

23 Final Thoughts: Where Do We Go from Here?

Everyone is new to CorelDRAW, regardless of the version. It's an adventure for the pro and the beginner alike, and hopefully I didn't leave out anything in the steps, the notes, the text, or the discovery process. As you close this book and hunker down into another personal episode with CorelDRAW, it's crucial to your growth as a designer to keep your senses keen and your eyes open. See what you see, and not what you *think* you see; we're easily misled by preconceived notions about what the world that surrounds us truly looks like, as odd as that sounds. I credit this nugget of wisdom to Betty Edwards, author of *Drawing on the Right Side of the Brain*.

I left such specific, sometimes profound revelations for the end of the book, because this is, after all, *CorelDRAW X8: The Official Guide*. Indulge me with this chapter, and in return I'll gift you with some "good stuff" you'll need to keep in mind (and question) long after you've put this book back on your shelf—or turned your iPad off.

No Skipping: You'll Lose Points!

While learning how to set up CorelDRAW so it operates to your best advantage, do *not* take the attitude of, "Yeah, yeah, I know about the Pen tool, so I'll skip this section." First of all, there are *eight* tools for drawing in CorelDRAW, and each was designed for a specific purpose. I bought a book on vector graphics once in 1991, and I closed the cover far too soon out of a giddy feeling of self-confidence that I knew everything about Pen tools. I then fired up my screaming 386, loaded CorelDRAW version minus 3 or something...and was completely lost. I expect your experience might be a little like mine. For example, [Chapter 7](#) is a pretty authoritative one on how paths are created with the drawing tools, and you'll be missing out on valuable information if you gloss over it. I went into writing this book not presuming anything, and as a reader, you shouldn't either.

Let's make learning CorelDRAW X8 an excursion, an *adventure*. Feel free to open this book at any point, but like with any adventure, you must travel with provisions, such intangibles as a positive attitude, a concept, a proficiency with your computer, and an eagerness to learn. And last but not least, you should have a desired direction, so you don't

travel too many side roads, as interesting and valuable as they might be. I've tried to make this book travel from the general to the specific, to fork and branch into specialized powers in CorelDRAW from the trunk of this book, the basic understanding of vector graphics. The following sections further describe the structure of this *Official Guide*, which will be useful when you have a question about a tool, your career, and the possible hurdles this book will get you through.

Closing Thoughts

CorelDRAW X8: The Official Guide must end somewhere, but this *doesn't* mean your learning experience is also at an end. If I've done my job, you now have an appetite for more. Seriously, though, this *Official Guide* was not the beginning of your computer graphics education—you began when you developed enough of an interest in graphics to go out and look for a book—and it is not the end of your education either. I'll be back with a version X9 book in good time, but until then, be sure to keep this book handy because there are user manuals and then there are guides—this book doesn't focus on what things are in CorelDRAW, but rather what you can *create* with them.

Guiding Yourself After All Is Written and Read

You have probably heard at least once in your life the difference between *knowledge* and *wisdom*. Knowledge resides in a vacuum; you need to take its lid off and wave the container around a few times before the contents settle into wisdom.

This has similarly been my experience writing documentation about computer software. I believe that some facts are good, but facts need to be *contextualized*—they need to germinate—before they can become a part of a solution to a goal set before you.

CorelDRAW X8: The Official Guide would not be a guide at all if it did not *lead* you someplace. For example (and a poor one at that), you come to a dead end when the instructions for using a tool consist only of the following:

1. To draw a circle, choose the Ellipse Tool, hold CTRL, and then drag.

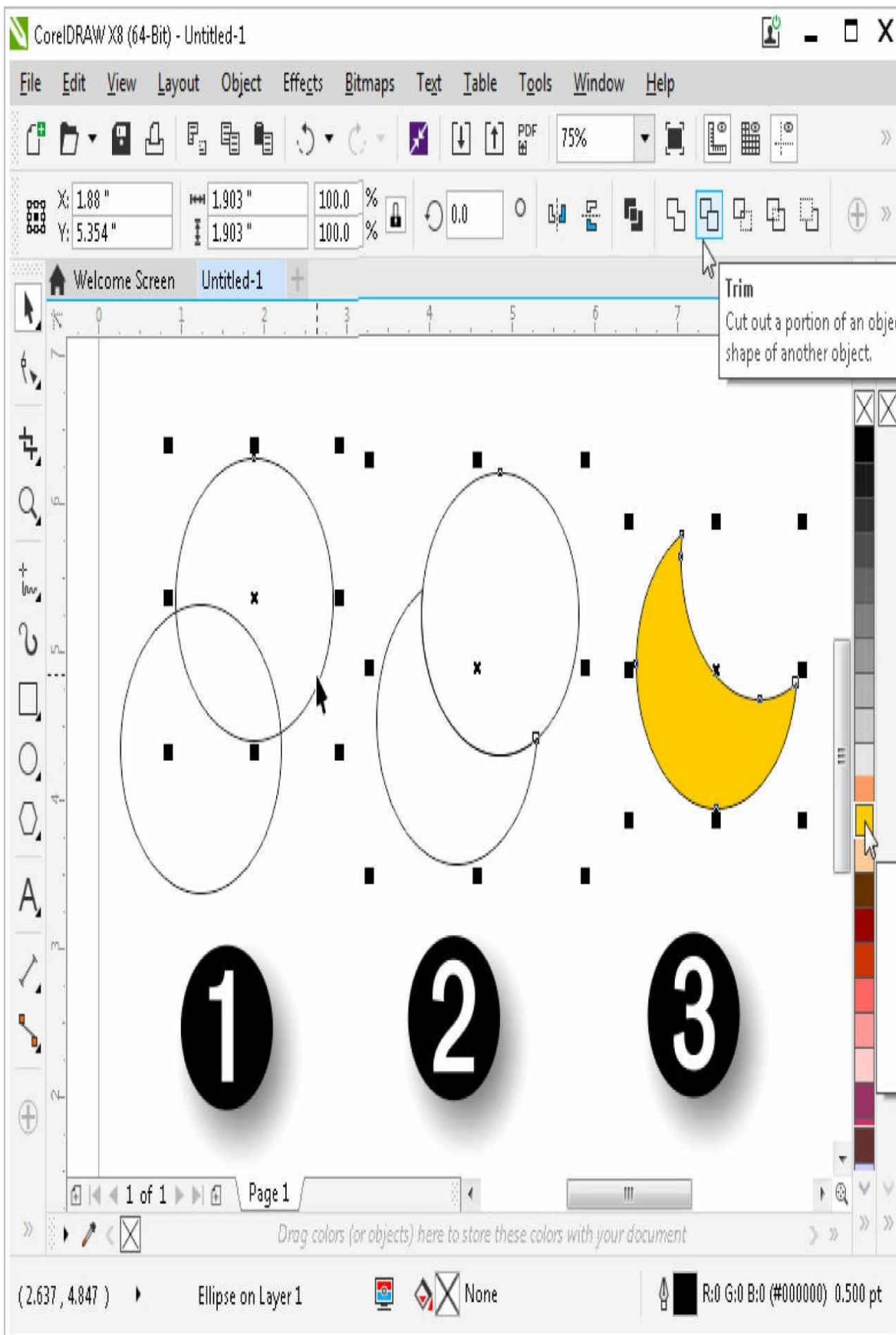
We would be in a lot of trouble if the instructions for operating a chainsaw were this presumptuous.

Circles are *fine* to draw, but seldom do they represent a *complete* artistic idea. In CorelDRAW, complex, visually interesting compositions often begin with simple shapes, so a tutorial needs to reflect this. As a complete idea—and a complete tutorial in which drawing a circle is *in context*—let's try drawing a crescent moon:

1. Create a circle by holding CTRL while dragging with the Ellipse tool.
2. Choose the Pick tool, and then drag the circle above and to the left of the circle's

original position on the page. Before releasing the mouse button, tap the right mouse button to drop a copy of the circle above the original.

3. Marquee-select both circles, and then on the Property Bar, click the Trim button.
4. Move the circle away from the resulting object; by default, the object that does the trimming remains on the page.
5. While the crescent moon is selected, click an appropriate swatch on the vertical color palette.
6. Press CTRL-S to save your work for a time when you've mastered fills and other CorelDRAW features to make this a moon in a cloudy sky with silhouettes of trees, and perhaps a figure carrying an ominous sack.... Okay, you get the picture.



Learning from Life

In the same way that you must occasionally take your face away from the monitor to catch a breath of fresh air, you should also seriously consider taking a day or two off from the computer. Go outdoors, visit a friend you respect and haven't spoken with in a while, and even stick your head into a continuing education classroom that looks interesting. The creative mind is always looking for outside stimulation. You see a beautiful scene, your mind filters it, and you eventually express what you feel about this scene, using CorelDRAW, PHOTO-PAINT, or even (gasp!) a pencil and paper. When the creative urge strikes (and it has historically been a very strong urge), you should do two things.

The Concept Drives the Artwork

Realize firmly in your mind what the *concept* is. It can be as commercial as a stunning graphic to sell a car, or as personal as a graphic that tells your spouse that you love her.

A concept is an elusive thing. Many people presume that a concept is, for example, getting an elephant to stand on one leg next to a washing machine. This describes what someone wants to see visually in a composition, but it is *not* the concept. Why is the elephant there? Why is the elephant next to a washing machine? If there's no reason, there's no concept, and as we would traditionally say, it's "back to the drawing board."

A fair example of a concept (I don't want to give away *too* many free concepts!) would be of a clown, in color, walking down an urban street that's in black and white. The picture is saying that there is humor amid the cold, serious world; *that's* the concept. Do you see the difference between the clown and the elephant?

Also, you will get the most out of CorelDRAW if you bring along the right *attitude*. If you are serious, somber, and intent on conquering a new application, you will defeat the purpose of learning to work with a design program. Work can be *fun*—Leonardo da Vinci was an extremely light and fun guy (or so Mona said)—and getting into the *spirit* of self-expression is essential.

Look Around and Then Catalog Your Ideas for Later!

Gather stock photography, but also gather stock ideas—and write them down. There's a yin/yang to ideas. You give an idea life, but the idea also provokes you on an emotional level, and then more ideas are created. There's nothing sadder than sitting down in front of CorelDRAW or PHOTO-PAINT without an idea. It's time wasted that's better spent examining the geometric complexity of a flower, or how clouds can create specific moods.

We, as a civilization, are so caught up in the day-to-day machinery we call a working life that we often deprive ourselves of inspiration and really good ideas. After this book has been written, I will, weather permitting, mow the lawn, inspect all the flowers my wife Barbara has planted, look at the sky, look at an insect crawling around for food—and then

open DRAW or another application and see where these impressions of life lead. To be an artist means being able to see life with the widest vision you permit yourself, and then filter what you're thinking about what you saw into a graphical composition. It doesn't get much easier than that. Don't feel intimidated about the outcome of your work. Simply immerse yourself without shame or fear of public acceptance of your work, and gaze upon what you've done as a way of expressing yourself.

Learning How to Learn

It's not easy to instinctively know how to learn. Schools tend to make you recite instead of invent, and we tend to be conditioned, not taught, by even the best-meaning (but opinionated) scholars. I feel differently about books than any other medium of communication, because you, the reader, have the option of closing the book and taking a break any time you feel like it. Additionally, *CorelDRAW X8: The Official Guide* is a dialog between an artist and someone who wants more out of their art. Yet this is also a tutorial book—above all things—so this puts the author in the position of being a fellow artist second and an “information vendor” first. Hopefully, I've set a conversational tone in this book, but not at the expense of the primary goal, which is teaching.

CorelDRAW X8: The Official Guide is the (lucky!) 29th book I have written—along with some talented coauthors and a magnificent staff of editors—on computer graphics. I'd have to look on Amazon to see how many CorelDRAW books I've written! Through the years, I've received mail from friends and readers with questions, and a scattered complaint here and there. Like other artists, I depend on feedback to influence what I document, and how I communicate with you, the reader. The most useful feedback I've received has been on how users approach this book.

Your personal goal while learning CorelDRAW is to try to make using it second nature to you. Because software is designed by people, it's inescapable that there will be some preferences the engineer put in the program, and you need to get to know the engineer through what they did. This means meeting the software halfway, as odd as this might sound. When someone tells me that Adobe Illustrator is a lot easier to master than CorelDRAW, I ask them to return to their mothership. The second thing I do, which is much more important, is to remember that all design software forces the artist to work in an idiosyncratic way. I look at wizards working with audio software and am amazed at how their hands look like a blur as they gracefully move around the keyboard. Is it magic? Not at all. They've reached a compromise with the program, a treaty that teaches the user to accept the rules of the software. And before you know it, CorelDRAW will become more transparent to you. There will be fewer layers, fewer hurdles between what you think and what winds up on the page.

Attitude Is Everything

You will know you have arrived at a new creative stratum when you are drawing

something and are concentrating on your work rather than on the tool you are using. Many of CorelDRAW's Toolbox tools serve more than one function, depending on your mouse gestures and any keyboard modifiers you are pressing. Therefore, after you have taken time to develop a skill, you will feel as though the CorelDRAW and PHOTO-PAINT workspaces are something *different* from a standard computer program interface. They are responsive, *truly* intuitive to use, and give the feedback artists need when they use physical media. If you find yourself becoming immersed in CorelDRAW for hours on end, do not freak. You are simply in your element, doing what it is that brings an idea to life.

You will find more than you imagine in DRAW if you allow for some yin and yang to occur. That is, you command CorelDRAW X8 to perform certain calculations, but also leave yourself open to letting the *application's* features influence your work and your ideas. You will quickly discover new purposes for tools; the Corel Community forum has new posts almost daily about something strange and wonderful a designer has discovered. CorelDRAW is literally as extensible as your own curiosity allows it to be.

Get excited about all the unrealized possibilities you have before you as you work through this book. It is not just an artist's prerogative to have a passion about waking up each morning and contemplating all the great new stuff you will accomplish; it's what you came to the party for, so revel in it! I have been working with CorelDRAW for a quarter century (taking breaks once in a while) and do not feel I have plumbed its depths. Do not see it as intimidating, but rather as a source for *excitement*. You have wrapped presents under the tree *every day*.

Tutorials Unlock Many Doors

I've heard from many readers who never actually perform the tutorials; instead, they skip around in the book looking for a magic recipe or technique here and there. For many users, this approach works when they need to quickly solve a specific problem. But the most "successful" readers, the ones who have increased their overall relationship with art, and increased their skill level, are practicing something prudent and quite common. They are the ones who found time to sit with the book for an hour or two and work their way through a chapter. Like most things in life, mastery of an art comes from *doing*. It's only then that the principles behind the steps become tangible. If you've passed over chapters on your way to this paragraph, please invest in your own talent and work completely through a favorite chapter. Follow the steps, and then do something similar with images of your own. Make the knowledge truly yours.

Also, it should be known that *authors* actually read sometimes, too, and even a tutorial-based book has some "good stuff" lodged between the pages that might not be a formal set of steps to arrive at a finished piece. What we do when we discover a nugget of wisdom is outlined in (you guessed it) a tutorial.

Indexing a Nugget of Wisdom in a Book

Tutorial

1. Take out a pad of fluorescent sticky notes.
2. Detach one leaf.
3. Place it between the pages in the book that contain a morsel of interest.

For all the information organized into procedures found in this book, however, please *don't* treat this *Guide* as a workbook. I've tried to make this book an excellent *resource* tome as well as a book on art.

Okay, Gary. Why'd You Write This Book?

A really good question to ask of a book is, what was the motivation for the author to write it? Well, I'm just passionate about teaching others, and my greatest feat is to mold a reader into an artist who is *better* than me! Why *not* share? It's a far better question than "Why share?"

Whether you are a design enthusiast who simply wants to make community bulletins and attractive flyers for the Boy Scouts, or a designer in a large enterprise who is forced to measure output in volume, you might not immediately know where you're going creatively. But, especially as fine artists who are looking for that "special something" to redefine their work, we all pack toolkits for our artistic voyages, both virtual and physical. You've seen in this book that CorelDRAW is not only a necessary part of your computer graphics toolkit, but that it should be located at the *top* of the toolkit.

I have had the privilege in my career of never having to write about an application that I did not believe in. Bringing all the examples in this book, as well as the tricks, tips, techniques, and secrets, together involved being able to learn correctly. But it also took accommodating design software as capable as CorelDRAW as the vehicle of my expression. You've got the right application, you've got the right book, and now it's simply up to you to create your own gallery of ideas.

That is really as hard as it gets with the tutorials in this book; you are guided toward a goal, you can modify the goal to suit scores of personal artistic needs, and the end goal is as simple or as ambitious as the situation calls for. The CorelDRAW interface provides no mysteries, but only things you have not discovered yet. And incidentally, the chapter I wrote on PHOTO-PAINT should be easier than you'd expect, because the layout of the program, the UI, is nearly identical in how the goodies and functions of a lot of the tools are positioned. So if you read up on CorelDRAW, you'll be that much more ahead when you decide to paint and retouch.

The intention of this book is to work the element of discovery into a creative *process*: you pick up the knowledge of how a tool or feature works, you discover several purposes for the tool, and finally you take your newfound wisdom and apply it—to realize an idea on paper.

The thing we call *skill* lies outside of the *Official Guide*'s curriculum: skill comes with time and practice. If you take the time, this book will provide you with the *other* stuff so that your footing is sound in a new application, and your bearings are based first on knowledge and eventually on instinct.

The only hitch to having an active, fertile imagination is that putting all your gems down on paper is too slow, and you might forget an idea or two—especially if you're like me. Fortunately, there's a program called CorelDRAW, and once you're comfortable and then proficient with it, your ideas will fill page after page. And you and everyone around you will share the wonder of bringing an idea to life.

Index

Please note that index links point to page beginnings from the print edition. Locations are approximate in e-readers, and you may need to page down one or more times after clicking a link to get to the indexed material.

Numbers

- 2-Color Pattern transparency type, [501–502](#)
- 2-Point Line tool, [166](#), [173](#)
- 3-Point Callout tool, [196](#), [201–202](#)
- 3-Point Curve tool, [166](#), [170–173](#)
- 3-Point Ellipse tool, [120](#)
- 3-Point Rectangle tool, [117](#)
- 3D compositions. *See* Extrude tool; perspective
- 3D ground plane, [410–411](#)
- 3D rotation, extruded objects, [422](#)

A

- Absolute colormetric, CMYK, [11](#)
- acceleration (contrast), [298](#), [352–353](#), [370–372](#)
- additive color model, [376–379](#), [401](#)
- alignment
 - blend object path, [359](#)
 - paragraph text, [268](#), [272](#)
 - text in columns, [267](#)
- Alignment and Dynamic Guides docker
 - adding margins, [107–108](#)
 - alignment properties on, [104–107](#)
 - Dynamic Guides, [108–111](#)
 - overview of, [103](#)
- Alpha Channel transparency, [524–528](#)

- Altitude option, Bevel effects, [457](#), [458](#)
- Amplitude control, distortion modes, [472](#)–[476](#)
- angle increments, Dynamic Guides, [109](#)
- Angled Guides, Guidelines docker, [100](#)–[101](#)
- animation
 - adding text/exporting drawing, [572](#)–[573](#)
 - creating animated GIF, [571](#)–[572](#)
 - creating video animation sequence, [585](#)–[587](#)
 - defining frames and basic setup, [573](#)–[579](#)
 - exporting animation, [580](#)–[582](#)
 - movie animations, [582](#)–[585](#)
 - overview of, [571](#)
 - playing with paper airplane, [572](#)
 - timing, [587](#)–[590](#)
- antialiasing, [307](#), [549](#)
- Application Launcher, Standard bar, [44](#)
- application window options, [12](#)–[19](#)
- apps, Get More button, [7](#)
- arcs, [169](#)–[173](#), [256](#)–[258](#)
- arrowheads, [322](#)–[323](#), [328](#)–[331](#)
- Artistic Media tool
 - applying presets to lines, [337](#)–[338](#)
 - applying sprayer, [341](#)–[342](#)
 - calligraphy pens/applying media, [343](#)–[344](#)
 - drawing with brushes, [340](#)–[341](#)
 - overview of, [336](#)–[337](#)
 - painting with drawing program, [338](#)–[340](#)
 - pre-visualizing designs in perspective, [414](#)–[416](#)
 - pressure mode for digital tablets, [344](#)
- Artistic Text
 - adjust spacing with Shape tool, [249](#)–[250](#)
 - combining/breaking apart, [250](#)
 - converting between Paragraph Text and, [269](#)
 - converting to curves, [251](#)
 - converting to editable object, [259](#)–[260](#)
 - entering and editing, [239](#)–[240](#)
 - fitting to curve, [255](#)–[258](#)
 - formatting characters, [242](#)–[246](#)

- overview of, [238](#)
- Paragraph Text vs., [251](#)
- using envelope effect, [436](#)
- artists, PowerTRACE for traditional, [539–541](#)
- aspect ratio, bitmap size for page background, [80](#)
- attitude is everything, [595](#)
- Attract tool, shape editing, [464](#)
- Attributes Eyedropper tool, [149–150](#), [183–184](#), [317–319](#)
- authentication, [7](#)
- Auto-Close Curve, Bézier paths, [179](#)
- Auto-Close, Knife tool, [229](#)
- Auto Close, Thesaurus, [286](#)
- Auto-join, Freehand/Bézier tool, [185](#)
- Auto Look Up, Thesaurus, [286](#)
- Auto Replace button, Writing Tools dialog, [282](#)
- Auto Start, Spell Checker/Grammatik, [283](#), [284](#)
- automation
 - recording cropping/resampling, [553–558](#)
 - spell-checking, [283](#)

B

- B-spline tool, [166](#)
- Back Minus Front command, shaping objects, [213–214](#)
- Back One command, object order, [156](#)
- background
 - changing bitmap, [82](#)
 - flipping images on, [566](#)
 - formatting characters with fill, [246](#)
 - for GIF animation, [573–579](#)
 - for GIF movies, [583](#)
 - isolating from foreground, [518](#)
 - pixels within paper/canvas, [544](#)
 - shadows as glow effects on, [507](#)
 - specifying color of page, [79–81](#)
 - transitions between images on, [20–21](#)
 - trimming image areas, [513–517](#)
- Background, table options, [205](#), [207](#)
- Baseline grid, [43](#)

Batch Process dialog, recorded script playback, [557–558](#)

Bauhaus font family, [519–522](#)

Bearing control, Smudge Brush, [466–467](#)

Behind command, ordering objects, [156](#)

Behind Fill, Outline Pen, [335](#)

Behind Merge mode, transparency, [500](#)

Bevel docker, [455–458](#)

Bevel effects, [455–458](#)

Beveled corners, setting on path, [332](#)

Bézier mode, Knife tool, [228–229](#)

Bézier Pen tool, [529](#)

Bézier tool, [174–181](#), [183–185](#)

bias, drawing curves and, [170](#)

bitmap images

- adjusting/transforming color, [401–403](#)

- backgrounds, [80–82](#)

- creating reflection with, [496–497](#)

- creating vector images with. *See* PowerTRACE

- editing techniques. *See* PHOTO-PAINT

- embedding into text, [258–260](#)

- file color capability of, [375](#)

- Free Transform tool for, [149](#)

- monitoring updates, [4](#)

- overview of, [2](#)

- texture fills as math-based, [312](#)

- using Soft Edge mode on Bevel docker, [457](#)

- vector imaging with, [5–6](#)

bitmap pattern fills, [305](#), [308–310](#), [487–488](#)

Bitmap Pattern transparency type, [501–502](#)

Bitmap Size, background bitmaps, [80–81](#)

bleed, [77–79](#)

Blend Clockwise option, [352](#)

Blend Counterclockwise option, [352](#)

Blend Direction option, [351–352](#)

Blend tool. *See also* Contour tool

- acceleration options, [351–352](#)

- adding background/floor, [69–70](#)

- assigning blend path, [356–359](#)

- Blend effect components, [349](#)
- Blend presets, [352](#)
- Blend Spacing, [350–351](#)
- Blend Steps, [350](#)
- changing color rotation, [351](#)
- compound blends, [354–355](#)
- contours vs., [345](#)
- fusing blends, [355](#)
- illustration shading, [345–346](#)
- making cast shadows, [68–69](#)
- mapping control object nodes, [356–357](#)
- multi-object blends, [359–360](#)
- overview of, [345](#)
- Property Bar and, [347](#)
- removing Blend effect, [349](#)
- simple Blend effect, [348–349](#)

Bloat tool, [464–465](#)

Blue Merge mode, transparency, [501](#)

blur, reflections using bitmap with, [496–497](#)

BMP file format, saving video frames, [584–585](#)

Bold, Artistic Text, [240](#)

Book layout format, [84](#)

Booklet layout format, [84](#)

Border, table options, [205](#), [207](#)

Break Apart (CTRL-K), [44](#), [346–347](#)

Break Artistic Text (CTRL-K), [250](#)

Break Curve Apart (CTRL-K), [186–187](#)

Break Curve button, Shape tool, [179](#), [182](#)

Brighten lens effect, [449](#)

Brightness

- Edit Fill dialog, [301](#)
- fountain fill transparencies, [489](#)
- Uniform Fill dialog, [380](#)

Brightness-Contrast-Intensity, Effects | Adjust menu, [401](#)

Brush Mask tool, [561](#)

Brush mode, Artistic Media tool, [337–338](#), [340–341](#)

Brushstroke list, Artistic Media tool, [340](#)

bulleted lists, [242](#), [269–272](#)

C

- Calligraphic Angle, Calligraphy tool, 340–341
- calligraphic effects, Outline Pen, 333–334, 336
- Calligraphy tool, Artistic Media, 337–338, 343–344
- callouts, 201–202
- capitalization, spell-checking, 283
- capturing video frames, ImageGrab, 584–585
- case, changing text, 271–272
- cast (perspective) state, Drop Shadow tool, 504, 505
- cast shadows, making with blends, 67–69
- CDR (Corel Draw Vector) drawing file, file color capability, 375
- Center Contents, PowerClip, 226
- Center Justification, Artistic Text, 241
- Centerline Trace option, PowerTRACE, 532–533
- CEPS (Computer Electronic Prepress System), Trumatch process-color palette, 389
- Chamfer corner style, 115–116, 218
- Change Case submenu, text, 272
- Character formatting box, Property Bar, 243
- character nodes, selecting with Shape tool, 243
- Character Spacing, formatting paragraph text, 274
- characters
 - entering/editing Artistic Text, 239–242
 - entering/editing Paragraph Text, 251
 - formatting options, 242–246
 - spacing Artistic Text, 249–250
 - special, 258–260
 - using Object Styles with Paragraph Text, 246–249
- charts, with Graph Paper tool, 129–133
- chessboards, 130–133
- CIE (International Commission on Illumination) standard, LAB color model, 380
- circles, 117–118, 127–129
- Circular presets, fisheye lens, 61–63
- Clear Blend button, 349
- Clear Envelope button, 60, 435, 438
- clipart, 21–22
- Clipboard
 - copying/pasting text from, 237, 239
 - embedding objects into text, 258–260

- fitting text to curve, [255–258](#)
- linking Paragraph Text frames, [252–253](#)
- pasting text into Paragraph Text frame, [252](#)
- Clockwise Blend, [347](#), [351](#), [352](#)
- Clockwise Contour Colors, [368](#)
- Clone tool, flipping images, [568](#)
- closed paths, [321–322](#), [326–328](#), [334–335](#)
- CMYK color mode
 - changing to RGB, [382](#)
 - choosing for new document, [10](#)
 - choosing rendering intent, [11](#)
 - color relationships in, [401](#)
 - as default color space, [382](#)
 - in Edit Fill, [302](#), [304–305](#)
 - as subtractive color model, [376](#)
 - in Uniform fill, [300–302](#), [377–379](#)
 - U.S. Web Coated (SWOP) v2 profile for, [10](#)
- CMYK color picker, [375](#)
- color
 - adding text along curve, [538](#)
 - adding text to animated GIF, [572](#)
 - adjusting/transforming, [401–403](#)
 - blending between objects, [486](#)
 - changing rotation of blend, [352](#)
 - contour, [368–369](#)
 - conversion settings, [11–12](#)
 - creating new document, [10–12](#)
 - default color palette, [15](#)
 - extruded object, [426–429](#)
 - fills, [23](#), [293](#)
 - fountain fills, [298–299](#), [490](#)
 - guideline, [101](#)
 - layer, [163](#)
 - outline, [323](#), [325](#)
 - page background, [79–82](#)
 - sensitivity of CorelDRAW, [9](#)
 - shadows and, [428](#), [505](#), [507](#)
 - with Smear tool, [463](#)

- trimming unwanted image areas, [516](#)
- two-color pattern fills, [307](#)
- Color Acceleration, [353](#), [370–372](#)
- Color Add lens effect, [450](#)
- Color Balance filter, Effects | Adjust menu, [401](#)
- color banding, fountain fills, [298](#)
- Color Burn Merge mode, transparency, [501](#)
- Color Control window, extrude color, [427](#)
- Color docker
 - Color Sliders tab, [382](#)
 - Color Viewers tab, [383](#)
 - Fixed Palettes tab, [383–385](#)
 - fixing/applying fixed colors/tints, [385–386](#)
 - opening, [381](#)
 - tutorial, [386–388](#)
- Color Dodge Merge mode, transparency, [500](#)
- Color Eyedropper tool, [132–133](#), [316](#), [529](#)
- Color field, Uniform Fill dialog, [377–378](#)
- color harmonies, [395–401](#)
- Color Limit lens effect, [450](#)
- Color Merge mode, transparency, [499](#)
- Color Mixer, Edit Fill dialog, [303](#)
- color models. *See also* digital color models, [300–301](#), [374–377](#)
- color palette
 - applying to fills, [290–291](#)
 - customizing, [390–391](#)
 - exporting GIF animation, [580](#)
 - fixed, [389](#)
 - Fixed Palette tab of Color docker, [383–385](#)
 - mesh fills, [316](#)
 - setting outline color from, [323](#), [325](#)
 - tutorial on Color docker, [386–388](#)
 - for two-point perspective, [408](#)
- Color Palette Manager docker, [388–391](#)
- color-related dockers
 - Color docker, [381–388](#)
 - Color Palette Manager docker, [388–391](#)
 - Color Styles docker, [391–395](#)

Color Sliders tab, Color docker, [382](#)

color space, [375](#), [380](#)

Color Styles docker

adding new color to, [302](#)–[303](#)

applying color relationships, [391](#)–[395](#)

changing groups of dissimilar colors, [398](#)–[400](#)

color harmonies, [396](#)–[398](#)

color relationships, [401](#)

creating new color harmony, [395](#)–[396](#)

Color tab, PowerTRACE, [534](#)–[535](#)

color viewers (color pickers)

Color docker, [383](#)

Edit Fill dialog, [302](#)

Uniform Fill dialog, [378](#)

color wells

choosing tones, [36](#)–[37](#)

defined, [15](#)

drawing grid with Graph Paper, [132](#)

setting outline color, [325](#)

Colors tab, PowerTRACE, [533](#), [539](#)

Column Offsets, Edit Fill dialog, [309](#)

columns, applying to Paragraph Text, [265](#)–[268](#)

Combine All Objects With Background, flipping images, [569](#)

Combine command (CTRL-L), [44](#), [186](#)–[187](#)

command buttons, [17](#)

complementary colors, [401](#)

Complex Star tool, [125](#)–[127](#)

Components area, Uniform Fill dialog, [378](#)

compound blends, [354](#)–[355](#)

compound paths, [183](#)–[184](#), [186](#)–[187](#), [326](#)

Computer Electronic Prepress System (CEPS), Trumatch process-color palette, [389](#)

Conical fountain fills, [296](#)–[298](#)

Conical fountain transparency, [498](#)

connector lines, [203](#)

Connector tools, [203](#)

content

Corel. *See* Corel Content

using Search Content, [43](#)

- Content Exchange, [20–21](#)
- contextual menu, [37–38](#)
- contour direction, [366–368](#)
- Contour docker, [370–371](#)
- contour group, [360](#)
- contour text-wrapping options, [254–255](#)
- Contour tool. *See also* Blend tool
 - acceleration options, [370–372](#)
 - applying Contour effect, [364](#)
 - blends vs., [345](#)
 - choosing direction of, [366–368](#)
 - creating expensive stationery, [362–363](#)
 - creating special effects, [369–370](#)
 - editing Contour effect interactively, [364–365](#)
 - exploring, [361–363](#)
 - overview of, [345](#)
 - removing Contour effect, [364](#)
 - setting colors, [368–369](#)
 - tapping into, [360](#)
 - using Contour docker, [372](#)
 - using Property Bar and, [363–364](#)
- contrast. *See* acceleration (contrast)
- Contrast Enhancement filter, Effects | Adjust menu, [402](#)
- control handles
 - after object is extruded, [419](#)
 - Bézier and Pen tools, [174–177](#)
 - control points vs., [175](#)
 - reshaping polygons, [123–124](#)
 - transforming objects, [146](#)
 - Zipper distortion, [474](#), [478–480](#)
- control object
 - blend along full path, [358](#)
 - as blend component, [349](#)
 - blend object path alignment, [359](#)
 - in Contour effects, [360](#)
 - created by extrude effect, [416–417](#)
 - creating compound blends, [355](#)
 - editing Contour effect interactively, [365](#)

- fusing blends, [355](#)
- going deep with Extrude tool, [419–420](#)
- mapping nodes of, [356](#)
- setting extrude depth, [420](#)
- control points
 - nodes and, [175](#)
 - Perfect Shape glyph nodes as, [193–194](#)
 - shaping objects with, [222](#)
- Convert from Color Profile to Document Color Profile button, [413–414](#)
- Convert Outline to Object (CTRL-SHIFT-Q), [45](#), [134](#), [230](#), [336](#), [411](#)
- Convert Table To Text dialog, [208](#)
- Convert Text to Table dialog, [208](#)
- Convert To Artistic Text (CTRL-F8), [269](#)
- Convert To Bitmap, [415–416](#), [496](#)
- Convert To Curves (CTRL-Q)
 - Artistic Text, [239](#), [251](#)
 - objects, [187](#)
 - polygons, [122](#)
 - working with, [133](#)
- Convert to Palette dialog, [580](#)
- Convert To Paragraph Text (CTRL-F8), [269](#)
- copying
 - document page, [93–94](#), [96](#)
 - effects using Attributes Eyedropper tool, [149–150](#)
 - extruded objects, [421](#)
 - extrusion properties, [431–432](#)
 - fill properties, [307](#)
 - from mask, [561–562](#)
 - methods for, [38–39](#)
 - paths, [24–25](#)
 - perspective scenes, [411–413](#)
 - segments, [25–27](#)
 - subpaths, [183–184](#)
 - text from Clipboard, [237](#), [239](#)
 - trimming stars to background, [59](#)
- Corel Community link, [7](#)
- Corel Content, [19–22](#)
- Corel Draw Vector (CDR) drawing file, file color capability, [375](#)

CorelCONNECT, [6–7](#), [19–20](#)

Corner threshold, Freehand/Bezier tool, [185](#)

corners

- removing from object, [217–218](#)

- rounding rectangular, [113–117](#)

- shaping path, [331–332](#)

- smoothing in PowerTRACE, [533](#)

Counterclockwise Blend, [347](#), [351](#), [352](#)

Counterclockwise Contour Colors, [368](#)

Craft section, What's New, [7](#)

Create a New Document dialog

- creating video animation sequence, [585–587](#)

- exporting drawings to be used as bitmaps, [573](#)

- letting it show all the time, [9](#)

- starting new document without, [45](#)

Create a New Image box, GIF animation, [573](#)

Create Boundary command, [214](#)

Create Color Styles, [393](#), [397–398](#)

Create Envelope From, text envelopes, [444–445](#)

Create New Image, pixels and resolution, [544–545](#)

cropping

- collection of photos with Crop tool, [554–555](#)

- masking through nondestructive, [513–519](#)

- nondestructive, [511–513](#)

- placed photos with Crop tool, [509–510](#)

- recording, [555–558](#)

- recording resampling/cropping edits with Crop tool, [555–558](#)

- shaping objects with Crop tool, [234–236](#)

Current color and proposed color, Edit Fill, [304](#)

Current Color/New Color, Uniform Fill, [378](#)

current page, page size/orientation for, [77](#)

cursors

- Contour tool, [365](#)

- drawing tools, [166](#)

- hovering, [169](#)

- transforming objects with, [145–148](#)

Curve Smoothness slider, mesh fills, [316](#)

Curve to Line button, Shape tool, [179](#), [181](#)

Curve tools

- 2-Point Line tool, [173](#)
- 3-Point Curve tool, [170](#)–173
- Bézier and Pen tools, [174](#)–177
- Freehand/Polyline tools, [167](#)–170
- overview of, [165](#)–166

curves

- converting objects to. *See* Convert To Curves (CTRL-Q)
- enhancing imperfect, [536](#)
- fitting Artistic Text to, [255](#)–258
- making new text along, [536](#)–538
- mesh fills, [315](#), [316](#)

Cusp nodes, Shape tool, [176](#), [177](#), [182](#)

Custom Color Map lens effect, [449](#), [450](#), [455](#)

customizing

- angles, [110](#)–111
- bitmap size for page background, [80](#)
- Brush mode in Artistic Media, [341](#)
- command options, [16](#)–17
- fractal (texture) fills, [312](#)
- with Options box, [15](#)
- page names, [87](#)–88
- palettes, [390](#)–391
- pattern fills, [308](#)–309
- preformatted labels, [86](#)–87
- taking to max, [16](#)–17

Cut Span, Knife tool, [230](#)

D

Dabs option, Artistic Media, [342](#)

dashed-line style, [326](#)

Default Angle Increments, Dynamic Guides, [109](#)

Default color palette, application window, [15](#)

Default interface, Workspace, [7](#)

Deinterlace filter, Effects | Transform menu, [402](#)

Delete Node button, [178](#)–179, [315](#)

Delete (trash icon), [160](#)

deleting

- arrowhead style, [331](#)
- color from custom color palette, [390](#)
- document pages, [93](#)
- guidelines, [99](#), [101](#)
- path segments, [233](#)–[234](#)
- tabs, [276](#), [277](#)
- depth, Extrude tool, [420](#)
- Desaturate filter, Effects | Adjust menu, [402](#)
- Desktop Layer control, Master Page, [164](#)
- Desktop Publishing tools
 - converting between Artistic/Paragraph Text, [269](#)
 - moving text within paragraph, [268](#)
 - Paragraph Text. *See* Paragraph Text, formatting
 - Text Bar/special paragraph formatting, [269](#)–[272](#)
 - working with columns, [265](#)–[268](#)
- destination, creating new document with preset, [9](#)–[10](#)
- destructive cropping, [509](#)–[510](#)
- Detach From Path command, [357](#)–[358](#)
- Detail slider, PowerTRACE, [533](#)
- DIC color-matching palette, [389](#)
- Difference Merge mode, transparency, [499](#)
- Digi-tooning, [539](#)–[541](#)
- digital color models
 - adjusting/transforming color, [401](#)–[403](#)
 - applying fixed colors/tints, [385](#)–[388](#)
 - Grayscale color model, [380](#)
 - HSB additive color model, [379](#)–[380](#)
 - LAB color space/color model, [380](#)
 - overview of, [373](#)
 - Registration, [380](#)–[381](#)
 - RGB additive color model, [376](#)–[379](#)
 - subtractive color models, [376](#)
 - terms/definitions, [373](#)–[375](#)
 - using Color docker, [381](#)–[388](#)
 - using Color Palette Manager docker, [388](#)–[391](#)
 - using Color Styles docker, [391](#)–[395](#)
 - using New Color Harmony. *See* color harmonies
 - YIQ color model, [380](#)

digital zoom, tripod for, [583](#)

dimension

- boxes, [32–33](#)

- creating bevel effect, [455–458](#)

- creating perspective. *See* perspective

- creating with transparency, [487–488](#)

- lines, [198–200](#)

- as page option, [33](#)

- using Extrude tool. *See* Extrude tool

Dimension tools

- dimensioning in scale, [199–200](#)

- overview of, [196](#)

- Segment Dimension tool, [199](#)

- tutorial, [200–201](#)

- types of, [196–198](#)

- using dimension lines, [198–199](#)

Direct Palette, Custom Color Map lens effect, [450](#)

direction

- blending, [351–352](#)

- contour, [366–368](#)

- line, [165](#)

- reversing, [179–180](#), [323](#)

Direction of Spikes control, Roughen Brush, [469](#)

Direction slider, Bevel docker, [457](#)

display preferences, pages, [75](#)

Display Units button, text labels, [197](#)

Distance from Path spin box, fitting text to curve, [257–258](#)

distortion effects

- choosing distortion mode, [472](#)

- distortion effects, [471–472](#)

- markers, [478–480](#)

- mastering distortion effects, [469–471](#)

- Property Bar preset options, [480–481](#)

- Push/Pull distortions, [472–473](#)

- transforming objects, [562](#)

- Twirl tool, [463–464](#)

- Twister distortion, [476–477](#)

- Zipper distortion, [473–476](#)

distribution, [57](#)

dithering, [534–535](#), [580](#)

Divide Merge mode, transparency effects, [499](#)

docker(s)

- anatomy of, [46–47](#)

- Bevel, [455–458](#)

- connecting to your workspace, [19](#)

- Envelope, [439](#)

- Extrude, [429](#)

- Lens, [448](#)

- Movie, [575](#)

- nested (grouped), [47–49](#)

- overview of, [14](#)

- Recorder, [555–556](#)

- Shaping. *See* Shaping docker

Document grid, [43](#)

Document Grid control, Master Page, [164](#)

document objects, [237](#)

document palette, [302–303](#)

Document Properties, [89](#)

documents

- adding Artistic Text to, [239](#)

- Alignment and Dynamic Guides. *See* Alignment and Dynamic Guides docker

- creating new, [8–12](#)

- defining/saving custom page size, [30–31](#)

- guidelines. *See* guidelines

- naming pages, [88–92](#)

- overview of, [75](#)

- page background color, [79–82](#)

- page commands, [92–97](#)

- page size/orientation, [75–76](#)

- page viewing options, [77–79](#)

- paper type/size, [76–77](#)

- preformatted labels, [87–88](#)

- specialized layouts, [83–86](#)

- views of depth. *See* layers

dot/dash pattern

- line cap shape, [333](#)

- outline styles, [327–328](#)
- Dot Gain parameter, Grayscale profile, [11](#)
- dots per inch. *See* dpi (dots per inch), pixels per inch
- Double Arc Envelope mode, [438](#), [440–441](#)
- double-click, Eraser tool, [231](#)
- dpi (dots per inch), pixels per inch
 - definition of, [544–545](#)
 - example of, [544–545](#)
 - exporting drawings, [573](#)
 - recording resampling/cropping edits, [556](#)
- Drape Fills, [428–429](#)
- drawing
 - with 2-Point Line tool, [173](#)
 - arcs with 3-Point Curve tool, [170–173](#)
 - with brushes, [340–341](#)
 - choosing Path tools. *See* Path tools
 - with Envelope tool. *See* Envelope tool (CTRL-F7)
 - with Freehand/Polyline tools, [167–170](#)
 - overview of, [51](#)
 - painting with, [338–340](#)
 - with Star tool. *See* Star tool
- Drawing Assistance Delay slider, Smart Drawing tool, [190](#)
- drawing (document) windows, [12](#)
- Drop Cap, Artistic Text, [242](#)
- drop-down lists, as list selectors, [18](#)
- Drop Shadow tool
 - cast shadow effect, [503–504](#)
 - copying perspective scenes, [412–413](#)
 - drop shadow effect, [503–504](#)
 - easy soft-edge shading, [522](#)
 - glow effect, [503–504](#), [507](#)
 - manually adjusting drop shadow, [506–507](#)
 - photorealistic glass effect, [527](#)
 - Property Bar and, [504–506](#)
- Dryout control
 - Roughen Brush, [469](#)
 - Smudge Brush, [466–467](#)
- Duchess video, [583–590](#)

duplicate pattern (CTRL-D), [415](#)
duplicate words, Spell Checker for, [283](#)
Dynamic Dimensioning tool, text labels, [197](#)
Dynamic Guides, [109](#)–111

E

edges

- printing thumbnails and, [551](#)–552
- sharpening for GIF movies, [583](#)
- sharpening when making photos larger, [550](#)

Edit Across Layers button, Object Manager, [162](#)

Edit Corners Together option, rectangles, [113](#), [115](#)–116

Edit Fill dialog

- adding background/floor in perspective, [69](#)–70
- in application window, [16](#)
- applying Postscript fills, [313](#)–314
- areas and controls for, [300](#)–305
- changing fill properties of object, [298](#)
- picking colors in Uniform Fill, [377](#)–379
- Row and Column Offsets, [309](#)
- table options with Pick tool, [205](#)

Edit Fill, two-color pattern fills, [307](#)

Edit Line Style dialog, [326](#), [327](#)

Edit Outline, [16](#)

Edit PowerClip, [224](#)

Edit Text Box, Artistic Text, [242](#)

Edit Transparency dialog, [491](#)–494

Editable option, Layer Properties dialog, [162](#)

editing

- Bézier paths, [177](#)–181
- Complex Star, [126](#)
- glyph nodes, [194](#)–196
- in Object Manager, [161](#)–162
- objects. *See* shaping objects
- Paragraph Text, [251](#)–252
- paths with Shape tool, [181](#)–183
- polygons, [121](#)
- putting object with perspective effect, [413](#)

- recording resampling/cropping, [555–558](#)
- shape properties in Smart Drawing tool, [191](#)
- symbols, [262](#)
- table with Table tool, [207](#)

effects

- Bevel, [455–458](#)
- copying with Attributes Eyedropper tool, [149–150](#)
- envelope. *See* envelope effects
- extrude. *See* Extrude tool
- lens. *See* lens effects
- perspective. *See* perspective

Effects | Add Perspective, [408](#), [411–413](#)

Effects, Attributes Eyedropper tool, [317–319](#)

Elastic Mode button, Property bar, [181](#)

elevator buttons, [33](#)

Ellipse Arc state, [119](#)

Ellipse Pie state, [119](#)

Ellipse tool (F7)

- adding highlights and shadow, [66–67](#)
- controlling ellipse states, [119](#)
- creating 3-point ellipses, [120](#)
- dimensional drawing with transparency, [487–488](#)
- drawing ellipse, [118–119](#)
- easy soft-edge shading technique, [522](#)
- editing paths with Shape tool, [181](#)
- enveloping/trimming welded stars, [62](#)
- fitting text to curve, [257–258](#)
- making cast shadow with Blend, [68–69](#)
- making new text along curve, [536–537](#)
- overview of, [117–118](#)
- special properties, [117](#)

Elliptical Fountain fill

- applying transparencies to, [298](#)
- as new feature, [23](#)
- overview of, [296–297](#)

Elliptical Fountain transparency

- adding lighting to object, [65](#)
- defined, [498](#)

- dimensional drawing, [488](#)
- Free Scale and Skew option, [492–493](#)
- rotating, [491](#)
- Emboss mode, Bevel docker, [455–456](#)
- Enable Node Mapping, Pick tool, [139–140](#)
- End blend objects, [360](#)
- End color node, Fill tool, [292–293](#), [296](#), [298](#)
- End node, transparencies, [488–491](#)
- Enhanced preview mode, creating new document, [10](#)
- Entire Font button, [260](#)
- Envelope docker, [439](#), [441–443](#)
- envelope effects
 - choosing envelope mapping options, [441–443](#)
 - creating text envelope, [443–447](#)
 - creating with Envelope docker and Property Bar, [439](#)
 - overview of, [435–436](#)
 - removing, [60](#)
- Envelope Mode, [437–441](#)
- Envelope tool (CTRL-F7)
 - adding background/floor in Perspective, [69–71](#)
 - adding shading to composition, [64–69](#)
 - adding text to animated GIF, [572](#)
 - choosing Envelope mode, [439–441](#)
 - creating envelope effect, [436–439](#)
 - creating text envelope, [443–447](#)
 - envelope mapping, [441–443](#)
 - enveloping/trimming welded stars, [61–63](#)
 - framing composition, [72–74](#)
 - overview of, [60](#)
- Eraser tool
 - erasing and liquefying subject, [564](#)
 - flipping images, [568](#)
 - operations, [231–232](#)
 - overview of, [230–231](#)
 - properties, [233](#)
 - Reduce Nodes option, [233](#)
- errors, spell-checking/grammatical, [283–285](#)
- Exclusion Merge mode, transparency effects, [501](#)

exporting

- animation to GIF file format, [580–582](#)
- Export Library command, [260–262](#)
- Export option, Standard bar, [42](#), [572–573](#)
- video animation sequence, [589–590](#)

Extend Along Segment, Dynamic Guides, [110](#)

Extend Curve to Close button, [179](#), [182](#)

Extended Square line cap, [333](#)

Extract Contents, PowerClip, [224–225](#)

Extract Subpath button, Property bar, [180](#)

Extrude docker, [429](#)

Extrude Lighting, [424–426](#)

Extrude Rotation button, Property Bar, [422](#), [423](#)

Extrude tool

- adding lights to extruded object, [423–426](#)
- assembly instructions for kid's toy, [429–434](#)
- choosing/applying extrude effect, [417–418](#)
- creating website banner, [558](#)
- going deep with, [419–420](#)
- navigating interactive markers, [418–419](#)
- overview of, [416–417](#)
- setting 3D rotation, [422](#)
- setting extrude color, [426–429](#)
- setting extrude depth, [420](#)
- setting extrusions with Property Bar or, [419–420](#)
- setting vanishing point properties, [421–422](#)
- using Extrude docker, [429](#)
- using rotation tools, [423](#)

Extrusion Bevels button, [431](#)

Eyedropper tool. *See also* Attributes Eyedropper tool

- choosing solid page background, [80](#)
- copying distortion effect, [479](#)
- customizing pattern fills, [308–309](#)
- Edit Fill dialog, [304](#)
- enveloping/trimming welded stars, [63](#)
- sampling fills, [316–317](#)

F

- face replacement and editing, [560–563](#)
- fashion design, color harmonies for, [396–398](#)
- Feathering, flipping images, [567](#)
- features, new
 - CTRL/ALT/SHIFT, [35–36](#)
 - dockers, [46–49](#)
 - dropping copy of selected object, [38–39](#)
 - global vs. local, [45–46](#)
 - page navigation/panning/zooming, [40–41](#)
 - power of right-click menu, [37–38](#)
 - shortcut keys to memorize, [44–45](#)
 - on Standard bar, [42–44](#)
 - tones for color wells, [36–37](#)
 - Toolbox hints, [35](#)
 - workspace. *See* workspace
- file color capability, [375](#)
- Fill Color, applying contours, [369](#)
- Fill picker, [295–297](#)
- Fill selector, two-color pattern fills, [306](#)
- Fill tool. *See also* Interactive Fill tool (G); Mesh Fill tool
 - 3D ground plane, [410](#)
 - fixed colors and tints, [387](#)
 - Lens effect, [449](#)
 - in PHOTO-PAINT, [544](#)
 - PostScript fills, [312](#)
 - texture fills, [311](#)
 - transparency fills, [487](#), [489](#)
 - two-color pattern fills, [307](#)
 - uniform color fills, [300–304](#)
 - using Smear tool, [463](#)
- Fill Winding print option, Edit Fill, [303–304](#)
- filled toggle, treating all objects as, [33–34](#)
- Fillet corner style, [218](#)
- Fillet/Scallop/Chamfer docker, [217–218](#)
- fills. *See also* fountain fills
 - assigning to Complex Star, [126](#)
 - creating vector drawings, [3–4](#)
 - customizing fountain, [299](#)

- downloading presets, [295–296](#)
- Edit Fill, [16](#)
- editing fountain, [299](#)
- extrude color applied with, [427–428](#)
- formatting characters with background, [246](#)
- mesh, [314–316](#)
- for new text along curves, [537–538](#)
- open path, [166](#)
- overview of, [289](#)
- pattern, [305–311](#)
- PostScript, [312–314](#)
- sampling, [316–319](#)
- texture, [311–312](#)
- Transparency tool with, [486](#)
- types of, [289–290](#)
- uniform color, [300–305](#)
- from uniform to non-uniform, [291–298](#)
- using color palette, [290–291](#)
- when shape has no, [136](#)

Filter Preview, Artistic Text, [242](#)

Find and Replace, [160](#), [285–288](#)

Find Next button, text, [286–288](#)

Find Text dialog, [285–286](#)

Fish Eye lens effect, [450–453](#)

Fit Contents Proportionately, PowerClip, [226](#)

Fit Frame Proportionately, PowerClip, [226](#)

Fit Text to Curve, [257](#)

fixed palettes, Color Palette Manager docker, [389](#)

Fixed Palettes tab, Color docker, [383–385](#)

flat (drop) state, drop shadows, [504](#)

Fliakite.png, [555–557](#)

flipping, [148](#), [566–569](#)

Flyout, application window, [13–14](#)

Foclotone palette, [389](#)

Font Playground panel, [262–264](#)

fonts

- adding text to animated GIF, [572](#)
- Artistic Text, [240](#), [242](#)

- bullet motif, [270–272](#)
- choosing from Entire Font button, [260](#)
- measuring text characters in units, [274](#)
- for new text along curve, [536–538](#)
- paragraph spacing/character height and, [273–274](#)
- for tab leaders, [276](#)

Forced Justification, Artistic Text, [241](#)

foreground, GIF movies, [583](#)

formats

- label, [86–87](#)
- specialized page layout, [83–86](#)
- text. *See* text, formatting

Forward One command, object order, [156](#)

Forward Rainbow, Custom Color Map lens effect, [450](#)

Fountain Fill button, [294](#)

fountain fill transparencies, [489–490](#)

fountain fills

- assembly instructions for kid's toy, [431](#)
- color picker/transparency control for, [293](#)
- contour effects supporting, [369–370](#)
- customizing, [299](#)
- defined, [289](#)
- editing in-place, [299](#)
- elliptical, [23](#)
- properties, [294–298](#)
- skewing and scaling, [293](#)
- types of, [296–297](#)

Fountain Transparency button, [488](#)

Fountain transparency types

- adding shading to composition, [64–65](#)
- controls and locations for, [491–492](#)
- creating dimensional drawing, [488](#)
- Elliptical, Conical, and Rectangular, [498](#)
- making any object partially transparent, [491](#)

fractal (texture) fills, [289](#), [311–312](#)

Frame Repetition area, GIF Animation Options, [581](#)

frame-to-frame jitter, GIF movies, [583](#)

frames

- building GIF animation, [573–579](#)
- capturing and saving video, [584–585](#)
- creating video animation sequence, [585–587](#)
- limitations/workaround for GIF movies, [583](#)
- Paragraph Text, [251–252](#)
- framing composition, [72–74](#)
- Free Angle Reflection mode, Free Transform tool, [148–149](#)
- Free Rotation mode, Free Transform tool, [148–149](#)
- Free Scale and Skew, [293](#), [298](#), [492–493](#)
- Free Scale mode, Fill tool, [293](#)
- Free Scale mode, Free Transform tool, [148–149](#)
- Free Skew mode, Fill tool, [293](#)
- Free Transform tool, [148–149](#)
- freeform cuts, Knife tool, [228](#)
- Freehand Mask tool, [567](#)
- Freehand Pen tool, [322](#)
- Freehand Pick tool, [137–138](#)
- Freehand Smoothing
 - applying Presets to lines, [338](#)
 - Artistic Media's Pressure mode, [344](#)
 - Artistic Media's Brush mode, [340](#)
 - Calligraphy tool in Artistic Media, [343–344](#)
 - Freehand/Bezier tool, [185](#)
 - Property Bar, [169](#)
- Freehand tool, [166–170](#), [183–185](#)
- Freeze Transparency, [503](#)
- Frequency control, Roughen Brush, [468–469](#)
- Frequency control, Zipper distortion, [474](#)
- Front Minus Back, shaping objects, [213–214](#)
- Frozen lens effect, [453–454](#)
- Full Color Range option, extruded objects, [426](#)
- Full Justification, Artistic Text, [241](#)
- Full Page layout format, [83](#)
- Full-screen Preview, Standard bar, [43](#)
- fusing blends, [355](#)

G

- Gamma filter, Effects | Adjust menu, [402](#)

- gamut alarm, color space, [375](#)
- Gaussian Blur, transparency with filtered bitmap, [496–497](#)
- Get More command, [19–22](#)
- getting started
 - connecting to workspace, [19–22](#)
 - CorelCONNECT, [6–7](#)
 - CorelDRAW application window, [12–16](#)
 - Get Started screen options, [7–12](#)
 - new features, [23–27](#)
 - vector drawing programs, [1–6](#)
- GIF animations
 - adding text/exporting drawing, [572–573](#)
 - building, [573–579](#)
 - finishing and exporting, [580–582](#)
 - paper airplane project, [572](#)
 - popularity of, [571–572](#)
 - small dimensions of, [573](#)
 - from video frames, [582](#)
- GIFs, file color capability of, [375](#)
- global settings, vs. local, [45–46](#)
- glow effect, [504](#), [507](#)
- glyph nodes, [191–196](#)
- Go To Page dialog, multipage documents, [89–90](#)
- Grab The Current Video Frame To Picture, GIF movie animations, [585](#)
- grammar checker, [279–285](#)
- graph paper object, [408](#), [410–413](#)
- Graph Paper tool (D), [129–133](#), [408](#)
- graphics, [207–208](#), [258–260](#)
- Grayscale color model, [301](#), [380](#)
- Grayscale profile, [11](#)
- Green Merge mode, transparency, [501](#)
- grids, [43](#), [129–133](#)
- ground plane, [409–411](#)
- Group Objects by Color option, PowerTRACE, [533](#)
- grouping objects (CTRL-G), [57](#)
- guide yourself, after reading this book, [592–593](#)
- guidelines
 - add Bleed and Printable Area using, [77–79](#)

- adding, deleting and moving, [101](#)
- controlling properties, [99–101](#)
- defined, [141](#)
- locking and unlocking, [101](#)
- making objects into, [102–103](#)
- manipulating, [98–99](#)
- overview of, [98](#)
- selecting, [141](#)
- working with Guides layers, [101–102](#)

Guidelines docker, [100](#), [101](#)

guides, [43](#), [577–578](#)

Guides layer, [101–103](#), [164](#)

gutters. *See* margins (gutters)

H

Hard Light Merge mode, transparency, [500](#)

Harmony Editor, Color Styles docker, [391–395](#), [396](#)

head replacement and editing, [560–563](#)

Heat Map lens effect, [451](#)

height

- controlling page, [77](#)
- Create a New Document, [10](#)

hexadecimal values for RGB, [382](#)

hidden objects, [140–142](#)

Hide Preview, Artistic Text, [242](#)

hierarchy, object ordering, [156](#)

High pass effect, [551–553](#)

highlights, adding, [66–67](#), [425](#)

Hints, [34–35](#)

HKS palette, [389](#)

Hollywood-5203.jpg, [551–553](#)

home inkjet printers, printing to, [547](#)

Horizontal alignment, Artistic Text, [241](#)

Horizontal Guides, Guidelines docker, [100](#)

Horizontal mapping, Envelope option, [442–443](#)

Horizontal or Vertical Dimension Line tool, [198–200](#)

hovering, [117](#), [169–170](#)

HSB color model, [300–302](#)

HTML code, GIFs native to, [571–572](#)
Hue Merge mode, transparency effects, [499](#)
Hue slider, Edit Fill dialog, [301](#), [377–378](#)

I

I-beam cursor, inserting pasted text, [237](#)
ideas, cataloging for later, [594](#)
If Darker Merge mode, transparency effects, [499](#)
If Lighter Merge mode, transparency effects, [499](#)
Ignore All command, Spell-Checker, [284](#)
illustration shading, blends, [345–347](#)
image-editing

- erasing/liquefying subject, [564–565](#)
- face replacement/editing, [560–563](#)
- flipping images, [566–569](#)
- getting rid of red-eye, [558–560](#)
- overview of, [543](#)
- pixels, [543](#)
- pixels and resolution, [544](#)
- recording cropping/resampling, [553–558](#)
- resampling/resizing photos, [549–553](#)
- resizing photograph, [547–549](#)
- resolution, [545](#)
- resolution/pixel count/printing, [545–547](#)

Image Layer transparency, [524–528](#)
image resolution, [545](#), [547–549](#)
ImageGrab program, [583](#), [584–585](#)
Import, [42](#), [252](#), [586](#)
In Front Of command, object order, [156](#)
indentation, formatting Paragraph Text, [274–275](#)
indexing, wisdom from this book, [596](#)
Individual Objects in a Group, aligning, [105](#)
inkjet printers, resizing photos for, [546–548](#), [550](#)
inline graphics, embedding into text, [258–260](#)
Insert Character docker (CTRL-F11), [258–260](#)
Insert from File button, Movie docker, [575](#)
Insert Page dialog, [92](#)
insertion points, adding Artistic Text, [239](#)

Intelligent Dimensioning button, alignment, [106–107](#)

Intelligent Spacing button, alignment, [105–106](#)

Intensity slider

- Bevel docker, [457](#)

- Extrude Light options, [424–429](#)

Interactive Fill tool (G)

- 3-point curves, [172](#)

- applying fill types with, [291–298](#)

- copying/pasting subpaths, [183](#)

- customizing pattern fill, [308–309](#)

- editing fountain fill in-place, [299](#)

- uniform to non-uniform object filling, [291–294](#)

interactive markers

- 3D rotation for extruded object, [422](#)

- assembly instructions for kid's toy, [431](#)

- distortion effect, [478–480](#)

- drop shadow effect, [506–507](#)

- extrude effect, [418–419](#)

Interactive OpenType, [239](#), [242](#), [245](#)

Interactive Tool group

- Blend tool. *See* Blend tool

- Contour tool. *See* Contour tool

- tools within, [363](#)

International Commission on Illumination (CIE), LAB color model, [380](#)

internet connection, [7](#), [19–20](#)

Intersect button, Property bar, [59–60](#)

Intersect command, [212](#), [518](#), [525–526](#)

Intersect With button, Shaping docker, [210](#), [217](#)

Invert filter, Effects | Transform menu, [402](#)

Invert lens effect, [451](#)

Invert Merge mode, transparency effect, [500](#)

isometric view, Rotate/Skew mode, [406–407](#)

Italic, Artistic Text, [240](#)

J

Join Curves, Object menu, [25–26](#)

Join Nodes button, Property bar, [179](#)

Jump In section, What's New, [7](#)

justification

Artistic Text, [241](#)

Paragraph Text, [272](#)

text in columns, [267](#)

K

Keep Lines, Envelope mapping, [442–443](#)

keyboard, Pick tool selection, [138–139](#)

keyframes, GIF movie animation, [585](#)

Knife tool

Bézier mode, [228–229](#)

compositions with mixed media, [521](#)

freeform cuts, [228](#)

as new/improved feature, [23–24](#)

setting behavior, [229–230](#)

shaping objects, [226](#)

straight cuts, [227](#)

L

LAB color space and color model, [380](#), [401](#)

labels, preformatted, [87–88](#)

Landscape orientation, Property Bar, [33](#), [76–77](#), [93–94](#)

language

assigning codes, [281](#)

Main Word List and, [283](#)

Thesaurus options, [286](#)

Language Spacing, paragraph text, [274](#)

Layer Color, Layer Properties dialog, [163](#)

Layer Manager View, Object Manager, [162](#)

Layer Properties dialog, [162–163](#)

layers

controlling properties, [162–163](#)

Guides layer, [101–102](#)

Master Page, [163–164](#)

navigating pages/objects, [158–161](#)

object order commands using, [155–156](#)

overview of, [156](#)

power-drawing grid with Graph Paper, [131](#)

- PowerTRACE for traditional artists, [540](#)
- pre-visualizing designs in perspective, [414](#)–[416](#)
- using Object Manager with, [157](#)–[158](#), [161](#)–[162](#)
- layouts, specialized page, [83](#)–[86](#)
- Leaders, formatting tab, [276](#), [277](#)–[279](#)
- learning from life, [593](#)–[595](#)
- left-handed artists, instructions for, [19](#)
- Left Justification, Artistic Text, [241](#)
- Lens docker, [448](#), [449](#)–[451](#), [453](#)–[455](#)
- lens effects, [447](#), [449](#)–[455](#)
- Lens Viewpoint option, [454](#)
- letterhead fonts, Contour effects, [363](#)
- light
 - add highlights/shadows, [64](#), [66](#)–[67](#)
 - add to composition, [64](#)–[66](#)
 - added to extruded object, [423](#)–[426](#)
 - creating cast shadow with blends, [67](#)–[69](#)
 - Drop Shadow tool for, [503](#)–[504](#)
 - subtractive color models and, [376](#)
- Light Color, Bevel docker, [456](#)
- Light Source buttons, Property Bar, [424](#)–[426](#)
- Lightness Merge mode, transparency, [496](#), [499](#), [567](#)
- line cap shape, [332](#)–[333](#)
- Line Spacing, paragraph text, [274](#)
- Line style, callouts, [201](#)
- Line Style selector, outlines, [325](#)–[326](#)
- Line to Curve button, Property bar, [179](#)
- Linear fountain fill
 - changing groups of dissimilar colors, [400](#)
 - digi-tooning with, [540](#)
 - extrude effects, [431](#)–[432](#)
 - Lens effect, [449](#)
 - overview of, [296](#)–[297](#)
 - PowerTRACE for traditional artists and, [540](#)
 - shadows as glow effects with, [507](#)
- Linear fountain transparency, [298](#), [486](#), [489](#)–[492](#), [529](#)
- lines
 - 2-Point Line tool, [173](#)

- creating closed/open paths, [165](#)
- drawing arcs with 3-Point Curve tool, [170–173](#)
- drawing with Artistic Media. *See* Artistic Media tool
- drawing with Freehand/Polyline tools, [167–170](#)
- as most basic shape you can draw, [165](#)
- using dimension, [198–199](#)
- linked Paragraph Text frames, [252–253](#)
- Liquid Smear tool, [564–565](#)
- list selectors, [17–18](#)
- Lite workspace, Get Started screen, [7](#)
- Local Equalization filter, Effects | Adjust menu, [402](#)
- local settings, vs. global, [45–46](#)
- Lock Objects to PowerClip, [225](#)
- locking lens effect, [453–454](#)
- locking/unlocking
 - guidelines, [101](#)
 - objects, [140–142](#)
- logarithmic function, Spiral tool, [127–129](#)
- Logical AND, Logical OR, and Logical XOR Merge mode, transparency, [500](#)
- logos, making vector art from bitmaps. *See* PowerTRACE
- look-up word box, Thesaurus, [285–286](#)
- Loop Blend option, rotating blends, [352](#)
- low-frequency areas, printing thumbnail image in, [551](#)

M

- magnetization, Snap To settings, [44](#)
- Magnify lens effect, [452](#)
- Main Word Lists, [282–283](#)
- Make Node Smooth button, Shape tool, [182](#)
- mapping
 - control object nodes, [356](#)
 - custom color map lens effect, [450](#)
 - envelope options, [441–443](#)
- margins (gutters)
 - aligning, [107–108](#)
 - formatting paragraph text, [274–275](#)
 - printing page names in, [88](#)
 - Shape tool table options, [207](#)

- working with columns, [265–267](#)
- markers, Distort tool, [478–480](#)
- marquee-select, [58](#), [138](#)
- Martian Soaker cdr. file, [200–201](#)
- masking, [513–519](#), [567](#)
- Master Layer, Layer Properties dialog, [162–163](#)
- Master Pages, [157](#), [158](#), [162–164](#)
- Match Case, Find Text dialog, [286](#)
- megapixels, [546](#)
- Menu bar, application window, [12](#)
- Merge Adjacent Objects of the Same Color, PowerTRACE, [533](#)
- Merge modes, [488](#), [497–501](#), [504](#)
- Mesh Fill tool, [314–316](#), [345](#), [540](#)
- mesh fills, [290](#), [314–316](#)
- micro nudges, [34](#), [144](#)
- Microsoft Windows, and CorelDRAW conventions, [12](#)
- Midpoint slider, [293](#), [490–491](#), [497](#)
- Mirror Horizontal button, flip object, [148](#)
- Mirror Text button, fit text to curve, [258](#)
- Mirror Tiles, two-color pattern fills, [307](#)
- Mirror Vertical button, flip object, [148](#)
- mirroring buttons, Property Bar, [240](#)
- Mitered corners, paths, [332](#)
- mixed media compositions, [519–522](#)
- modifier keys, changing tool functions, [35–36](#)
- Modify Button, Guidelines docker, [101](#)
- mouse, [37–38](#), [40–41](#), [138–139](#)
- Move (Translate) mode, transforming objects, [562](#)
- movie animations
 - capturing/saving video frames, [584–585](#)
 - limitations/workaround for GIF movies, [583](#)
 - overview of, [582](#)
 - timing, [587–590](#)
 - video animation sequence, [585–587](#)
- Movie docker, [575–579](#), [586](#)
- moving
 - dockers, [47](#)
 - guidelines, [98](#), [101](#)

- objects with nudge distance, [34](#)
- pages, [93–95](#)
- tabs, [276–277](#)
- text within paragraph, [268](#)

MPEG-4 videos, high-resolution with sound, [571–572](#)

multi-object blends, [359–360](#)

Multiline display, Font Playground, [263](#)

multipage documents, [10](#), [89–90](#)

Multiply Merge mode, transparency effects, [499](#), [502](#), [504](#)

N

naming color, customizing color palette, [390](#)

naming pages

- in multipage document, [89–90](#)
- or renaming in Page Sorter, [96](#)
- overview of, [88](#)
- saving details, [89](#)
- using Object Manager, [91–92](#)
- using Rename Page command, [89](#)

National Television Standards Committee (NTSC), YIQ color model, [380](#)

navigation

- multipage documents, [89–90](#)
- pages/objects/layers, [158–161](#)
- panning/zooming pages, [40–41](#)

negative amplitude, Push and Pull distortions, [473](#)

nested (grouped) dockers, [47–49](#)

New Color Style, Color Styles docker, [392](#)

New command, arrowhead styles, [331](#)

New Gradient command, [396](#)

New Layer button, [414](#)

New Palette dialog, custom color palettes, [390](#)

Nib Size control, [460–462](#), [466–468](#)

Node position, fountain fills, [298](#)

nodes

- of Bézier and Pen tools, [174–177](#)
- control points and, [175](#)
- controlling properties of, [178–181](#)
- creating envelope effect, [437–438](#)

- edited with Shape tool, [136](#), [181–183](#)
- ellipse control, [119](#)
- lines pass through at least two, [165](#)
- mapping control object, [356](#)
- measuring distance between path, [199](#)
- mesh fill, [314–315](#)
- reducing in Eraser tool, [233](#)
- reducing on path, [535](#)
- selecting object with Pick tool, [136–137](#)
- selecting with Select All Nodes, [140–141](#)
- shaping objects with, [222](#)
- working with fills, [291–293](#)
- working with fountain fills, [294](#), [296–299](#)

noise, reducing on path, [535](#)

non-pressed state, toggle buttons, [17](#)

nondestructive cropping, [511–519](#)

None command, arrowhead style, [331](#)

nontransparent objects, [486](#)

Normal Merge mode, transparency effects, [498](#), [504](#)

NTSC (National Television Standards Committee), YIQ color model, [380](#)

nudge distance, page options, [34](#)

nudge keys, moving objects, [143–144](#)

Number of pages, Create a New Document, [10](#)

numbers, [135](#), [283](#), [301–302](#)

O

Object Acceleration, [353](#), [370–371](#)

Object | Break Artistic Media Apart, [414–415](#)

Object Centers, alignment, [105](#)

Object Edges, alignment, [105](#)

object fills, [427–429](#)

Object Manager (M)

- in application window, [13–14](#)
- face replacement/editing, [561–562](#)
- flipping images, [566–567](#)
- Guides layer and, [101–102](#)
- head replacement/editing, [562–563](#)
- layer properties, [162–163](#)

- making objects into guidelines, [102–103](#)
- mass-editing page names, [91–92](#)
- Master Page items and, [163–164](#)
- navigating pages, objects and layers, [158–161](#)
- opening, [91](#)
- power-drawing grids, [131](#)
- PowerTRACE and, [540](#)
- pre-visualizing design in perspective, [414](#)
- Show/Hide guides in, [43](#)
- video animation sequence, [586](#)
- viewing/editing states, [161–162](#)
- viewing layer content/options, [157–158](#)

Object modes, [562–563](#)

Object Pick tool (V)

- checking document resolution, [548](#)
- erasing/liquefying subject, [564–565](#)
- face replacement/editing, [562](#)
- flipping images, [567](#)
- recording resampling/cropping edits, [555–558](#)

Object Properties docker

- creating two-color and full-color patterns, [309–311](#)
- editing glyph nodes, [195](#)
- formatting characters, [242](#), [244–246](#)
- formatting Paragraph Text, [268–279](#)
- Outline Pen features. *See* Outline Pen
- outline tool features, [323–324](#)
- toggling visibility of, [324–325](#)
- using Object Styles with Paragraph Text, [248–250](#)
- working with callouts, [202](#)

Object Size, Artistic Media Sprayer mode, [342](#)

Object Styles, Paragraph Text, [246–249](#)

objects

- arranging/organizing. *See* transformations
- blending between two or more, [359](#)
- blending to create similar, [346–347](#)
- combining, [186–187](#)
- filling. *See* fills
- locking/unlocking, [140–142](#)

- making into guidelines, [102–103](#)
- navigating in Object Manager, [158–161](#)
- ordering of, [155–156](#)
- selecting, [137–142](#)
- shaping. *See* shaping objects
- turning outlines into, [336](#)

Offset node, two-color pattern fills, [307](#)

Offset option, [342](#), [536](#)

Offset spin box, fitting text to curve, [257–258](#)

one-point perspective, [406](#), [409](#)

opacity, photorealistic glass effect, [526–527](#)

Open Palette dialog, custom color palettes, [390](#)

open paths

- defined, [165](#)
- filling, [166](#)
- line cap shape settings, [332–333](#)
- outline arrowhead settings, [328–331](#)
- Outline Pen properties, [321–322](#)
- outline styles, [326](#)
- reversing direction with Shape tool, [323](#)
- scaling using Outline Pen, [334–335](#)
- using Property Bar to draw, [323](#)

opening, dockers, [47](#)

OpenType features, [244](#), [248–250](#)

operation buttons, Property Bar, [209](#), [215](#)

Options boxes, [15](#), [18](#)

Options Preview, Artistic Text, [242](#)

ordered (pattern) dithering, [580](#)

orientation, [75–76](#), [87–88](#), [96–97](#)

out-of-gamut color, print failure of, [375](#)

Outline Color, [325](#), [369](#)

Outline Options, Knife tool, [230](#)

Outline Pen

- Behind Fill, [335–336](#)
- calligraphic effects, [333–334](#)
- converting outline to object, [133](#)
- corner shapes, [331–332](#)
- creating 3D ground plane, [410–411](#)

- line cap shapes, [332–333](#)
- outline arrowheads, [328–331](#)
- outline color, [325](#)
- outline styles, [325–328](#)
- properties, [321–324](#)
- Scale With Object, [334–335](#)
- visibility of Object Properties docker, [324–325](#)
- Outline section, Object Properties docker, [323–324](#)
- outlines. *See also* Outline Pen
 - Contour effects, [360](#)
 - distorting. *See* distortion effects
 - editing. *See* shape editing tools
 - removing in blended photos, [530](#)
 - Trace option in PowerTRACE, [532–533](#), [539–541](#)
 - turning into objects, [336](#)
- overlapping areas, Virtual Segment Delete tool for, [233–234](#)
- Overlay, GIF animation, [578](#)
- Overlay Merge mode, [500](#), [552–553](#)
- Overprint Fill option, [303–304](#)
- Owner's Manual, application window, [12](#)

P

- page shadow, [30–31](#)
- page size
 - changing, [32–33](#), [77](#), [96–97](#)
 - controlling, [75–76](#)
 - creating new document, [10](#)
 - defining/saving custom, [30–31](#)
 - opening, [30](#)
- Page Sorter view, [94–97](#)
- Page Width and Height option, Property Bar, [77](#)
- Pages area, application window, [17](#)
- pages, document
 - Alignment and Dynamic Guides. *See* Alignment and Dynamic Guides docker
 - background color, [79–82](#)
 - deleting, [93](#)
 - guidelines. *See* guidelines
 - inserting/setting options, [92](#)

- labels, [87–88](#)
- layouts, [82–86](#)
- moving/duplicating, [93–94](#)
- naming, [88–92](#)
- navigating, [40–41](#), [158–161](#)
- overview of, [75](#)
- paper type/size, [76–77](#)
- Property bar options, [31–34](#)
- quickly adding, [92](#)
- size/orientation, [75–76](#)
- using Page Sorter, [94–97](#)
- viewing options, [77–79](#)

Paint Mask tool, [561](#)

paint program, editing bitmap images, [2](#)

painting, [338–340](#), [466–469](#)

Pan tool (H), panning pages, [40](#)

panels. *See* docker(s)

PANTONE color, [304–305](#), [389](#)

Paper Type/Size option, Property Bar, [76–77](#)

Paragraph Text

- alignment, [268](#)
- applying columns to frames, [265–266](#)
- Artistic Text vs., [251](#)
- column settings, [266–268](#)
- converting Artistic Text and, [269](#)
- converting table to, [208](#)
- converting to table, [208](#)
- entering/editing, [251–252](#)
- fitting to curve, [256–258](#)
- formatting, [268–279](#)
- importing unformatted text as, [237](#)
- linked frames, [252–253](#)
- Object Styles for, [246–249](#)
- overview of, [238](#)
- text envelopes, [443–447](#)
- text in tables as, [207](#)
- wrapping around shapes, [254–256](#)

Paragraph Tool, creating text envelope, [444](#)

partial transparency, [524–528](#)

Paste Special, Clipboard text, [237](#)

pastel color, [380](#)

patches, and mesh fills, [314–315](#)

Path Properties button, [357](#)

Path tools

- 2-Point Line tool, [173](#)

- 3-Point Curve tool, [170–173](#)

- Bézier tool, [174–177](#), [184–185](#)

- choosing/understanding, [165](#)

- compound paths, [186–187](#)

- Curve tools, [165–166](#), [170–173](#)

- filling open paths, [166](#)

- Freehand tool, [167–170](#), [184–185](#)

- Pen tool, [174–177](#)

- Polyline tool, [167–170](#)

- Shape tool, [177–184](#)

path(s)

- assigning blend to, [356–359](#)

- changing color of outline, [15](#)

- compound, [186–187](#)

- controlling blend spacing, [350–351](#)

- converting outline to object, [133](#)

- copy/paste segments of, [25–27](#)

- copying, [24–25](#)

- creating vector drawings, [3–4](#)

- Edit Outline, [16](#)

- editing Bézier, [177–181](#)

- measuring distance between nodes on, [199](#)

- perfect outlines with Contour effects, [360](#)

- properties, [178–181](#)

- shape editing tools for. *See* shape editing tools

- shapes often made of, [142](#)

- turning into objects, [45](#)

path(s), applying strokes to. *See* Artistic Media tool; Outline Pen

pattern fills, [289](#), [305–311](#)

patterns

- adding background/floor, [69–71](#)

- rotating/scaling, [56–57](#)
- star, [55–56](#)
- transparency, [501–502](#)

PDFs, publishing to, [43](#)

Pen Pressure control, [460–462](#), [467](#)

Pen tools. *See also* Outline Pen

- 2-Point Line tool, [173](#)
- copying paths with, [24–25](#)
- cursor, [166](#)
- drawing with, [174–177](#)
- easy soft-edge shading technique, [523](#)
- making new text along curve, [538](#)
- for partial transparency, [525–528](#)
- PowerTRACE and, [540](#)
- Property Bar options for, [322](#)
- trimming unwanted image areas, [515–516](#)

Perceptual, CMYK rendering intent, [11](#)

Perfect Shapes, [191–196](#)

Personal folder, object fill presets downloaded to, [296](#)

Personalize section, What's New, [7](#)

perspective

- adding background/floor, [69–71](#)
- Contour effect, [369](#)
- copying perspective scenes, [411–413](#)
- Drop Shadow tool for, [503–504](#), [506](#)
- experimenting with, [408](#)
- Graph Paper tool for, [130](#), [132–133](#)
- isometric views and, [406–407](#)
- Perspective tool for, [406](#), [408](#), [411](#), [415](#)
- pre-visualizing designs in, [413–416](#)
- three-point, [409–411](#)
- two-point, [408–409](#)
- what it does to objects, [405–406](#)

perspective (cast) shadow, Drop Shadow, [503–504](#), [506](#)

phonetic suggestions, Spell Checker for, [283](#)

PHOTO-PAINT

- animation in. *See* animation
- bitmap images in printable size via, [2](#)

image-editing in. *See* image-editing

responsiveness of workspace, [293](#)

photographs

blending with transparency, [528–530](#)

clipping, [566–569](#)

cropping placed, [509–510](#)

erasing/liquefying subject of, [563–564](#)

evaluating crop area for collection of, [554–555](#)

face replacement/editing, [560–563](#)

mixed media compositions, [519–524](#)

nondestructive cropping of, [511–517](#)

photorealistic glass effect, [525–528](#)

ridding of red-eye effect, [558–560](#)

physical properties, page, [75](#)

Pick tool, [25–27](#), [30–34](#), [36–37](#)

pie wedges, [118](#), [119](#)

pigments, subtractive color models, [376](#)

pixel-based images

blending photos with transparency, [528–530](#)

cropping placed photograph, [509–510](#)

easy soft-edge shading technique, [522–524](#)

masking through nondestructive cropping, [513–519](#)

mixed media compositions, [519–522](#)

nondestructive cropping, [511–513](#)

overview of, [509](#)

partial transparency for, [524–528](#)

PowerTRACE for. *See* PowerTRACE

Pixel grid, [43](#)

pixels

adding text/exporting CorelDRAW drawing, [573](#)

in bitmap images, [2–3](#)

resampling/resizing photos, [549–553](#)

resolution and, [543–549](#)

pixels per inch (ppi), [547–549](#)

plug-ins, Get More button, [7](#)

PNG (Portable Network Graphics), exporting CorelDRAW drawing, [572–573](#)

Point size, Artistic Text, [240](#)

points, paragraph/line spacing, [274](#)

- Pointy Smear button, Smear tool, [461–463](#)
- Polygon tool (Y), [24–27](#), [120–127](#), [465](#)
- Polyline tools, [166](#), [167–170](#)
- pop-up color picker, Fill tool, [293](#)
- Portable Network Graphics (PNG), exporting CorelDRAW drawing, [572–573](#)
- Portrait orientation, [33](#), [76–77](#), [93–94](#)
- Position (move) transformation, [151–152](#)
- positioning objects, mixed media compositions, [520–521](#)
- positive amplitude values, Push and Pull distortions, [473](#)
- Posterize filter, Effects | Transform menu, [402](#)
- PostScript fills, [289](#), [311–314](#)
- PowerClip, [73–74](#), [222–226](#), [518–519](#)
- Powerlines. *See* Presets
- PowerTRACE
 - bitmap conversions for logos, [531](#)
 - from bitmaps to vector art, [530–531](#)
 - Color tab, [534–535](#)
 - digi-tooning with, [539–541](#)
 - lines, curves, and excess nodes, [535–536](#)
 - for messed up text, [536–538](#)
 - options, [531–533](#)
- ppi (pixels per inch), [547–549](#)
- Pre-Press tab, Print dialog, [88](#)
- pre-visualizing designs, perspective, [413–416](#)
- precision, Dimension Precision tool, [196–197](#)
- Prefix/Suffix, Dimension tool, [197](#)
- presets
 - Artistic Media tool, [337–338](#)
 - Blend, [353](#)
 - Distort tool, [480–481](#)
 - effects in Property Bar, [438](#)
 - extrude effect, [417–418](#)
 - new document, [9–12](#)
 - object fill, [295–296](#)
 - painting with drawing program, [338–340](#)
 - perspective effect, [412](#), [414](#)
- pressed state, toggle buttons, [17](#)
- Pressure control, Smear tool, [461–463](#)

Pressure mode, Artistic Media tool, [337–338](#)

Preview mode, new document, [10](#)

primary colors, [10](#), [401](#)

print

- Edit Fill dialog options, [303–304](#)

- exporting background and, [81](#)

- image resolution for, [545–547](#)

- page viewing options, [77–79](#)

- PostScript fills, [313–314](#)

- resampling/resizing photos for, [549–551](#)

- resizing photograph for, [547–549](#)

- thumbnail images, [551–553](#)

Printable option, Layer Properties dialog, [162](#)

profiles, new document color, [10](#)

proofing tools, [282–288](#)

properties

- Bleed and Printable Area, [78–79](#)

- copying outline from one path to another, [326](#)

- Eraser tool, [233](#)

- Fill tool, [292–294](#)

- guideline, [99–101](#)

- Guides layer, [102](#)

- layer, [162–163](#)

- lens effect, [449–452](#)

- light, [426](#)

- Mesh Fill, [315–316](#)

- in Object Manager, [162](#)

- page attribute, [75](#)

- rectangle corner, [115–116](#)

- two-color pattern fills, [306–307](#)

Properties, Attributes Eyedropper tool, [317–319](#)

Property Bar

- in application window, [13–14](#)

- Artistic Media tool and, [337](#), [340–344](#)

- Artistic Text and, [239–242](#)

- Blend tool. *See* Blend tool

- Contour tool. *See* Contour tool

- distortion effects. *See* distortion effects

- Ellipse tool and, [117–120](#)
- Envelope tool and, [436–439](#), [441–443](#)
- extrude effect and, [417–420](#)
- fitting text to curve and, [257–258](#)
- Fountain Fill and, [294–298](#)
- Free Transform tool and, [148–149](#)
- Graph Paper tool and, [129–133](#)
- Outline Pen and, [321–324](#)
- Polygon tool and, [120–124](#)
- PostScript/Texture fills and, [311](#)
- Rectangle tool and, [113–114](#)
- Roughen Brush and, [468–469](#)
- Shape tool and, [181–183](#)
- shaping commands and, [210–214](#)
- Smart Drawing tool and, [190–191](#)
- Smear tool and, [461–462](#)
- Smooth tool and, [460–461](#)
- Smudge Brush and, [467](#)
- Spiral tool and, [128–129](#)
- Star tools and, [125–127](#)
- tables, [204–207](#)
- Text Bar vs. text options on, [269](#)
- text labels and, [196–198](#)
- tools in dockers vs., [46](#)
- Transparency tool. *See* Transparency tool
- uniform color fills and, [300–305](#)

Publish to PDF, [43](#)

Pucker tool, [464](#)

Pull distortion, [472–473](#), [478](#)

pull-down lists, [18](#)

Push distortion, [472–473](#), [478](#)

Putty mapping, Envelope option, [442–443](#)

Q

Quick customize button, docking palettes, [47–48](#)

QuickCorrect, [279](#), [283](#)

R

- Radius slider, filtered bitmap, [496–497](#)
- Random option, Zipper distortion, [474–475](#)
- Range Kerning spin combo box, [274](#)
- Rate control, Smooth tool, [460–461](#)
- Recorder docker (CTRL-F3), [555–558](#)
- Rectangle tool (F6), [72](#), [113–117](#)
- rectangles, with Graph Paper tool, [130–133](#)
- Rectangular fountain fills, [296–297](#), [298](#)
- Rectangular Fountain transparency, [498](#)
- Rectangular selection mode, mesh fills, [316](#)
- recycle icon, Edit Fill dialog, [304](#)
- Red-Eye Removal tool, [558–560](#)
- Red Merge mode, transparency effects, [501](#)
- Reduce Nodes, [169–170](#), [181](#), [233](#)
- Reflect Nodes Horizontally, Property bar, [181](#)
- Reflect Nodes Vertically, Property bar, [181](#)
- reflections, creating, [494–497](#)
- Registration color model, [380–381](#)
- registration, CorelDRAW, [7](#)
- relationships, color, [391–401](#)
- Relative colormetric, CMYK rendering intent, [11](#)
- Remove All button, deleting paragraph tabs, [276](#)
- Remove Background, PowerTRACE, [533](#)
- Remove Face option, lens effect, [455](#)
- Remove Object Overlap, PowerTRACE, [533](#)
- Rename Page command, [89](#)
- Rendering intent, [11](#)
- Rendering resolution, new document, [10](#)
- Repeat and Mirror, transparency, [493–494](#)
- Repel tool, [464–465](#)
- Replace All, Replace Text dialog, [288](#)
- Replace button, Writing Tools dialog, [281](#)
- Replace Colors filter, Effects | Adjust menu, [402](#)
- Replace Text dialog, [287–288](#)
- resampling photos
 - evaluating crop area for photo collection, [554–555](#)
 - preparing thumbnail for printing, [551–553](#)
 - recording your edits, [555–558](#)

resizing and, [548–551](#)

resolution

bitmap images dependent on, [2–3](#), [80](#)

calculating maximum, [547](#)

changing without changing pixel count, [547](#)

determining for photo/adjusting for printing, [547](#)

disagreement about screen, [549](#)

exporting CorelDRAW drawings, [573](#)

exporting drawings to be used as bitmaps, [573](#)

fractal fills independent of, [312](#)

image, [545](#)

pixel count, printing and, [545–547](#)

pixels and, [544–545](#)

preparing thumbnail image for printing, [551–553](#)

resizing photograph for printing, [547–549](#)

using Transparency with filtered bitmap, [496](#)

viewing for placed bitmap image quickly, [510](#)

zooming document to [100](#) percent view, [549](#)

Reverse fill, fountain fills, [298](#)

Reverse Order command, objects, [156](#)

Reverse Rainbow, Custom Color Map lens effect, [450](#)

RGB color model, [10](#), [300–302](#), [376–379](#), [382](#)

right-click menu, mouse, [38–40](#), [55](#)

Right Justification, Artistic Text, [241](#)

Rotate and Skew mode, PHOTO-PAINT, [562](#)

Rotate and Skew Nodes, Bézier paths, [180](#), [182](#)

Rotate/Skew mode, [36](#), [406–407](#), [432](#), [563](#)

Rotate spin box, transparency, [491](#)

rotation

with 3-Point Curve tool, [173](#)

Artistic Media's Sprayer mode, [342](#)

in contour color, [368–369](#)

creating blends, [351–352](#), [358](#)

cropping placed photos, [510](#)

of extruded objects, [422–423](#)

of guidelines, [98–99](#)

off-center object, [147–148](#)

populating pattern area via, [56–57](#)

- transparency via, [491–492](#)
- Twister distortion via, [476–477](#), [480](#)
- Rotation transformations, [146–147](#), [151–153](#)
- Roughen Brush, [468–470](#)
- round corners, [332](#), [335](#)
- round line caps, [333](#)
- Row and Column Offsets, Edit Fill dialog, [309](#)
- rulers
 - building GIF animation, [577](#)
 - manipulating guidelines, [98–100](#)
 - Show/Hide, [43](#)
 - tabs for Paragraph Text, [277](#)
- rules, toggling Grammatik, [284–285](#)

S

- Sample/Target Balance filter, Effects | Adjust menu, [402](#)
- sampling fills, [316–319](#)
- saturation, [11](#), [301](#), [396](#), [499](#)
- saving, [9](#), [53](#), [580–581](#), [584–585](#)
- Scale and Mirror transformation, [151](#), [154](#)
- scaling
 - bitmap images, [80](#)
 - constraining transformed objects, [146](#)
 - disproportional, [145](#)
 - drawings in vector graphics, [4](#)
 - with Graph Paper, [131](#)
 - mixed media compositions, [520–521](#)
 - with Outline Pen, [334–335](#)
 - populating pattern area via, [56–57](#)
 - successive object in Artistic Media, [342](#)
- Scallop corner style, [115–116](#), [218](#)
- scanning physical photographs, [546](#)
- Screen Merge mode, transparency effects, [500](#)
- screen resolution, [549](#)
- script, playing back recorded, [557–558](#)
- search
 - layers, [160–161](#)
 - text, [286–287](#)

- Search by Name area, Uniform Fill dialog, [378](#)
- Search Content, Standard bar, [43](#)
- secondary colors, viewing relationships, [401](#)
- Segment Dimension tool, [199](#)
- segments, copying/pasting, [25–27](#)
- Select All Guidelines command, [141](#)
- Select All menu, [140–142](#)
- Select All Nodes button, [141–142](#), [181](#)
- Select All Objects command, [141](#)
- Select All Text command, [141](#)
- Select Color dialog, [390](#)
- Select PowerClip Contents, [224](#)
- selection handles, Pick tool, [136–137](#)
- Selection icons, [18](#)
- Selection mode, mesh fills, [316](#)
- self-intersecting effect, [439](#)
- Settings tab, PowerTRACE, [533](#)
- shades, [290](#), [380](#)
- Shadow Color, [456](#), [527–528](#)
- shadows
 - adding, [66–71](#), [425](#)
 - with Drop Shadow tool. *See* Drop Shadow tool
 - easy soft-edge shading, [522–524](#)
 - framing composition, [72–74](#)
 - as glow effect, [507](#)
 - page, [30](#)
 - for photorealistic glass effect, [527–528](#)
- shape editing tools
 - Attract tool, [464](#)
 - distortion. *See* distortion effects
 - Repel tool, [464–465](#)
 - Roughen Brush, [468–469](#)
 - Shape Edit tool group, [459–460](#)
 - Smear tool, [461–463](#)
 - Smooth tool, [460–461](#)
 - Smudge Brush, [466–467](#)
 - Twirl tool, [463–464](#)
- Shape Recognition Level, Smart Drawing tool, [190](#)

Shape tool (F10)

- context menu, [37](#)

- shortcut keys, [44–45](#)

shapes, creating basic

- converting to curves, [133](#)

- using Convert Outline to Object command, [134](#)

- using Ellipse tool and Property Bar, [117–120](#)

- using Graph Paper tool, [129–133](#)

- using polygons and Property Bar, [120–127](#)

- using Rectangle tool and Property Bar, [113–117](#)

- using Spiral tool, [127–129](#)

Shaping docker, [210](#), [215–217](#), [525–528](#)

shaping objects

- cropping illustration, [234–236](#)

- editing via nodes/control points, [222](#)

- Eraser tool, [230–233](#)

- Knife tool, [226–230](#)

- PowerClips, [222–226](#)

- and reshaping, [210–215](#)

- using Virtual Segment Delete Tool, [233–234](#)

- working examples of, [215–222](#)

Shared Vanishing Point, [421](#), [431](#)

sharpening filters, PHOTO-PAINT, [550–552](#), [556](#), [583](#)

Sharpness area, Star tool, [54](#)

shortcut keys, [17](#), [42–45](#), [47](#)

Show Path command, [358](#)

Show Zero Leading tool, text labels, [197](#)

Side-Fold layout format, [85](#)

Simplify command, shaping objects, [213](#)

Single Arc Envelope mode, [440–441](#)

Size transformation, [151](#), [154](#)

sizing. *See also* page size

- with Crop tool, [554](#)

- GIF movies, [583](#)

- object, [10](#), [146](#)

- Paragraph Text frames, [252](#)

- photos for printing, [547–549](#)

- and resampling photos, [548–551](#)

- thumbnail images for printing, [551–553](#)
- slanting (skew) transformation, [146–147](#), [151](#), [154–155](#)
- Smart Drawing tool, [189–192](#)
- Smear tool, [461–463](#)
- smoothing
 - after drawing path, [169–173](#)
 - editing Bézier paths, [176–177](#)
 - fountain fills, [298](#)
 - in mesh fills, [316](#)
 - in PowerTrace, [533](#)
 - with Smart Drawing tool, [190](#)
 - with Smear tool, [461–463](#)
 - with Smooth tool, [460–461](#)
 - in Zipper distortion, [475](#)
- Smudge Brush, [466–467](#)
- Snap To | Document Grid, [515](#)
- Snap To Guidelines
 - Guidelines docker, [100](#)
 - making objects into guidelines, [102–103](#)
 - Standard Bar, [44](#), [98](#)
 - using Shape tool to crop, [511](#)
- Snap To Tick spacing, Dynamic Guides, [110](#)
- Soft Edge mode, Bevel docker, [457–458](#)
- Soft Light Merge, transparency, [500](#)
- solid fills, extrude color, [428](#)
- solid page background, [80](#)
- spacing
 - with Artistic Media Sprayer, [342](#)
 - overview of, [273–276](#)
 - with Shape tool, [249–250](#)
 - specifying blend, [350–351](#)
- special characters, [258–260](#)
- Specialty interface, Workspace, [7](#)
- Spell Checker, [279–284](#)
- Spelling Assist, Thesaurus, [286](#)
- spinner buttons, [17](#)
- Spiral tool (A key), [127–129](#)
- Split Blend, compound blends, [354–355](#)

Spray Order, Artistic Media tool, [342](#)
Sprayer mode, Artistic Media tool, [337–338](#)
Square line cap, [333](#)
square text-wrapping, [254–255](#)
sRGB profile, RGB color mode, [10](#)
Standard bar, application window, [12](#)
Star tool, [52–60](#), [124–127](#)
Start Arrowhead, callouts, [201](#)
Start button, Writing Tools dialog, [281](#)
Start color node, Fill tool, [292–293](#), [296](#), [298](#)
states, ellipse, [119](#)
Status Bar, [16](#), [135](#), [191](#), [192](#)
straight cuts, Knife tool, [227](#)
Straight Line Envelope mode, [440–441](#)
Straight line threshold, Freehand/Bezier tool, [185](#)
Stretch and scale node button, Shape tool, [180](#), [182](#)
Stretch and Skew node, two-color pattern fills, [307](#), [308–309](#)
Stroke Width, [311](#), [340–341](#)
strokes. *See* path(s), applying strokes to
styles

- arrowhead, [329–331](#)
- with Artistic Media tool, [338](#), [340–341](#)
- character, [246](#)
- color, [391–395](#)
- color harmonies, [396–398](#)
- corner, [332](#)
- with Dimension Style tool, [196–197](#)
- guideline, [101](#)
- object, [246–249](#)
- outline, [325–328](#)
- vector images, [4–5](#)

stylus, Artistic Media's Pressure mode, [344](#)
subpaths, copying/pasting, [183–184](#)
Subtract Merge mode, transparency effects, [499](#)
subtractive color models, [376](#)
suggested spelling option, [283](#)
Super nudges, [34](#), [144](#)
SVG Colors palette, [389](#)

Swap command, arrowhead style, [331](#)
swatches, color, [304–305](#), [383–385](#), [386–388](#)
SWOP (U.S. Web Coated) v2 profile, [10](#)
Symbol Manager (CTRL-F3), [260–262](#)
symbols, [258–262](#)
Symmetrical nodes, [176](#), [177](#)
Symmetrical Spiral mode, Spiral tool, [128–129](#)
synonyms, Thesaurus, [285–286](#)

T

Table tool, [204](#), [207–208](#)
tables, [204–208](#)
tablet, Artistic Media's Pressure mode for, [344](#)
tabs, [275–277](#)
targeting cursor, compound blends, [354–355](#)
tension, drawing curves and, [170](#)
text

Artistic Text. *See* Artistic Text

converting table to, [208](#)

converting to table, [208](#)

creating along curve, [536–538](#)

entering into tables, [207–208](#)

finding and replacing, [287–288](#)

flipping images and backward, [566–569](#)

labels, [196–198](#)

in mixed media compositions, [519–524](#)

Paragraph Text. *See* Paragraph Text

proofing. *See* proofing tools

selecting with Select All Text, [141](#)

Text tool. *See* Text tool (F8)

Text Bar, [269–272](#)

Text envelope, [443–447](#)

text, formatting

columns, [265–268](#)

Paragraph Text, [272–279](#)

paragraphs, [268–272](#)

Text Position tool, [198](#)

Text Properties docker, [241–242](#), [243](#)

Text tool (F8)

- adding text along curves, [536–538](#)
- adjusting spacing, [249–250](#)
- animated GIFs, [572–573](#)
- Artistic Text, [238–242](#), [250–251](#)
- changing case, [272](#)
- for compound paths, [186](#)
- creating new tabs, [277](#)
- creating text envelopes, [446](#)
- embedding objects into text, [258–262](#)
- Font Playground, [262–264](#)
- formatting characters, [242–246](#)
- getting started, [237–238](#)
- grammar checking, [284](#)
- linking paragraph frames, [252–253](#)
- Paragraph Text, [238](#), [246–249](#), [251–252](#), [265–266](#)
- for wrapping text, [254–258](#)
- texture (fractal) fills, [289](#), [311–312](#)
- Texturize Merge mode, transparency effects, [499](#)
- theme, as background bitmap, [80](#)
- Thesaurus, [285–286](#)
- three-point perspective, [409–411](#)
- thumbnails
 - as background, [20](#)
 - creating animations, [576–579](#), [585](#), [586](#)
 - evaluating crop area, [554–555](#), [560–563](#)
 - flipping images, [566–569](#)
 - preparing for printing, [551–553](#)
 - recording edits, [556–558](#)
 - transitions between two, [529](#)
- tick marks, Dynamic Guides, [110](#)
- TIFF images, file color capability of, [375](#)
- tiles, as background bitmaps, [80](#)
- Tilt control, brushes, [466–467](#), [469](#)
- Tilt value, calligraphy with Outline Pen, [333–334](#)
- timeline slider, video frames, [585](#)
- timing
 - GIF animation, [579–580](#)

- video animation sequence, [587–590](#)
- Tinted Grayscale lens effect, [452](#)
- tints, color, [380](#), [383–384](#), [387–388](#)
- titles, [49](#), [88](#)
- toggle buttons, [17](#), [33–34](#)
- Tone Curve filter, Effects | Adjust menu, [403](#)
- tones, color, [36–37](#), [290](#)
- Toolbox, [13–14](#), [35–36](#)
- Tools, accessing Options via, [79](#)
- Top-Fold layout format, [86](#)
- TOYO color-matching palette, [389](#)
- Trace options, PowerTRACE, [532](#), [533](#)
- Transformation docker, [151–152](#)
- transformations
 - applying precise, [151–155](#)
 - clearing, [146](#)
 - copying effects with Attributes Eyedropper tool, [149–150](#)
 - defined, [145](#)
 - using cursor, [145–148](#)
 - using Free Transform tool, [148–149](#)
- Transformations, Attributes Eyedropper tool, [317–319](#)
- Transformations, Edit Transparency dialog, [492](#)
- transitions, between two images, [528–530](#)
- transparency
 - Fill tool control slider for, [293](#)
 - in fountain fills, [296–298](#)
 - making cast shadow with Blend, [68–69](#)
 - partial, [524–528](#)
- Transparency Fills picker, [487](#), [501](#), [502](#)
- Transparency lens effect, [452](#), [486](#)
- Transparency tool
 - adding highlights and shadow, [66–67](#)
 - adding lighting, [64–66](#)
 - blending photos, [528–530](#)
 - clearing things up, [486](#)
 - dimensional drawing, [487–488](#)
 - framing composition, [72–74](#)
 - Merge modes, [498–501](#)

- mixed media compositions, [522](#)
- multistage transparencies, [501](#)
- new controls and locations, [490](#)–[496](#)
- objects interacting with scene, [483](#)–[485](#)
- pattern transparencies, [501](#)–[502](#)
- photorealistic glass effect, [526](#)–[527](#)
- pre-visualizing design in perspective, [415](#)–[416](#)
- Property Bar and, [486](#)–[490](#)
- reflection with bitmaps, [496](#)–[497](#)
- soft-edge shading, [523](#)
- transparency types
 - dimensional drawing with, [488](#)
 - Fountain, [489](#)–[490](#), [498](#)
 - Free Scale and Skew, [492](#)–[493](#)
 - Freeze Transparency, [503](#)
 - Pattern, [501](#)–[502](#)
 - Property Bar and, [487](#)
 - rotating orientation of, [491](#)–[492](#)
 - Uniform, [489](#)
- Tri-Fold layout format, [86](#)
- Trim command, [212](#), [215](#)–[217](#), [516](#), [526](#)
- tripod, GIF movies, [583](#)
- Trumatch process-color palette, [389](#)
- tutorials, [596](#)
- Twirl tool, [463](#)–[464](#)
- Twister distortion, [476](#)–[477](#), [480](#)
- two-color pattern fills, [305](#)–[311](#)
- two-point perspective, [406](#), [408](#)–[409](#)
- typeface. *See* fonts

U

- Unconstrained Envelope mode, [438](#), [441](#)
- underlines, [240](#)–[241](#), [244](#)
- Uniform Fill dialog, [376](#)–[379](#)
- uniform fills, [289](#)–[298](#), [300](#)–[305](#)
- Uniform transparency, [487](#), [489](#), [528](#)
- Units drop-down button, page options, [33](#)
- Unlink Acceleration, [352](#)–[353](#), [370](#)–[371](#)

Upgrade Program, Product Details, [7](#)
upsampling, [549–550](#)
U.S. Web Coated (SWOP) v2 profile, CMYK color mode, [10](#)
User Word Lists, [282](#)

V

vanishing point
 copying perspective scenes, [411–413](#)
 on drawing page vs. normal human-eye perspective, [407](#)
 for extruded objects, [419–422](#)
 isometric views not converging at, [406–407](#)
 one-point perspective, [409](#)
 perspective effect for moving object, [405–406](#)
 three-point perspective, [409–411](#)
 two-point perspective, [408–409](#)
vector drawing programs, [1–6](#)
vector images
 adjusting and transforming color, [401–403](#)
 creating from bitmaps. *See* PowerTRACE
 designing with image shapes and, [520–522](#)
 direction of, [165](#)
 mixed media compositions with, [519–524](#)
 overview of, [2–5](#)
 PostScript fills as, [312–314](#)
vector pattern fills, [70](#), [305](#), [307](#), [309–310](#)
Vector Pattern transparency type, [501–502](#)
Vertical Guides, Guidelines docker, [100](#)
Vertical mapping, Envelope option, [442–443](#)
Virtual Segment Delete Tool, [233–234](#)
Visible option, Layer Properties dialog, [162](#)
VP Locked To Object, [421](#), [422](#), [432](#)

W

Waterfall display, Font Playground, [263](#)
Web Safe palette, [389](#)
Weld command, [57–63](#), [140](#), [210–212](#)
Width options
 Artistic Media tool, [338](#), [344](#)

- Artistic Media's Brush mode, [340–341](#)
- controlling page, [77](#)
- Create a New Document, [10](#)
- line cap shape, [332–333](#)
- Winding Path Rule, [303–304](#)
- Windows Calculator, [200](#)
- Wingdings font, [271](#)
- Wireframe lens effect, [452](#)
- Wireframe preview, Extrude tool, [419](#)
- Wireframe view, [5–6](#), [186](#), [515](#)
- Word Lists, [282–283](#)
- word processors, copying text from, [237](#)
- Word Spacing, paragraph text, [274](#)
- WordPerfect, in CorelDRAW, [279](#)
- workspace
 - connecting to, [19–22](#)
 - customizing, [15](#)
 - hints, [35–37](#)
 - overview of, [29–31](#)
 - Property bar page options, [31–34](#)
- World Distance scale, [200](#)
- wrapping text, [206](#), [254–255](#)
- writing tools
 - finding/replacing text and special characters, [286–288](#)
 - Grammatik, [281–282](#), [284–285](#)
 - language codes, [280](#)
 - overview of, [279–280](#)
 - proofing, [280–281](#)
 - Spell Checker, [281–284](#)
 - Thesaurus, [285–286](#)
 - Word Lists, [282–283](#)

X

- X6 interface, Workspace, [7](#)

Y

- YIQ color model, [380](#)

Z

zigzags, Zipper distortion, [473](#)–476
Zipper distortion, [472](#)–476, [478](#)–480
zoom, [41](#), [43](#), [549](#), [556](#), [569](#)

Содержание

Title Page	3
Copyright Page	5
Dedication	7
Contents at a Glance	8
Contents	10
Foreword	25
Acknowledgments	27
Introduction	29
PART I Student Orientation Weekend	33
CHAPTER 1 Welcome! What's New (and Also Exciting) in CorelDRAW Graphics Suite X8!	34
If You're New to Vector Drawing Programs	34
What Vector Drawing Is and Isn't	34
Your One-Stop Shop for Extra Content: CorelCONNECT	43
Get Started from the Get-Go	45
The CorelDRAW Application Window	52
CONNECTing to Your Workspace	65
Using Your Universal Connection	67
From Corel Content to Your Content, "Add to Page" Style	67
From Corel's Content Server to CorelDRAW's Tray	69
So What Else Is New?	72
The Elliptical Fountain Fill	72
An Improved Knife Tool	74
Copying Paths	75
Making Use of the New Copy Segment Feature	77
CHAPTER 2 The Roadmap to Features and Productivity in DRAW	82
The CorelDRAW Workspace	82
The Page Shadow: It's a Command Control	83
Defining and Saving a Custom Page Size	85
Page Options on the Property Bar	86
Can You Give Me a Hint?	91

CTRL, ALT, and SHIFT Are Your Friends	94
Choosing Tones from the Color Wells	94
Surprises When You Right-click and Use the Wheel	95
Tapping into the Power of the Right-click Menu	96
Dropping a Copy of a Selected Object	98
Page Navigation: Panning and Zooming the Smart Way	102
Not to be Overlooked on the Standard Bar...	106
Shortcut Keys You'll Want to Memorize	110
Global versus Local	111
A Brief Anatomy Lesson on Dockers	112
Opening, Moving, and Closing Dockers	115
Nested (Grouped) Dockers	115
CHAPTER 3 Diving In to DRAW!	119
Working with the Star Tool to Build a Pattern	121
Making the Background: Putting the Star Tool to Work	121
Tweaking the Star Object	124
Reshaping a Star: Technique 1	124
Reshaping a Star: Technique 2	124
Making a Pattern of Stars	126
Creating More Stars Than a Hollywood Agent	126
Rotating and Scaling to Populate the Pattern Area	128
Shaping Operations and Combining Objects	132
Trimming the Stars to the Background and Beyond	132
An Introduction to Enveloping Objects	138
Enveloping and Trimming the Welded Stars	138
Adding Shading to Your Composition	146
Adding Lighting to the Beach Ball	146
Adding Highlights and a Shadow	151
Blending Yourself a Cast Shadow	153
Making a Cast Shadow with Blends	154
Adding a Background and a Floor in Perspective	157
A Starry Ball Sitting on a Floral Rug	157
Completing the Composition with Embellishments	161
Framing Your Composition	161
PART II Getting Started with CorelDRAW X8	168

CHAPTER 4 Working with Single- and Multipage Documents	169
Setting Up Your Document Page	169
Controlling Page Size and Orientation	169
Paper Type/Size	172
Page Viewing Options	173
Controlling Page Background Color	177
Changing a Background Bitmap	180
Using Layouts and Labels	181
Naming Pages	196
Using the Rename Page Command	196
Saving Details with Your File	197
Navigating a Multipage Document	199
Using the Object Manager	200
Page Commands	203
Inserting Pages and Setting Options	203
Deleting Pages	204
Moving and Duplicating Pages	206
Using the Page Sorter	207
Working with Guidelines and Guide Layers	214
Using Guidelines	214
Working with the Guides Layer	220
Making an Object a Guideline	223
The New Alignment and Dynamic Guides Docker	225
Alignment Properties on the Docker	225
Adding Margins to the Mix	230
Dynamic Guides	233
CHAPTER 5 Creating Basic Shapes, Applying Transformations	240
Using the Rectangle Tool and Property Bar	240
Drawing a Rectangle	243
Setting Rectangle Corner Properties	245
Creating 3-Point Rectangles	247
Using the Ellipse Tool and Property Bar	249
Drawing an Ellipse	251
Round 1 with the Ellipse Tool	251
Controlling Ellipse States	251

Creating 3-Point Ellipses	253
Using Polygons and the Property Bar	255
Drawing and Editing Polygons	255
Reshaping a Polygon	256
Stars and Complex Stars	264
Using the Spiral Tool	271
Using the Graph Paper Tool	275
Power-Drawing a Grid with Graph Paper	277
Using the Convert Outline to Object Command	282
CHAPTER 6 Arranging and Organizing Objects	285
Basic Object Selection	285
Pick Tool Selections	287
Picking and Freehand Picking	289
Selection Techniques	290
Selecting Objects by Type	293
Moving Objects	298
Using the Pick Tool	298
Using Nudge Keys	300
Transforming Objects	302
Transforming Objects Using the Cursor	302
Off-center Object Rotation to Create a Design	306
Using the Free Transform Tool	308
Straightening Objects via Attributes	311
Applying Precise Transformations	313
Positioning (Moving) Objects	315
Rotating Objects	317
Scale and Mirror Objects	319
Sizing Objects	321
Precision Skewing	321
Controlling the Order of Things	322
Working with Views of a Document's Depth: Layers	324
Exploring the Object Manager	324
Navigating Pages, Objects, and Layers	327
Navigating and Mastering Layers	329
Using Object Manager Editing and View States	335

Controlling Layer Properties	335
Working with Master Page Layers	336
Working with Master Page Items	337
PART III Working with DRAWing Tools	339
CHAPTER 7 Choosing (and Understanding) the Right Path Tools	340
Sidling Up to CorelDRAW's Curve Tools	340
How to Draw in CorelDRAW	343
Drawing with Freehand and Polyline Tools	343
Drawing Arcs with the 3-Point Curve Tool	351
3-Point Curves and Closed Objects	355
The 2-Point Line Tool	359
Using the Bézier and Pen Tools	359
Getting a Handle on Béziers	360
Drawing Curves and Straight Line Segments	365
Editing Bézier Paths	365
Editing Paths with the Shape Tool	373
Copying and Pasting Subpaths	375
Increasing the Number of Holes in Swiss Cheese	375
Controlling Freehand and Bézier Tool Behavior	377
Working with Compound Paths	379
Combining Objects	381
Breaking Paths Apart	382
Converting Objects to Curves	382
CHAPTER 8 Exploring Special Shapes, Connectors, and Other Office Automation Helpers	384
CorelDRAW's Smart Drawing Tool	384
CAD: CorelDRAW-Assisted Drawing	386
Reshaping a Perfect Shape	389
Using Perfect Shape Tools	389
Creating Perfect Objects	391
Editing Glyph Nodes	392
Working with the Dimension Tools	395
Using Dimension Tools	396
Checking Out Dimension Lines	399
Using Dimension Lines	399

Segment Dimensions	402
An Exercise in Dimensioning to Scale	402
Drawing Scale, Windows Calculator, and Dimension Lines	402
Working with Callouts	404
The Connector Tools	407
Tables	409
Creating a Table	409
Using the Proper Tool for the Job	409
Table Options When the Pick Tool Is Active	409
Table Options When the Shape Tool Is Active	412
Editing a Table When the Table Tool Is Active	414
Working with Text and Graphics in a Table	414
Converting a Table to Text	415
Converting an Existing Text to a Table	415
CHAPTER 9 Editing Objects, Rearranging Paths, and Using Boolean Ops	417
Shaping and Reshaping Object Shapes	417
Shaping Commands and the Property Bar	418
Working Examples of Object Shaping	431
Getting Nutty With the Trim Operation	432
Fillet/Scallop/Chamfer	435
Down and Dirty and the Shape Tool	438
Reshaping Objects With the Shape Tool	438
Editing Shapes via Their Nodes and Control Points	442
PowerClips	443
PowerClipping a Design Onto an Object	443
The Knife Tool	450
Types of Cuts With the Knife Tool	451
Setting Knife Tool Behavior	458
Using the Eraser Tool	459
Working With Eraser Operations	460
Power Erasing	461
Setting Eraser Tool Properties	464
The Reduce Nodes Option	465
Using the Virtual Segment Delete Tool	465
Cropping an Illustration	467

PART IV Working with Text in Composition	470
CHAPTER 10 Paragraph Text, Artistic Text, and When (and How) to Use Them	471
CorelDRAW's Text Tool	471
Entering and Editing Artistic Text	474
Options for Formatting Characters	480
Use the Property Bar to Change Characters	481
Using Object Styles with Paragraph Text	487
Combining and Breaking Apart Artistic Text	495
Converting Artistic Text to Curves	495
Entering and Editing Paragraph Text	495
Creating Linked Paragraph Text Frames	498
Wrapping Text Around Other Shapes	502
Fitting Text to Curve	506
Text Along a Curve	508
Embedding Objects into Text	510
Using the Insert Character Docker	510
Using the Symbol Manager	513
Creating, Saving, and Using Symbols	513
CorelDRAW's Font Playground: Take a Ride!	517
CHAPTER 11 Intermediate Desktop Publishing and Proofing Tools	520
A Few Paragraphs Covering Advanced Paragraph Features	520
Working With Columns	520
Column Settings	525
Moving Text Within a Paragraph	527
Converting Between Artistic Text and Paragraph Text	528
The Text Bar and Special Paragraph Formatting	528
Formatting Bulleted Lists	528
Creating a Bullet Motif	529
Changing Text Case	532
Formatting Paragraph Text	534
Paragraph Alignment	534
Spacing	534
Paragraph and Line Spacing	536
Language, Character, and Word Spacing	536
Indentation and Margins of Paragraph Text	537

Formatting Tabs	537
Adding, Moving, and Deleting Tabs from the Dialog	540
Formatting Tab Leaders from the Dialog	540
Using the Ruler to Set Tabs	542
Take Me to Your Leader	544
Spelling and Grammar	548
Using CorelDRAW's Writing Tools	548
Assigning Language Codes	548
Using the Proofing Tools	549
Common Buttons	550
Setting Spell Checker Options	551
Using Word Lists	552
Using Main Word Lists	552
Other Spell-Checking Options	552
Main Spell-Checking Options	553
Using Grammatik	553
Checking and Correcting Grammar	554
Turning Grammatik's Rules On and Off	556
Using the Thesaurus	556
Setting Thesaurus Options	557
Finding and Replacing Text and Special Characters	557
Finding Text	558
Replacing Text	560
PART V Attributes for Objects and Lines	561
CHAPTER 12 Options for Filling Objects	562
Examining the Fill Types	562
Using the Color Palette	565
From Uniform to Non-Uniform Object Filling	566
Customizing Your Fountain Fills	581
Editing a Fountain Fill In-Place	581
Uniform Color Fill Options on the Property Bar	582
Swatches and Preset CMYK "Color Chips"	589
Applying Pattern Fills	592
Two-Color Pattern Fills	592

Vector Pattern Fills	596
Bitmap Pattern Fills	596
Controlling Pattern Fills Interactively	596
Customizing a Pattern Fill	597
Create Your Own Two-Color and Full-Color Patterns	599
Applying Texture Fills	602
Applying PostScript Fills	604
Working with Mesh Fills	607
Mesh Fill Options	610
Sampling Fills	611
Applying the Color Eyedropper	612
Using the Attributes Eyedropper Tool	612
Dropping a Property	614
CHAPTER 13 Applying Strokes to Paths	618
Applying Outline Pen Properties	618
Outline Pen Options and the Property Bar	619
Going Long and Wide	621
Outline Tool Features on the Object Properties Docker	622
Exploring the Outline Pen Features	624
Setting Outline Color	624
Choosing Outline Styles	625
Creating and Editing Outline Styles	629
Setting Outline Arrowheads	632
Drawing, Saving, and Editing an Arrowhead Style	634
Setting Corner Shape	639
Setting Line Cap Shape	640
Outline Pen Calligraphic Effects	642
Scaling and Behind Fill Options	644
Turning an Outline into an Object	646
Using the Artistic Media Tool	648
Applying Presets to Lines	650
Painting with a Drawing Program	652
Drawing with Brushes	654
Applying the Sprayer	656
Calligraphy Pens and Applying Media	659

Defining and Applying Calligraphic Brushstrokes	660
Pressure Mode	663
CHAPTER 14 Using Blends and Contours	664
Blend and Contour Effects: Similarities with Distinctions	664
Blending as Illustration Shading	664
The Interactive Blend Tool and Property Bar	669
Creating a Simple Blend Effect	670
A Basic Blend Between Very Different Shapes	670
Looking at the Components of a Blend	671
Editing Blend Effects	673
Setting Blend Options	673
Creating Extraordinary, Complex Blend Effects	680
Assigning a Blend Path	686
Blending Objects Along a Path	688
Working with Multi-object Blends	692
Tapping into Contour Effects	695
Exploring CorelDRAW's Contour Effects	695
Creating Expensive Stationery	697
Using the Contour Tool and Property Bar	699
Applying a Contour Effect	700
Editing Contours Interactively	700
Choosing Contour Direction	702
Setting Contour Colors	707
Creating Special Effects With Contours	709
Controlling Contour Acceleration	711
Using the Contour Docker	714
CHAPTER 15 Mixing and Matching with Digital Color Models	715
Digital Color Terms and Definitions	715
Subtractive and Additive Color Models	718
LAB Color	724
YIQ	725
Grayscale	725
Registration	725
Using Color-Related Dockers	725
Using the Color Docker	726

Finding and Applying Fixed Colors (and Tints)	736
Dyeing a Pair of Shoes	736
Using the Color Palette Manager Docker	741
Using Fixed and Custom Palettes	743
Using the Color Styles Docker	745
Making a Color Style and Changing It	748
Introducing the New Color Harmony	755
Color Harmonies for Fashion Design	757
Changing the Color Harmonies of a Monochrome Drawing	757
Changing Groups of Dissimilar Colors	761
Recoloring a Logo with Color Styles	761
Adjusting and Transforming Color	765
PART VI Creating the Illusion of 3D Composition	769
CHAPTER 16 The Perspective and Extrude Effects	770
The Perspective Effect: What Perspective Does to an Object	770
Getting a Perspective on Perspective	771
Experiments in Perspective	774
Creating Two-Point Perspective	775
Working with Three-Point Perspective	778
Creating a 3D Ground Plane	779
Copying Perspective and Creating a 3D Scene	780
Perspective Scenes via Copying	781
Pre-visualizing Designs in Perspective	786
Pre-visualizing a Design on a Product	786
Extruding Objects: How Extrude Works	790
Choosing and Applying an Extrude Effect	793
Navigating the Interactive Markers	795
Going Deep with the Extrude Tool	797
Using the Extrude Tool and Property Bar	798
Setting Extrude Depth	798
Setting Vanishing Point Properties	799
Setting 3D Rotation	801
Using the Rotation Tools	802
Adding Lights	805
Working with Extrude Light Options	807

Setting the Extrude Color	809
Using the Extrude Docker	816
Assembly Instructions for a Kid's Toy	816
Tinkering Around.cdr and a Beginning Point	819
Concluding Touches to the Construction	820
Cleaning Up After Assembling an Extrude Composition	822
CHAPTER 17 Using the Envelope Tool, Lens Effects, and Bevels	825
What Does an Envelope Do?	825
Creating Envelope Effects	828
Using the Envelope Tool and Property Bar	828
The Envelope, Please	830
Using the Envelope Docker	832
Choosing an Envelope Mode	834
Choosing Envelope Mapping Options	838
Creating a Text Envelope	841
What's Behind a Lens Effect	849
Using the Lens Docker	849
Working with a Lens Effect	852
Exploring the Lens Effects	853
Changing Object Size with the Fish Eye Lens	858
Using Lens Options	859
Using the Bevel Effect	862
Creating Soft-Edge Bevel Effects	865
Determining Altitude	867
PART VII Special Effects in CorelDRAW	869
CHAPTER 18 The Shape Editing Tools and Distortions	870
The Shape Edit Tool Group	870
Using the Smooth Tool	872
The Smear Tool	874
Adding the Smear to Your Artistic Career	875
The Twirl Tool	879
Creating a Stylized Sun	879
The Attract and Repel Tools	880
Repelling a Polygon Object	881

Using the Smudge Brush	883
The Roughen Brush	886
Roughing Out a Pumpkin's Smilie	889
Mastering Distortion Effects	892
Using the Distort Tool and the Property Bar	892
Choosing Distortion Modes	896
Push and Pull Distortion	896
Zipper Distortion	897
Twister Distortion	905
Getting Hands On with the Distortion Tool Markers	908
Using Distortion Presets	912
Exploring Distortion Presets	913
CHAPTER 19 Transparencies and Shadows	914
The Importance of Objects Interacting with the Scene	914
Clearing Things Up with the Transparency Tool	918
Using the Transparency Tool and Property Bar	920
Creating a Dimensional Drawing Through Transparency	922
Setting Transparency Properties	924
New Controls and Locations for Transparency Options	927
Creating a Reflection on a Shiny Surface	935
Creating a Better Reflection Using a Bitmap	939
Filtering a Bitmap Copy	939
Additional Fountain Transparency Types	943
Using Transparency Operations (Merge Modes)	943
Creating Multistage Transparencies	947
Pattern Transparencies	947
Using Transparency Freeze	950
Using the Drop Shadow Effect	950
Using the Drop Shadow Tool and Property Bar	952
Working the Property Bar and Shadow-Making Markers	954
Manually Adjusting a Drop Shadow Effect	955
Shadows as Glow Effects	956
PART VIII Bitmaps and Photos	958
CHAPTER 20 Understanding and Working with Pixel-Based Images	959
Cropping a Placed Photograph	959

Nondestructive Cropping	962
Using the Shape Tool to Crop	962
Masking Through Nondestructive Cropping	967
Trimming Away Unwanted Image Areas	967
Background Removal, Technique 1	967
Background Removal, Technique 2	976
Background Removal, Last Technique!	979
Compositions with Mixed Media	981
Composing a Design Using Vector and Image Shapes	981
The Easy Soft-Edge Shading Technique	987
Working with Alpha Channels and Image Transparency	991
Working with Partial Transparency	991
Creating a Photorealistic Glass Effect	991
Blending Photos with Transparency	1001
Creating a Transition Between Two Images	1001
Bitmaps to Vector Art: Using PowerTRACE	1005
Bitmap Conversions for Logo Alterations	1005
PowerTRACE Options	1006
The Color Tab in PowerTRACE	1010
Lines, Curves, and Excess Nodes	1013
The Solution to Messed-Up Text	1015
Making New Text Along a Curve	1015
PowerTRACE for Traditional Artists	1019
Digi-tooning	1020
CHAPTER 21 Common Image-Editing Techniques Using PHOTO-PAINT	1027
The Building Block of Digital Photos: The Pixel	1027
Pixels and Resolution	1027
Image Resolution	1030
Resolution, Pixel Count, and Printing	1031
Resizing a Photograph	1034
Resampling and Resizing Photos	1039
Making a Thumbnail Image Suitable for Printing	1042
Automation: Recording Your Cropping and Resampling	1046
Evaluating a Crop Area for a Collection of Photos	1047
Recording Your Edits	1049

Fun and Fantastic Image-Retouching	1055
Ridding a Photo of the Red-Eye Effect	1055
Bye-bye, Red Eye	1055
Face Replacement and Editing	1059
Selecting a Face	1060
Getting A Head with PHOTO-PAINT	1064
Erasing and Liquefying the Subject	1067
Flipping Images, with a Twist	1071
PART IX Motion Graphics and Halting Thoughts	1081
CHAPTER 22 Creating Animations in PHOTO-PAINT	1082
Creating an Animated GIF	1082
Playing with a Paper Airplane	1083
Adding Text and Exporting a CorelDRAW Drawing	1083
Animation: Defining Frames and Basic Setup	1086
Building a GIF Animation: Part 1	1086
Building a GIF Animation: Part 2	1099
Finishing the Animation	1100
Exporting an Animation	1101
Movie Animations	1105
Limitations and Workarounds for GIF Movies	1105
Capturing and Saving Video Frames	1106
An Anticlimax with Fantastic Results	1108
Creating the Video Animation Sequence	1108
Timing Is Everything	1112
Hold On to That Cat!	1113
CHAPTER 23 Final Thoughts: Where Do We Go from Here?	1120
No Skipping: You'll Lose Points!	1120
Closing Thoughts	1121
Guiding Yourself After All Is Written and Read	1121
Learning from Life	1124
Learning How to Learn	1125
Indexing a Nugget of Wisdom in a Book	1127
Okay, Gary. Why'd You Write This Book?	1127
Index	1129