawing window. You can use the document grid to precisely align and position objects.

You can customize the look of the document grid by changing the grid display and grid spacing. The grid display lets you view the document grid as lines or as dots. The spacing lets you 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. For more information about the Pixel preview, see “Choosing viewing modes” on page 70.

You can also have objects snap to the document grid or the pixel grid, so that when you move the objects, they align with the grid lines.

To display or hide the document grid

- Click **View** ▶ **Grid** ▶ **Document grid**.

A check mark beside the **Document grid** command indicates that the document grid is displayed.

To set the grid display

- 1 Click **Tools** ▶ **Options**.
- 2 In the **Document** list of categories, click **Grid**.
- 3 Enable the **Show grid** check box, and enable one of the following options:
 - **As lines**
 - **As dots**

To set the grid spacing

- 1 Click **Tools** ▶ **Options**.
- 2 In the **Document** list of categories, click **Grid**.
- 3 In the **Document 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 603.

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 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 document grid

- 1 On the standard toolbar, click **Snap to**, and enable the **Snap to document grid** check box.
- 2 Move the objects with the **Pick** tool .

To set objects to snap to the pixel grid

- 1 On the standard toolbar, click **Snap to**, and enable the **Snap to pixels** check box.
- 2 Move the objects with the **Pick** tool .



This option is available only when pixel view is enabled. For more information, see “Choosing viewing modes” on page 70.

Setting up the baseline grid

The guides of the baseline grid run across the drawing page and follow the pattern of a ruled notebook. You can display or hide the baseline grid, turn snapping on or off, change the grid color, and set the line spacing. By default, the line spacing is 14 pt. All objects can snap to the baseline grid; only text frames can align to baseline grid. For more information, see “Aligning text by using the baseline grid” on page 467.

To display or hide the baseline grid

- Click **View** ▶ **Grid** ▶ **Baseline grid**.

A check mark beside the **Baseline grid** command indicates that the baseline grid is displayed.

To set baseline grid spacing and color

- 1 Click **Tools** ► **Options**.
- 2 In the **Document** list of categories, click **Grid**.
- 3 Perform a task from the following table.

To	Do the following
Set spacing	In the Baseline grid area, type a value in the Spacing box.
Set distance from top	Type a value in the Start from top box. Setting this value to 0 makes the first line of the baseline grid overlap with the top edge of the drawing page.
Set color	Open the Color picker, and choose a color.

To turn baseline grid snapping on or off

- On the standard toolbar, click **Snap to**, and enable the **Snap to baseline grid** check box.

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 angled. 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 306.

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 appear 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. You can remove guidelines at any time.


Guidelines use the unit of measure specified for rulers. For information about ruler settings, see “To customize ruler settings” on page 603.

To display or hide the guidelines

- Click **View ▶ Guidelines**.

A check mark beside the **Guidelines** command indicates that the guidelines are displayed.



You can also display or hide the guidelines by clicking **Tools ▶ Guidelines** and clicking the **Show or hide guidelines** button .

You can also access the **Guidelines** docker by right-clicking a ruler and then clicking **Guidelines setup**.

To add a horizontal or vertical guideline

- 1 Click **Tools ▶ Guidelines**.
- 2 Choose one of the following options from the **Guideline type** list box:
 - **Horizontal**
 - **Vertical**
- 3 Specify the location of the guideline in the **x** or **y** box.
- 4 Click **Add**.



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

To add an angled guideline

- 1 Click **Tools ▶ Guidelines**.
- 2 Choose **Angled** from the **Guideline type** list box
- 3 Specify the location of the guideline in the **x** and **y** boxes.
- 4 Type a value in **Angle of rotation** box.
- 5 Click **Add**.



You can also add an angled 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 In the **Object manager** docker, click the **Guides** layer on the page you want.
If the **Object manager** docker is not open, click **Window** ▶ **Object manager**.
- 2 Draw and position the object you want to use as a guide.

To set guidelines for the entire document

- 1 In the **Object manager** docker, click **Guides (all pages)** on the **Master page**.
If the **Object manager** docker is not open, click **Window** ▶ **Object manager**.
- 2 In the drawing window, add the guidelines you want.



The guidelines that you set on the **Guides (all pages)** 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** area.
- 5 Click **Apply presets**.

To remove a guideline

- 1 Click **Tools** ▶ **Guidelines**.
- 2 Choose a guideline from the list.

You can choose multiple guidelines by holding down **Ctrl** as you click.

- 3 Click the **Delete guideline** button .



You can also remove individual guidelines by dragging them off the document window, or clicking a guideline with the **Pick** tool and pressing **Delete**.


To delete a preset guideline, click **Tools ▶ Options**. In the **Document, Guidelines** list of categories, click **Presets**. Disable the check box beside the preset guideline that you want to delete.

To have objects snap to the guidelines

- 1 On the standard toolbar, click **Snap to**, and enable the **Snap to guidelines** check box.
- 2 Drag the object to the guideline.

To snap the center of an object to a guideline, select the object, and drag it by its center over the guideline until the center snaps to the guideline.




You can also set objects and editable areas to snap to a guideline by clicking **Tools ▶ Guidelines** and clicking the **Snap to guidelines** button .

Modifying guidelines

After you add a guideline, you can select it, move it, rotate it, or lock it in place. You can also change the line style and color of guidelines.

To select a guideline

To	Do the following
Select a single guideline	Click the guideline with the Pick tool  .
Select all guidelines on a page	Click Edit ▶ Select all ▶ Guidelines . The local guidelines and master guidelines are selected.

To move or rotate a guideline

- 1 Click **Tools** ▶ **Guidelines**.
- 2 Select the guideline.
- 3 Perform any of the following tasks.

To

Do the following


Move a guideline

Specify the new location of the guideline in the **x** and **y** boxes, and click **Modify**.

You can also drag a guideline to a new position in the drawing window.

Rotate a guideline


Choose **Angled** from the **Guideline type** list box, type a value in the **Angle of rotation** box, and click **Modify**.

You can also use the **Pick** tool  to click the guideline twice and then rotate the guideline when skewing handles appear.

To lock or unlock a guideline

- Right-click the guideline, and click **Lock object** or **Unlock object**.



You can also click **Tools** ▶ **Guidelines** and click the **Lock guideline** button .

To set the line style and color of a guideline

- 1 Click **Tools** ▶ **Guidelines**.
- 2 Open the **Guideline color** picker, and choose a guideline color.
- 3 Open the **Guideline style** picker, and choose a line style.

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 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 152.

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 **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.

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 624.



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 Table ▶ Select ▶ Table .
Select a row	Click in a row, and click Table ▶ Select ▶ Row .
Select a column	Click in a column, and click Table ▶ Select ▶ Column .
Select all table contents	Position the Table tool pointer over the upper-left corner of the table until a diagonal arrow appears  , and click.


To	Do the following
Use a keyboard shortcut to select a table	With the Table tool pointer inserted in an empty cell, press Ctrl + A + A .
Select a row interactively	Position the Table 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 interactively	Position the Table 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 Table tool  , click a table, and click a cell. Then, click Table ▶ Select ▶ Cell .
Select adjacent table cells	Using the Table tool, click inside the first cell that you want to select, and drag over the adjacent cells that you want to select.
Select nonadjacent table cells	Using the Table tool, click a table. Then, hold down Ctrl , and click each table cell that you want to select.



You can also select a cell by inserting the **Table** tool pointer in an empty cell and pressing **Ctrl + A**.

You can also use the **Shape** tool  to select a single cell by clicking it, or to select adjacent cells by dragging over them.

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.

To	Do the following
Insert a row above the selected row	Click Table ▶ Insert ▶ Row above .
Insert a row below the selected row	Click Table ▶ Insert ▶ Row below .
Insert multiple rows above the selected row	Click Table ▶ Insert ▶ Insert rows , type a value in the Number of rows box, and enable the Above the selection option.
Insert multiple rows below the selected row	Click Table ▶ Insert ▶ Insert rows , type a value in the Number of rows box, and enable the Below the selection 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.

To	Do the following
Insert a column to the left of the selected column	Click Table ▶ Insert ▶ Column left .
Insert a column to the right of the selected column	Click Table ▶ Insert ▶ Column right .
Insert multiple columns to the left of the selected column	Click Table ▶ Insert ▶ Insert columns , type a value in the Number of columns box, and enable the Left of the selection option.
Insert multiple columns to the right of the selected column	Click Table ▶ Insert ▶ Insert columns , type a value in the Number of columns box, and enable the Right of the selection 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.

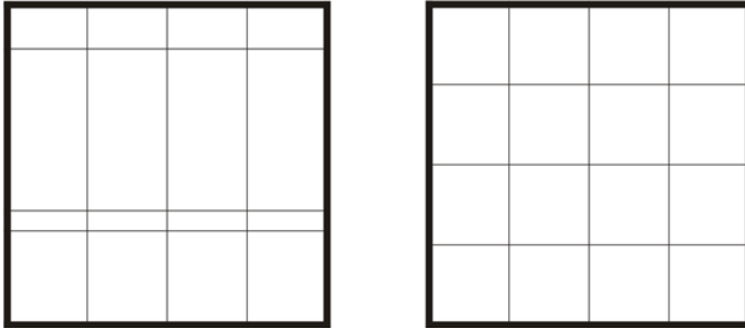
To	Do the following
Delete a row	Click Table ▶ Delete ▶ Row .
Delete a column	Click Table ▶ Delete ▶ Column .



If you select a row but choose the option to delete a column, or if you select a column but choose the option to delete a row, the whole table is deleted.


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 **Table width and height** boxes.

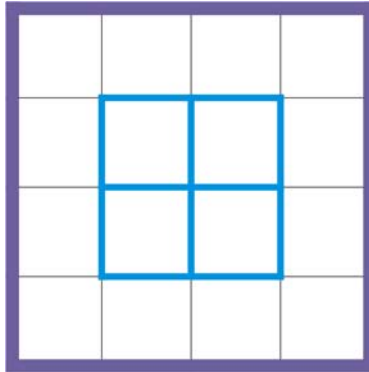
To distribute table rows and columns

- 1 Select the table cells that you want to distribute.
- 2 Perform a task from the following table.

To	Do the following
Make the height of all selected rows the same	Click Table ▶ Distribute ▶ Rows evenly .
Make the width of all selected columns the same	Click Table ▶ Distribute ▶ Columns evenly .

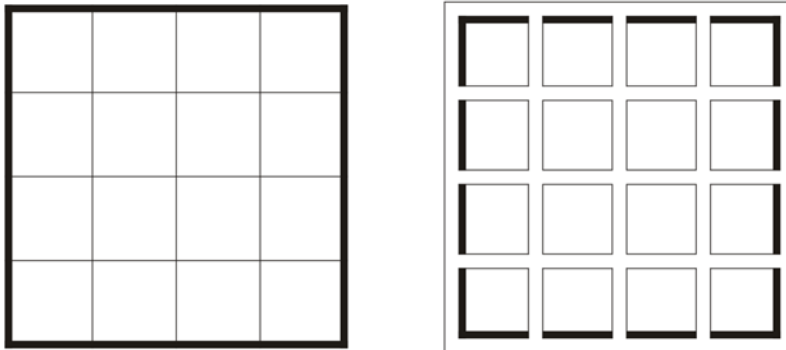
Formatting tables and cells

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 selection** 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 Outline width list box on the property bar.
Modify the border color	Click the Outline color picker on the property bar, and then click a color on the color palette.
Modify the border line style	Click the Outline pen button  on the property bar, and set outline properties in the Outline pen 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 margins** 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 cell spacing** 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 Click **Text** ▶ **Text properties**, and specify the settings you want in the **Text properties** docker.



For more information about formatting text, see “Formatting text” on page 483.

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 615.


To insert a tab stop in a table cell

- With the **Table** tool pointer inserted in a 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 617.

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 while 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 614.

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 must 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 converted into a paragraph, 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.

	Duis in ex		

	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.

	Duis		
	dolore		

	Duis		
	dolore		

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 selected cells must be contiguous.
- 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.

To	Do the following
Split a selection horizontally	Click Table ▶ Split into rows , and type a value in the Number of rows box.
Split a selection vertically	Click Table ▶ Split into columns , and type a value in the Number of columns 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.

You can	For more information see
Resize and scale a table	“Sizing and scaling objects” on page 258
Rotate a table	“Rotating objects” on page 261
Mirror a table	“Mirroring objects” on page 262
Lock a table	“Locking objects” on page 273
Convert a table to a bitmap	“Converting vector graphics to bitmaps” on page 633
Break a table apart	“To convert objects to curve objects” on page 193

Adding images, graphics, and backgrounds to tables

If you want to arrange bitmap images or vector graphics in a structured layout, 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 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

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 661.

You can also specify settings for such controls as dithering, anti-aliasing, overprinting black, and background transparency.

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 746.

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.
 - **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 732.

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.
- 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 732.

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 741. For more information about managing externally linked bitmaps, see “Adding bookmarks and hyperlinks to documents” on page 301.

You can also resample or crop a bitmap while importing. For more information, see “To resample a bitmap while importing” on page 744 and “To crop a bitmap while importing” on page 745.

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 200. 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.

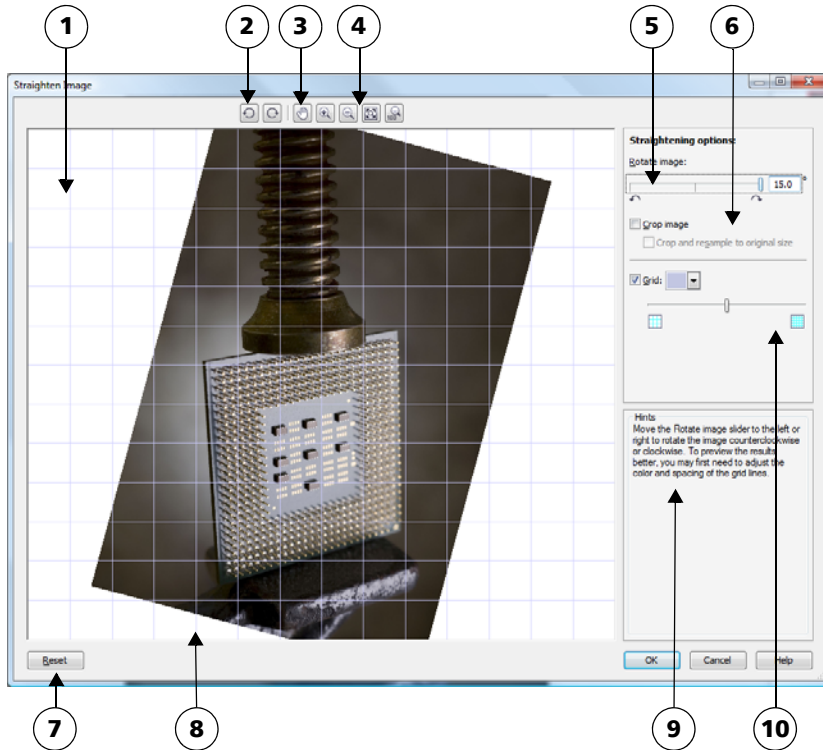


You can also resample a selected bitmap by clicking the **Resample** button  on the property bar.

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
2. Rotation tools
3. Pan tool
4. Zoom tools
5. Rotate Image controls
6. Options for cropping and resampling
7. Reset button
8. Grid
9. Hint for active control
10. Grid control

You can access the **Straighten image** dialog box by clicking **Bitmaps** ▶ **Straighten image**.

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, email, 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.

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.



This feature is not supported by the 64-bit version of CorelDRAW Technical Suite.

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 271.

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

Special effect category	Description
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, Crystalize, 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 Bitmaps 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

Save a bitmap color mask

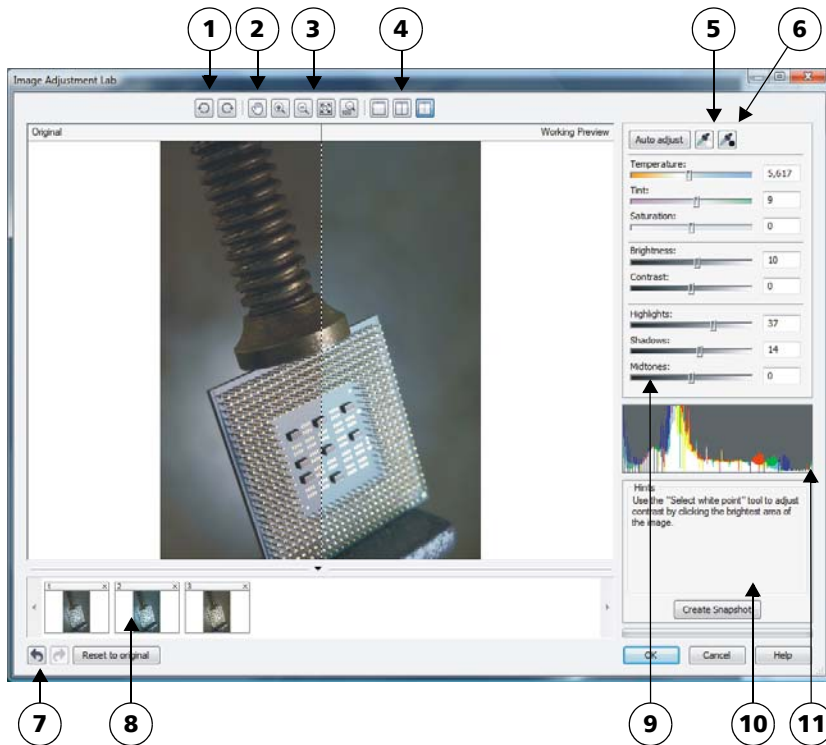
Click the **Save mask** button . Choose the folder where you want to save the current color mask. Type a name for the file in the **File name** list box. Click **Save**.



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. <i>Rotation tools</i> | 5. <i>Select white point</i> | 9. <i>Sliders</i> |
| 2. <i>Pan tool</i> | 6. <i>Select black point</i> | 10. <i>Hint for current tool</i> |
| 3. <i>Zoom tools</i> | 7. <i>Undo, Redo, and Reset</i> | 11. <i>Histogram</i> |
| 4. <i>Preview Modes</i> | 8. <i>Snapshots</i> | |

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 654.

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 Temperature slider to warm or cool the colors, and then fine-tune the color correction by adjusting the Tint slider.



To	Do the following
Make colors more vivid or less vivid	Move the Saturation 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 Brightness 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 Contrast slider to the right to make the light areas lighter and the dark areas darker.
Brighten or darken specific areas	Move the Highlights slider to brighten or darken the lightest areas of the image. Then, move the Shadows slider to lighten or darken the darkest areas of the image. Finally, move the Midtones 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.

To	Do the following
Rotate the image	Click the Rotate left button  or the Rotate right button  .
Pan to another area of an image	Using the Pan tool  , drag the image until the area you want to see is visible.
Zoom in and out	Using the Zoom in tool  or the Zoom out tool  , click in the preview window.
Fit an image in the preview window	Click the Zoom to fit  button.
Display an image at its actual size	Click the 100%  button.
View the corrected image in a single preview window	Click the Full preview button  .
View the corrected image in one window and the original image in another window	Click the Before and after full preview button  .
View the image in one window with a divider between the original and corrected versions	Click the Before and after split preview 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 647.

You can adjust the color and tone of bitmaps automatically by using the Auto Adjust command or by using the following filters.

Effect	Description
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 657.
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

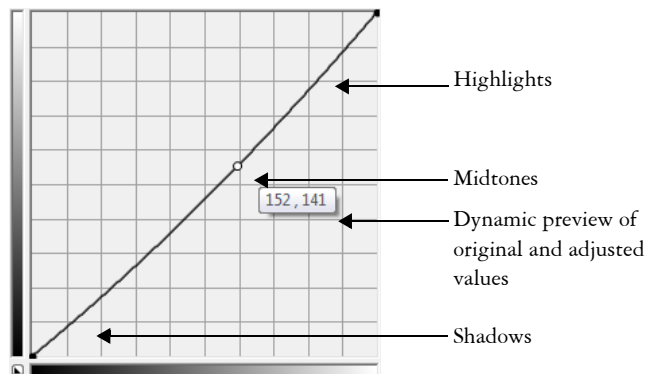
- 1 Select a bitmap.
- 2 Click **Bitmaps** ► **Auto adjust**.

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.

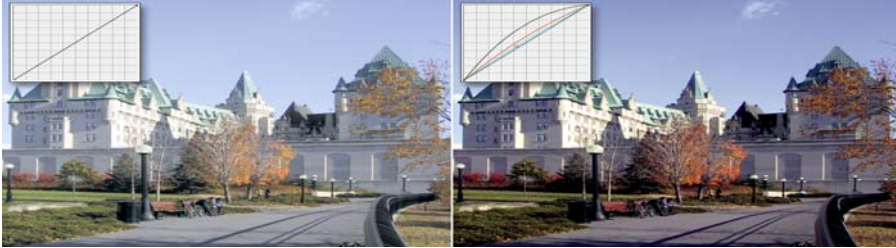
Using the Tone Curve filter

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 651.

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

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 333.

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

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.

Conversion

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.

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

Display all the ink tone curves on the grid.	Enable the Show all check box.
Save the ink settings	Click Save . Choose the disk and folder where you want to save the file, and type a filename in the File name box.
Specify how overprint colors display	Click the Overprint tab, and enable the Use overprint check box. Double-click the color you want to edit, and choose a new color.



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 667. For more information about creating and opening custom color palettes, see “Creating and editing custom color palettes” on page 350.

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.

Palette type	Description
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

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 53.

This section contains the following topics:

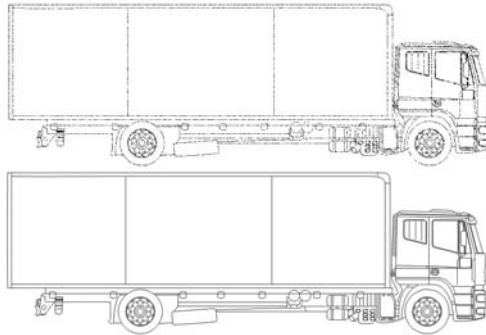
- Tracing bitmaps
- PowerTRACE controls
- Previewing traced results
- Fine-tuning traced results
- Adjusting colors in traced results
- Setting default tracing options
- Tips for tracing bitmaps and editing traced results

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.”



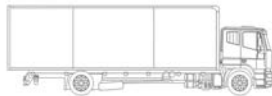
The Centerline Trace method was used to convert the original bitmap (top) into a vector graphic (bottom).

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 677 and “Adjusting colors in traced results” on page 680.

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 684.

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.

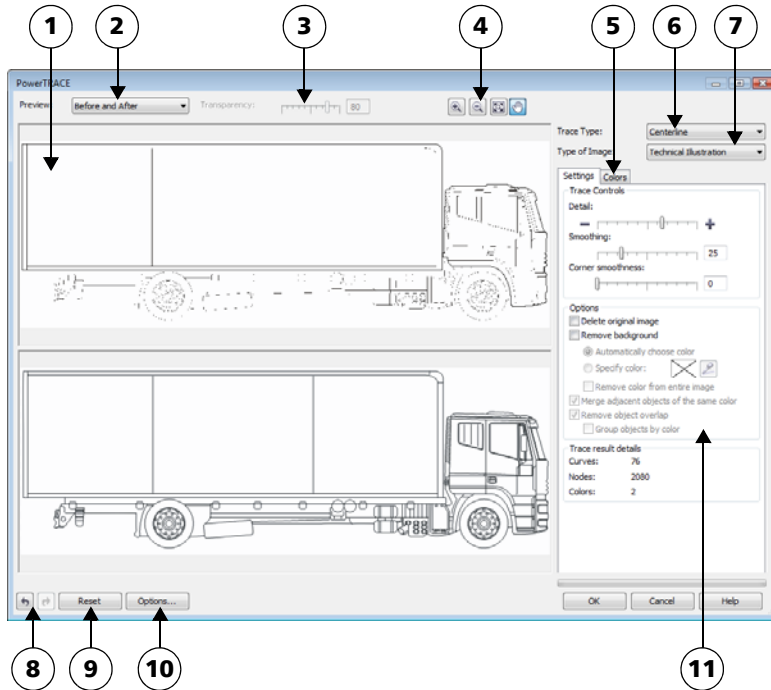
To trace a bitmap by using the Outline Trace method

- 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. Preview list box	<p>Lets you choose one of the following previewing options:</p> <ul style="list-style-type: none"> • Before and after — lets you display both the source bitmap and the traced result • Large preview — lets you preview a traced result in a single-pane preview window • Wireframe overlay — lets you display a wireframe (outline) view of the traced result on top of the source bitmap
3. Transparency slider	Controls visibility of the source bitmap below the wireframe when the Wireframe overlay option is selected
4. 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.
5. Colors page	Contains controls for modifying the colors of the traced results. For more information, see “Adjusting colors in traced results” on page 680.
6. Trace type list box	Lets you change the tracing method
7. Type of image list box	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.
8. Undo and Redo buttons	Let you undo and redo the last action you performed
9. Reset button	Lets you restore the first settings used to trace the source bitmap

Control	Description
10. Options button	Lets you access the PowerTRACE options page in the Options dialog box to set default tracing options. For more information, see “Setting default tracing options” on page 684.
11. Settings page	<p>Contains controls for adjusting the traced results. The Traced result details area on the Settings 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 677.</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 Trace type list box.
Change the preset style	Choose a preset style from the Type of image list box.
Keep the source bitmap after a trace	In the Options area, disable the Delete original image check box.
Discard or preserve the background in the traced result	Enable or disable the Remove background 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 684.

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 Color mode list box.
Reduce the number of colors in a traced result (Outline Trace)	Type a value in the Number of colors box, and click outside the box.
Select a color	Do one of the following: <ul style="list-style-type: none">• Click a color on the color palette. The selected color swatch button appears pressed.• Click the Eyedropper tool , and click a color in the preview window. A marquee appears around the selected color. To select an additional color, hold down Shift, and click a color in the preview window. To deselect a color, hold down Ctrl, and click a color.

To	Do the following
Select a range of adjacent colors	Hold down Shift , and click the first and last color swatch in the range you are selecting on the color palette.
Select multiple nonadjacent colors	Hold down Ctrl , and click the nonadjacent color swatches on the color palette.
Edit a color	Select the color you want to edit, click Edit , and modify settings in the Select color dialog box.
Merge colors (Outline Trace)	<p>Select the colors that you want to merge, and click Merge.</p> <p>If you want to specify how to merge the colors, click Options to access the Options dialog box, and enable an option in the Merge colors area.</p>
Delete a color from a traced result (Outline Trace)	<p>Select a color, and click the Delete color 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 Open color palette button , find the folder where the palette is stored, and click a filename.</p> <p>Color palettes have a .cpl 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 Save color palette button  . In the Save palette as dialog box, type a name in the File name 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 679.

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

Choose a Quick Trace method

From the **Quick Trace** method list box, choose a preset style or the most recently used settings.

To**Do the following**

Determine performance level and quality of a traced result

Move the **Performance** 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 **Merge colors** area, enable an option. The **Average merging colors** option replaces the colors to be merged with a color of their average value. The **Merge to first color selected** 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

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 find 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 691. For information about the settings on the **Detail** page, see “Sharpening and reducing noise in RAW camera files” on page 694.



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



Component	Description
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.

To	Do the following
Simulate different lighting conditions	Select an option from the White balance list box.
Correct color in the image	Adjust the Temperature slider, and then fine-tune the color correction by adjusting the Tint slider.
Make colors more vivid or less vivid	Move the Saturation 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 Exposure 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 Brightness 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 Shadow slider.
Show clipped shadow areas	Click the button to the left of the histogram.

To**Do the following**

Show clipped highlight areas

Click the button to the right of the histogram.



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 Pan tool  , drag the image until the area that you want to see is visible.
Zoom in and out	Using the Zoom in tool  or Zoom out tool  , click in the preview window. You can also zoom in and out by dragging the Zoom slider.
Fit an image in the preview window	Click the Zoom to fit  button.
Display an image at its actual size	Click the 100%  button.
View the corrected image in a single preview window	Click the Full preview button  .

To	Do the following
View the corrected image in one window and the original image in another window	Click the Before and after full preview button  .
View the image in one window with a divider between the original and corrected versions	Click the Before and after split preview 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

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

Automatically match the printer orientation to the document orientation

In the **Destination** area, choose **Match orientation** from the **Page** list box.

Apply the printer's default page size

In the **Destination** area, choose **Use printer default** from the **Page** list box.



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 720.

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 706.

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 385.

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 385.

For more information about color management, see “Using color management” on page 385.

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 **Color** tab, and choose the appropriate color mode from the **Output colors as list box**.

Print the document with original colors

Click the **Color** tab, and choose the document color profile from the **Document profile** area of the **Correct colors using color profile list box**.

Print the document and convert the document colors to the printer colors

Choose the printer color profile from the **Correct colors using color profile 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 **Color** tab, and choose **Native** from the **Output colors as list box**.

Print a document that contains multiple color modes using one color mode

Click the **Color** tab, and choose a color mode from the **Output colors as list box**.

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 **Color** tab, and choose the color profile from the **Output color as list box** and from the **Correct colors using color profile 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 **Convert spot colors to check box**.

If you selected **Native** from the **Output colors as** 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 **Correct colors using color profiles** list box.

This option is available only for certain color models.

Retain the color values associated with the selected color model

Enable the **Preserve (color model) numbers** 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 719.

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

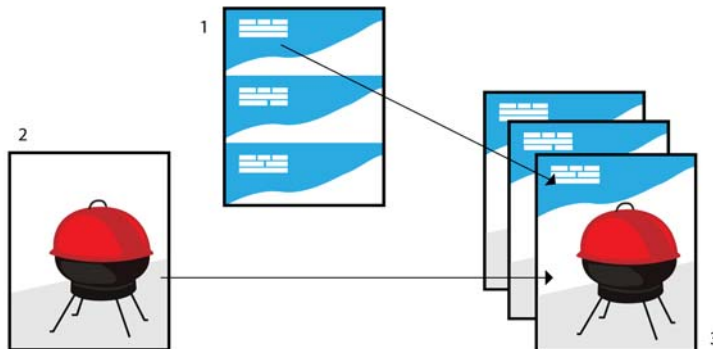
- 1 Click **Tools** ► **Options**.
- 2 In the list of categories, double-click **Global**, and click **Printing**.
- 3 Choose **Bitmap font limit (PS)** from the **Special settings** list.
- 4 Choose a value from the **Settings** list box.

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 703.

- To check for issues related to publishing a PDF file, see “To view the preflight summary for a PDF file” on page 772.
- To check for issues related to exporting a SWF file, see “To view the issues summary for an Adobe Flash file” on page 839.
- To check for issues related to exporting an SVG file, see “Scalable Vector Graphics (SVG)” on page 833.



Preparing files for print service providers

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 737.

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 722.

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 337.

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 729.

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 70. 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 allow text to overprint overlying objects. You can also overprint bitmaps; or each vector object’s fill, or outline, or both. In addition, you can 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 733.

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 level 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** check box.

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.



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Importing and exporting files

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 import a linked bitmap, edits to the original (external) 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 image. You can also crop a bitmap to select only the exact area and size of the image that 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 a file by using the search box. You can search for such things as file name, title, subject, author, keyword, comment, bitmap name, object name, and so on.

- 3 Choose a file format from the list box next to the **File name** box (Windows 7 and Windows 8) 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 8) 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.
- 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.
- Press the **Spacebar** to place the file in the same position as it was in the original file (CDR and AI files only).

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 8) 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, and then click **Import as high-resolution file for output using OPI** (Windows 7 and Windows 8) 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 to 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

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 8)

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 8) 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 measure or as a percentage of its original width
 - **Height** — specifies the height of the graphic in a chosen unit of measure 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 Maintain aspect ratio check box.
Change the unit of measure	Choose a unit type from the Units list box.
Maintain equal horizontal and vertical resolution values automatically	Enable the Identical values 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 783.

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 8) 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 that you want to keep
 - **Height** — specifies the height of the graphic that 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 unit of measure 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 JPG format. You can also export a file so that it is optimized for use with a suite of office productivity applications, such as Microsoft Office 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 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 783.

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 635.

If you are using an expired trial version, you will not be able to export files.



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 312.

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 that you want to see becomes visible.



The **Graphic 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 8) or Notes box (Windows XP).
Add keywords	Type any keywords you want in the Add a tag box (Windows 7 and Windows 8) 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

CorelDRAW Technical Suite X6 includes software that lets you add three-dimensional (3D) models to your technical illustrations. By using XVL Studio 3D Corel Edition, a 3D-authoring application produced by Lattice Technology, you can view 3D models and import them as 2D vector graphics when you work with Corel DESIGNER.

This section contains the following topics:

- Installing XVL Studio 3D Corel Edition
- Importing 3D models
- Inserting and adjusting 3D models

Installing XVL Studio 3D Corel Edition

To work with 3D models, you must install XVL Studio 3D Corel Edition, the 3D-authoring application that is included with CorelDRAW Technical Suite X6.

You can install XVL Studio 3D Corel Edition while you install CorelDRAW Technical Suite X6, or you can update your installation later to include XVL Studio 3D Corel Edition.

You can upgrade your version of XVL Studio 3D Corel Edition to XVL Studio 3D CAD Corel Edition to receive these exclusive features:

- Additional native 3D CAD file format support to ensure support for assemblies and parts from 3D CAD systems, including CATIA®, Inventor®, PTC Creo, SolidWorks®, NX™ and more
- Support for many 3D CAD exchange file formats to easily access and re-purpose files saved to IGES, STEP, JT, and other commonly used file formats
- Output 3D files as U3D (for 3D PDF)
- Import and export metadata (for example, part lists)
- Advanced tools for Disassembly views to illustrate assembly and maintenance instructions
- 3D Dimension and Measurement tools

- Animation tools

For more detailed information about XVL Studio 3D Corel Edition and direct comparison to XVL Studio 3D CAD Corel Edition, please visit www.corel.com/designer.

Trial versions of CorelDRAW Technical Suite X6 include a trial version of XVL Studio 3D CAD Corel Edition that will become deactivated after the trial period expires. When you convert a trial version of CorelDRAW Technical Suite X6 to a fully licensed software package, XVL Studio 3D Corel Edition becomes available. You can purchase an unlock key to upgrade to XVL Studio 3D CAD Corel Edition from the corel.com estore or by launching XVL Studio 3D Corel Edition and clicking **Help ▶ XVL Studio 3D CAD Corel Edition**.

To update a CorelDRAW Technical Suite X6 installation to include XVL Studio 3D Corel Edition

- 1 Close any open programs.
- 2 Insert the disc in the DVD drive of your computer.
- 3 On the **Windows** taskbar, click **Start ▶ Control panel**.
- 4 Do one of the following:
 - (Windows 7 and Windows 8) Click **Uninstall a program**.
 - (Windows XP) Click the **Add or remove programs** icon.
- 5 Do one of the following:
 - (Windows 7 and Windows 8) Double-click CorelDRAW Technical Suite X6 from the **Uninstall or change a program** page.
 - (Windows XP) Choose CorelDRAW Technical Suite X6 from the **Currently installed programs** list, and click **Change/Remove**.
- 6 In the installation wizard, enable the **Modify** option.
- 7 Click **Next**.
- 8 In the **Programs** list, enable the **XVL Studio 3D Corel Edition** check box.
- 9 Click **Install now**.

Importing 3D models

Corel DESIGNER lets you add 3D models as 2D vector graphics to your illustrations. Before importing a graphic into Corel DESIGNER, you must open it with XVL Studio

3D Corel Edition. After you open the 3D image, you can preview it from different angles. For example, you can specify parallel or perspective projected views. You can also change the position, orientation, and size of a 3D model, and you can create cross-sections. When you are satisfied with the view of the 3D model in XVL Studio 3D Corel Edition, you can import it as a 2D vector graphic into the active drawing or save it for later use.

XVL Studio 3D Corel Edition lets you import files saved to the following 3D file formats:

- AutoCAD® (DWG and DXF)
- 3ds Max® (3DS)
- VRML
- Universal 3D (U3D)

If you want to use additional file formats, you can upgrade to XVL Studio 3D CAD Corel Edition, which supports native 3D CAD file formats including CATIA®, SolidWorks®, Autodesk® Inventor®, and NX™. It also supports 3D CAD exchange formats such as JT, IGES, STEP, and Parasolid®.

For a detailed list of the 3D CAD file formats supported by XVL Studio 3D CAD Corel Edition, see the Help system within XVL Studio 3D Corel Edition.

To import a 3D model

- 1 Click **File** ▶ **3D Import**.

If this menu command is not available, you must install XVL Studio 3D Corel Edition.

- 2 In XVL Studio 3D Corel Edition, open and adjust the 3D model that you want to import.
- 3 Click **File** ▶ **Send to** ▶ **Corel DESIGNER**.

If you want to adjust the size and position of the 2D graphic, specify the settings you want in the **Send to Corel DESIGNER** dialog box.

- 4 Click **Send**.

You can also

Access Help

In XVL Studio 3D Corel Edition, click **Help** ▶ **Help**.

You can also

Export a 3D model	In the Send to Corel DESIGNER dialog box, click Export .
Preview a 3D model	In the Send to Corel DESIGNER dialog box, click Preview .
Open a 2D view of a 3D model in Corel PHOTO-PAINT	Click File ► Send to ► Corel PHOTO-PAINT .

Inserting and adjusting 3D models

You can insert and view 3D models in Corel DESIGNER by using the embedded interface of XVL Player, a 3D viewer for XVL® files. In addition, you can use the controls of the XVL player to adjust the view of the 3D model by panning, rotating, zooming, and choosing a different view.

Inserted 3D models are linked with the source 3D files. Any adjustments that you make to an inserted file affect the source file. You can break the link between the inserted files and the source 3D files at any time.

To insert a 3D model

- 1 Click **File** ► **Insert 3D model**.

If this menu command is not available, you must update your installation to include XVL Player. For more information, see “To modify or repair a CorelDRAW Technical Suite installation” on page 4.

- 2 Locate and open the XVL file that you want to insert.
- 3 Drag in the drawing window to insert the file at the desired size and position.



You can insert only 3D models saved to the XVL® file format. To insert a 3D model saved to another file format, you must first import it (**File** ► **3D Import**), save it as an XVL file (including snapshots, animations, and cross section), and then insert it.


To adjust the view of a 3D model

- 1 Double-click the graphic in the drawing window.
- 2 Using the controls in the XVL player, do any of the following:
 - Pan the 3D model.
 - Rotate the 3D model.
 - Zoom in and out of the 3D model.
 - Change the view.



To adjust the view of a 3D model, you can also right-click the graphic in the drawing window, and click **Edit 3D model**.

To break the link between an inserted 3D model and its source file

- 1 Using the **Pick** tool, select the inserted graphic.
- 2 Click **Window** ► **Links and bookmarks**.
- 3 In the **Links and bookmarks** docker, click the **Break link** button .



Exporting to PDF

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 768.

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 277.

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.
- **Current proof settings** — applies the proofing color profile to the PDF
- **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 email 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 772. 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 277.

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 **JPEG** quality 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 embed fonts in a PDF file. 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 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 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, some characters from the font may not be present in the file when editing the PDF file in Adobe Acrobat.

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 770.

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 824.

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 771.

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, Acrobat 9.0, 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 768.

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.



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

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 843 and “Microsoft Word (DOC, DOCX, or RTF)” on page 797.

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 747.

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 249.

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 81. For information about inserting objects into office productivity documents, see “Inserting linked or embedded objects” on page 315, or see the Help in the office productivity application.



Exporting to HTML

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

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 **Position tolerance** box.

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 **Image white space** box.

This lets you avoid splitting a single graphic that spans adjacent cells.

Specify the amount of white space allowed in an image

Type a value in the **Position white space** box.

Create a Server-side image map

In the **Image map type** area, enable the **Server** check box, and choose a format.


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 text” on page 483.

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 frame. Click Text ▶ Make text Web compatible .
Make new text Web-compatible	Click Tools ▶ Options . In the list of categories, double-click Workspace , Text , and click Paragraph . Enable the Make all new paragraph text frames Web compatible 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 469.

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 **HTML export** 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

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 CorelDRAW Technical Suite X6. For more information, see “To modify or repair a CorelDRAW Technical Suite installation” on page 4.

- 3D file formats
- 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, DSF, 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)
- Adobe 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

3D file formats

3D files contain 3D models of objects. Usually, 3D files are constructed of polygons and surfaces, and include descriptions of related elements, such as color, texture, and reflections. The 3D-authoring software that is included in CorelDRAW Technical Suite X6 supports only polygon 3D models.

Corel DESIGNER lets you import files of the following 3D file types:

- AutoCAD Drawing Interchange Format (DXF). For more information, see “AutoCAD Drawing Database (DWG) and AutoCAD Drawing Interchange Format (DXF)” on page 803.
- 3DS
- OBJ
- STL
- Universal 3D (U3D)
- VRML
- XVL

Corel DESIGNER licenses 3D applications from Lattice Technologies — XVL Studio 3D Corel Edition and XVL Player — to provide 3D file format support. You can upgrade XVL Studio 3D Corel Edition to XVL Studio 3D CAD Corel Edition, which supports additional native 3D CAD and advanced 3D exchange file formats.

For information about working with 3D models, see “Working with 3D models” on page 751.

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 Click the filename.
- 4 Click **Import**.
- 5 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 and later versions.)
- 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

Convert transparent areas to bitmaps

In the **Transparency** area, enable the **Preserve appearance and convert transparent areas to bitmaps** option. (This option is only available for version 8 and lower.)

You can also

Discard transparent areas and preserve curves and text	In the Transparency area, enable the Preserve curves and text by removing transparent effects 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 Options area, enable the Convert outlines to objects check box.
Convert complex outlines to curves	In the Options area, enable the Simulate complex filled curves check box.
Convert spot colors to process colors	In the Options area, enable the Convert spot colors to CMYK check box.
Embed the color profile	In the Options area, enable the Embed color profiles check box.
Generate a preview of the document in the Adobe Illustrator File open dialog box	In the Options area, enable the Include preview images check box.



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 CS6.
- 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, CS5, and CS6 files, each Artboard is imported as an individual Corel DESIGNER page. In multi-page documents, objects that are placed off 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.
- 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, CS5, and CS6 formats, individual pages are exported as Artboards. They are also laid out using the **Arrange by row** format.
- When exporting multi-page Corel DESIGNER files to the CS4, CS5, and CS6 formats, objects that are placed off of the page are removed.

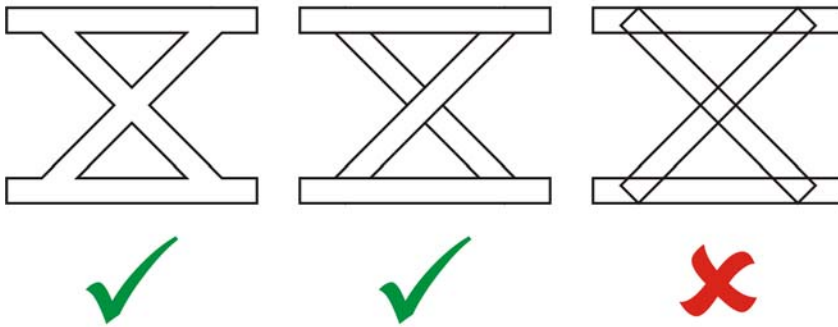
Adobe Type I Font (PFB)

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 1 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 8) 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 8) 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 and WebCGM 1.0 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 curves.

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 8) 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 CorelDRAW files appear as a group of objects. Click **Arrange** ► **Ungroup** to manipulate individual objects in the imported graphic.

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 8) 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, 11, 12, X3, X4, X5, and X6.
- 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 281.

Cursor Resource (CUR)

The Windows® 3.x/NT Cursor Resource (.cur files) file format is used to create cursors 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 and 2010.
- 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 Corel DESIGNER.

Because Microsoft Word is a proprietary file format, it's sometimes difficult to precisely import all aspects of a Microsoft Word file in Corel DESIGNER. 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 8) 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 6/7** 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**, enable the **Save options as defaults for new document** check box, and then enable the **Styles** check box.
- 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, 2007, and 2010.
- 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 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 8) 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 Double-click the filename.
- 5 In the **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 X6. 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 8) 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 2013.
- 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 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 AutoCAD files from version R2.5 to 2013 and export AutoCAD files from version R2.5 to 2013.
- 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 CorelDRAW Technical Suite X6 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 8) 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 814.

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.

To	Do the following
Specify the color mode for exporting to eps	<p>In the Color management area, choose an option from the Output colors as list box:</p> <ul style="list-style-type: none">• Native• RGB• CMYK• Grayscale <p>If you choose the Native option, all objects preserve the color mode in which they were created, for example RGB, CMYK, Grayscale, or spot.</p>
Convert spot colors	<p>In the Color management area, enable the Convert spot colors to check box, and select an option from the list box.</p>

To	Do the following
Choose a file format for previewing the PostScript image	<p>In the Preview image area, choose one of the following options:</p> <ul style="list-style-type: none"> • None • TIFF • WMF <p>If you choose the TIFF format, choose a color mode and resolution.</p>
Specify how to export text	<p>Enable one of the following options in the Export text as area:</p> <ul style="list-style-type: none"> • Curves — lets you export text as curves • Text — lets you export text as editable characters <p>If you want to include PostScript font information with your file, enable the Include fonts check box.</p>
Choose a compatibility option	From the Compatibility 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.



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.

To	Do the following
Specify the author's name	Type a name in the Author box.

To**Do the following**

Apply bitmap compression

In the **Bitmap compression** area, enable the **Use JPEG compression** check box. Move the **JPEG quality** slider to adjust the quality of the bitmaps.

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.

To**Do the following**

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

Maintain OPI link

Enable the **Maintain OPI links** 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 8, 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 8, double-click CoreIDRAW Technical Suite X6 from the **Uninstall or change a program** page.
 - In Windows XP, choose CoreIDRAW Technical Suite X6 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 CorelDRAW Technical Suite X6 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 811.

You can also import encapsulated PostScript (EPS) files. For more information, see “Encapsulated PostScript (EPS)” on page 806.

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 8) 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 289.

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 8) 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

Resample a graphic while importing	For more information, see “To resample a bitmap while importing” on page 744.
Crop a graphic while importing	For more information, see “To crop a bitmap while importing” on page 745.



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 palette (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 779.

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 8) 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 CorelDRAW Technical Suite X6. For information about modifying your installation, see "To modify or repair a CorelDRAW 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 289.

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 8) 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

Resample a graphic while importing

For more information, see “To resample a bitmap while importing” on page 744.

Crop a graphic while importing

For more information, see “To crop a bitmap while importing” on page 745.



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 8) 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

Choose a color mode

In the **Settings** area, choose a color mode from the **Color mode** list box.

You can also

Embed the color profile	In the Advanced area, enable the Embed color profile check box.
Control image quality	In the Settings area, choose a quality option from the Quality 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 Advanced area, choose Resolution\Quality from the Progression list box.
Set the JPEG 2000 download from the upper-left corner of the image to the lower-right corner	In the Advanced area, choose Resolution\Position from the Progression list box.
Set the JPEG 2000 download from the upper-left corner of the image to the lower-right corner	In the Advanced area, choose Position from the Progression list box.
Set the JPEG 2000 download progressively by color channel	In the Advanced area, choose Channels from the Progression list box.
Allow JPEG 2000 codestream	In the Advanced area, enable the Codestream check box.

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.

This file format is not supported by the 64-bit version of CorelDRAW Technical Suite X6.

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 8) 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

Resample a graphic while importing

For more information, see “To resample a bitmap while importing” on page 744.

Crop a graphic while importing

For more information, see “To crop a bitmap while importing” on page 745.



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 8) 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 8) 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, 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 768.

You can save a file in the PDF format. For more information, see “Exporting to PDF” on page 757.

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 469.

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 8) Choose **PDF - Adobe Portable Document Format** or **All file formats** from the list box next to the **File name** box.
 - (Windows XP) Choose **PDF - Adobe Portable Document Format** or **All file formats** 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 OpenType features, 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, headers and footers are converted to symbols.
- Symbols are preserved when PDF files created with version 1.3 or later undergo round-tripping.
- Comments are preserved and imported on a separate “Comments” layer in the document.
- Text annotations, including free text and pop-up 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.

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 8) 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 X6, you 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 289.

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 289.

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 8) 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

Resample a graphic while importing

For more information, see “To resample a bitmap while importing” on page 744.

Crop a graphic while importing

For more information, see “To crop a bitmap while importing” on page 745.



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 8) 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 744.
<hr/>	
Crop a graphic while importing	For more information, see “To crop a bitmap while importing” on page 745.

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 442.
- 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 8) 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 bitmap while importing” on page 744.
Crop a graphic while importing	For more information, see “To crop a bitmap while importing” on page 745.

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 391.

Adding reference information to SVG objects

Reference information can be added and retained in an exported Scalable Vector Graphics object. You can add information to an object 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.


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 **Compatibility** list box, choose an SVG version for the exported file.
- 7 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
- 8 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
- 9 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 Embed font in file check box. Choose which fonts you want to embed from the Character subsetting list box.
Give an embedded font priority over the default browser font	Enable the Give embedded font priority check box.
Set the drawing precision	From the Drawing precision list box, select the drawing precision defined as a ratio of units.
Set the number of fountain fill steps to export	In the Fountain steps box, type the number of fill levels.
Export bitmaps to the JPEG, GIF, or PNG file format	Choose a bitmap format from the Bitmap export type list box, and enable one of the following options: <ul style="list-style-type: none"> • Link images — saves each bitmap as a separate file that is linked to the SVG file • Embed images — embeds each bitmap in the SVG file
Apply preset export options	Choose a preset from the Presets list box.
Create custom preset export options	Choose the settings you want, click the Add preset button  beside the Presets list box, and type a name for the settings.
Preview the exported file	Click Preview .



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 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

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.

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 hotspotting, see “Managing object data” on page 321.
- 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.

Adobe Flash (SWF)

Adobe® 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 Adobe 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 an Adobe Flash file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **SWF - Adobe 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 Adobe Flash file in a browser, you must have the Adobe Flash Player plug-in installed on your computer.

To view the issues summary for an Adobe Flash file

- 1 Click **File** ► **Export**.
- 2 Locate the folder in which you want to save the file.
- 3 Choose **SWF - Adobe 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.

Adobe Flash (SWF) technical notes

- Adobe Flash (SWF) files cannot be imported into Corel DESIGNER.

TARGA (TGA)

The TARGA (TGA) graphics format is used for saving 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 741.

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

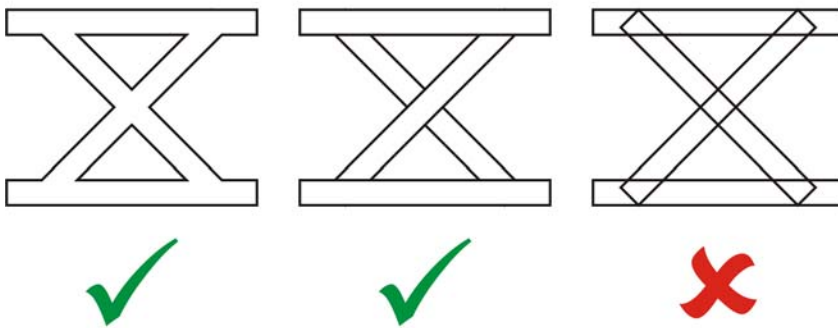
- When importing a TIFF that contains multiple pages, you can import all pages or choose the individual pages that you want to import.
- Black-and-white, color, and grayscale TIFF files up to and including the 6.0 specification can be imported and exported.
- TIFF files compressed using JPEG, ZIP, CCITT, 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 ellipse 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 849.

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 8) 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 687.

Wavelet Compressed Bitmap (WI)

This file format is not supported by the 64-bit version of the suite.

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.
- Corel R.A.V.E.™ (CLK) — The CLK file format is an animation file format that is native to Corel R.A.V.E.
- 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. This file format is not supported by the 64-bit version of the suite.

- 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. This file format is not supported by the 64-bit version of the suite.
- Picture Publisher File (PPF) — The PPF file format is native to Micrografx Picture Publisher 6, 7, 8, 9, and 10. This file format is not supported by the 64-bit version of the suite.
- Microsoft Excel (XLS) — The XLS file format is the native file format of a Microsoft Excel 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.

Application	Recommended import format
Adobe Illustrator	AI, PDF
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.

Application	Recommended format
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 RTE, 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

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 In the **Workspace** list of categories, click **Warnings**.
- 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. You can use this feature, 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

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 email 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 one of the following text styles from the list:
 - **Artistic text**
 - **Paragraph text**

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**.


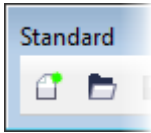
Customizing toolbars

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 and unlocked 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 Tools ► Customization , click Command bars , click a toolbar, and click Reset .



Docked toolbars cannot be moved when they are locked. For information about unlocking toolbars, see “To lock or unlock toolbars” on page 867.

To add, delete, or rename a custom toolbar

To	Do the following
Add a custom toolbar	Click Tools ► Customization , click Command bars , click New , and type a name in the Command bars list. Holding down Alt + Ctrl , drag a tool or button in the application window to the new toolbar.
Delete a custom toolbar	Click Tools ► Customization , click Command bars , click a toolbar, and click Delete .
Rename a custom toolbar	Click Tools ► Customization , click Command bars , 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 866.



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. When you launch the application for the first time, the toolbars are locked by default.



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 863.

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 8)

- 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 8) 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

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) — 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) — 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.

Resource	Description and filename
Macros Help file	Provides detailed information about the features and functions for creating macro projects in Corel DESIGNER des_om.chm
Macro Programming Guide	Provides an instructional approach to creating macro projects for Corel DESIGNER Macro Programming Guide.pdf
Object Model Diagram	Provides a hierarchical representation of the features and functions that can be automated in Corel DESIGNER Corel DESIGNER Object Model Diagram.pdf

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**
 - **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 Macros toolbar	Click View ▶ Toolbars ▶ Macros . A check mark next to the command indicates that the toolbar is displayed.
Display the Macro Manager docker	Do one of the following: <ul style="list-style-type: none">• Click Tools ▶ Macros ▶ Macro Manager.• Click the Macro Manager button  on the Macros toolbar.
Display the Macro Editor	Do one of the following: <ul style="list-style-type: none">• Click Tools ▶ Macros ▶ Macro Editor.• Click the Macro Editor button  on the Macros toolbar.• Right-click Visual Basic for Applications in the Macro Manager Applications in the Macro Manager docker, and then click Show IDE.
Display the VSTA Editor	Click Tools ▶ Macros ▶ VSTA Editor .

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 While in Microsoft Visual Basic for Applications, 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

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.

Technical graphic term	Corel DESIGNER feature
Banner	Status bar
Bevel	Chamfer
Block select	Marquee select (definition: marquee select)
Block text	Paragraph text (see “Adding paragraph text” on page 457)
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 (see “Adding artistic text” on page 456)

Technical graphic term	Corel DESIGNER feature
Gradient fill	Fountain fill (see “Applying fountain fills” on page 362)
Image fill	Bitmap pattern fill (see “Applying pattern fills” on page 370)
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 (see “To apply a two-color fountain fill” on page 363)
Hotspots	Object Data Manager
Page manager	Page sorter view
Palette window	Toolbox
Path text	Text fit to path (see “Fitting text to a path” on page 476)
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)
Smash	Convert to curves

Technical graphic term	Corel DESIGNER feature
Snap points	Gravity snapping
Snap to rulers	Snap to grid (see Gravity snapping)
Solid color fill	Uniform fill (see “Applying uniform fills” on page 361)
Stretchable box	Marquee select (definition: marquee select)
Structure view	Object Manager (see To create a layer)
Target sheet	Active layer
Text container	Text frame (see “Combining and linking paragraph text frames” on page 463)

Glossary

A

accelerator table

A file that contains a list of shortcut keys. Different tables are active depending on the task that you are performing.

alignment guides

Temporary guidelines that help align objects as you create, resize, or move them in relation to other nearby objects.

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.

baseline

An invisible line upon which text characters sit.

baseline grid

A series of evenly spaced horizontal lines that follow the pattern of a ruled notebook and help align text and objects.

baseline shift

The process of moving text characters above or below the baseline.

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 grid

A series of evenly spaced horizontal and vertical lines that are used to help draw and arrange objects.

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.

See also document grid.

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 (Corel DESIGNER)

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.”

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 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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