

2 The Roadmap to Features and Productivity in DRAW

To say that CorelDRAW is a drawing program is like saying Mount Everest is tall—it's a phenomenal understatement. In addition to the drawing tools, you also have filters and panels (*dockers*), offering everything from color samples to the revamped Align and Distribute object feature. You'll find effects for bitmap imports, typography tools for Desktop Publishing, and more. In fact there's so much to explore, it could fill a book—specifically, *this* book.

To make the most of your valuable time, there are a lot of ways to perform just about everything in CorelDRAW—and there are hard ways and *easy* ways. Guess which way you'll learn in this chapter? There aren't secrets or mysteries to unravel with CorelDRAW. There's just stuff you might not be prepared to find, or to use. Let's get down to some serious exploration of the fun features in this new version right now.



Note Download and extract all the files from the Chapter02.zip archive to follow the tutorials in this chapter.

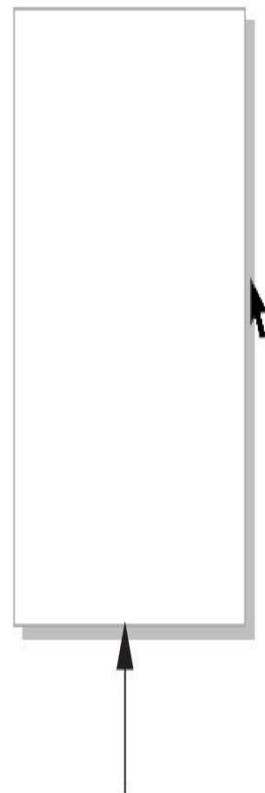
The CorelDRAW Workspace

Once CorelDRAW has loaded and you've specified a default document, the sheer wealth of options and tools can make a beginner (and many experts) feel more than a little intimidated and lost. You have more help than you'd imagine, though, beginning a drawing. Suppose you want to change the page size, or hide all the guides you dragged from the rulers. Or maybe you need a more detailed explanation of the B-Spline tool as you're trying to use it. You can refine, redefine, and customize your document and your view of the document with a few well-placed clicks, and you always have a tutor right within the workspace, as covered in the sections that follow.

The Page Shadow: It's a Command Control

Although the page shadow—the medium gray trim around the right and bottom edges of the drawing page in the drawing window—might be seen as an artistic interface embellishment, it's actually a shortcut to all the options one could ask for that are specific to the page. Double-clicking the page shadow with the Pick tool opens the Page Size tab in the Options dialog. What is the orientation you want for the page? What rendering resolution do you need (for printing and when you import bitmaps)? Although some of the page layout options are available on the Property Bar—and only when the Pick tool is chosen—the Page Size tab in the Options dialog (see [Figure 2-1](#)) is a comprehensive resource.

Save your preset.



Double-click the page shadow.

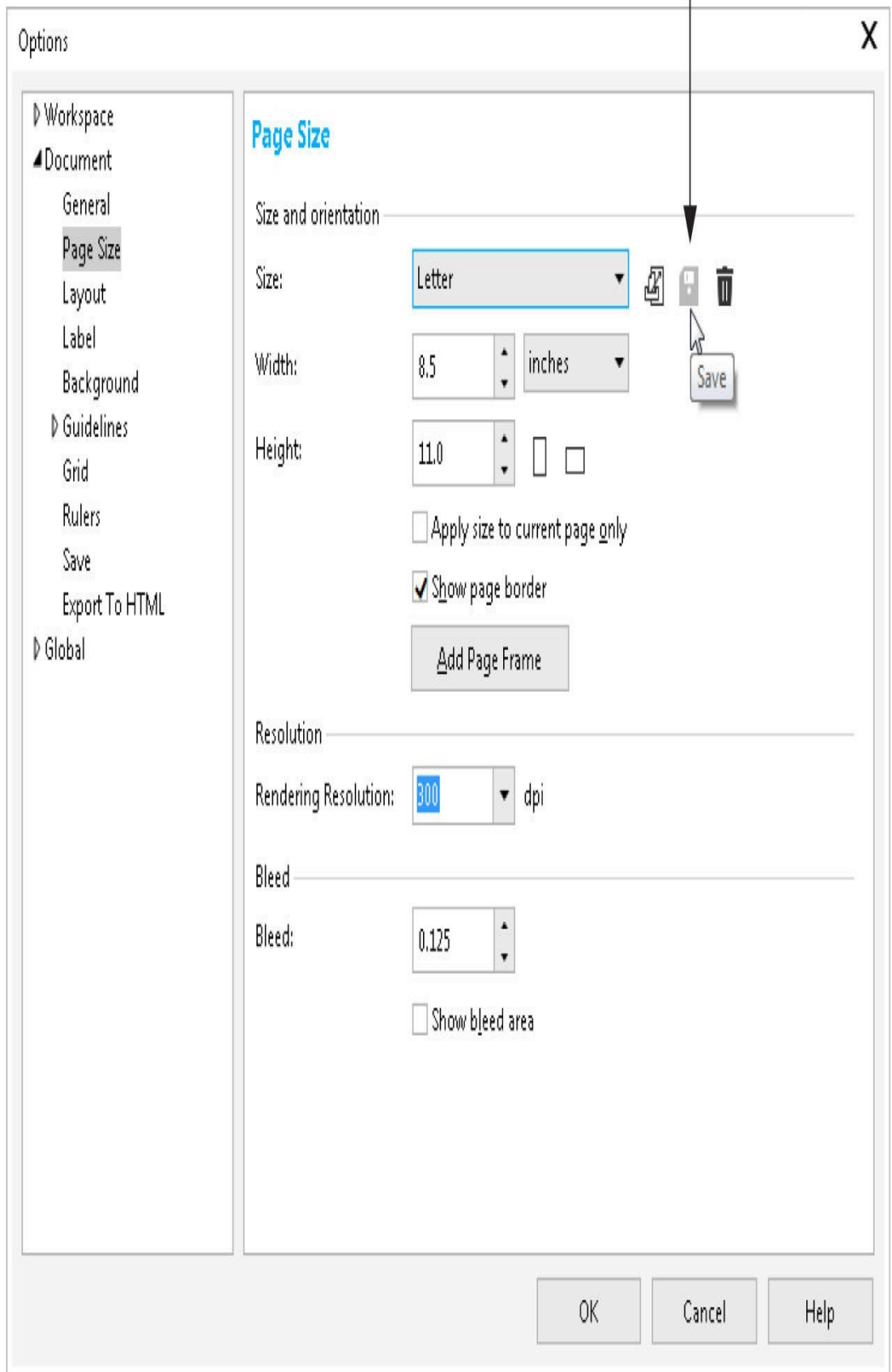


FIGURE 2-1 The quickest way to access all options for the drawing page is by double-clicking the page shadow with the Pick tool.

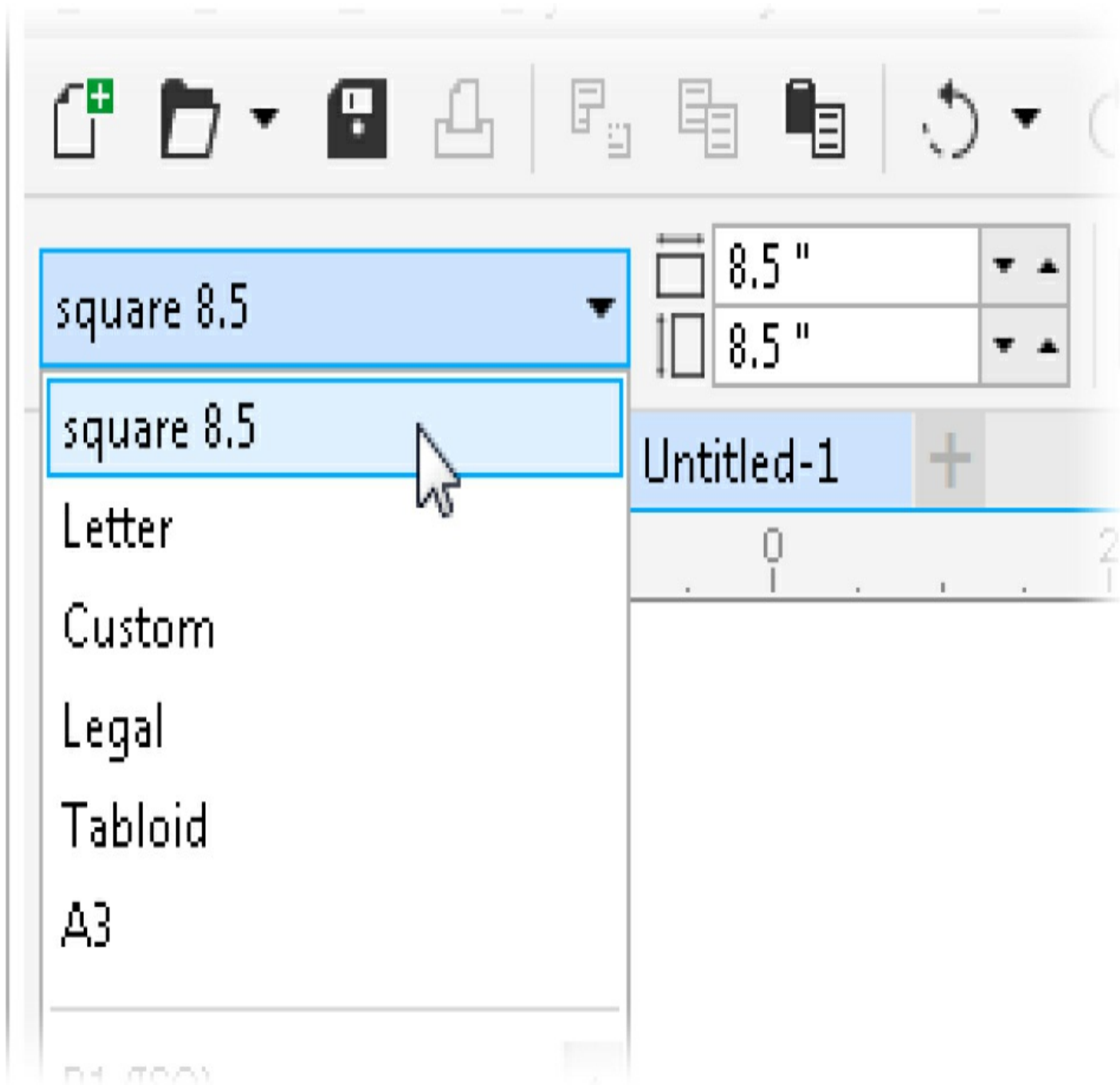
Now that you know how to get to page options in lightning time, let's breeze through a short tutorial that demonstrates how useful the Page Size options can be.

Defining and Saving a Custom Page Size

Tutorial

1. In a new document, with the Pick tool, double-click the page shadow. The Page Size Options dialog appears.
2. Bear with us Americans for a moment; the default page size you see in [Figure 2-1](#) is measured in *inches*, and it's a default printer size of 8½" by 11". Let's make a square page; type **8.5** in the field that currently says "11.0".
3. Let's also pretend that this is a multipage document, and we only want the first page to be square. Put a check in the Apply Size To Current Page Only check box. Because you've moved fields within this Options page, the 8.5 value you put in the num box in step 2 has now been accepted.
4. Suppose we want to design something that is *exactly* 8½" by 8½". Well, a page frame would expedite this need, so click the Add Page Frame button. There is now an object exactly 8½" square on Layer 1, Page 1, with no fill and a black outline dead-centered on the page.
5. Let's say you're growing weary of this supervised experimentation, and you want to conclude this mini-tutorial. Save this custom page layout by clicking the floppy disk icon shown in [Figure 2-1](#). In the Custom Page Type dialog, type an evocative name in the text field, such as **square 8.5**. Click OK, and you're done.

Try out your new page preset now. Create a new document, and then with the Pick tool chosen, go to the Property Bar and click the Page Size drop-down list. As you can see in the following illustration, the preset created in the previous tutorial is right there, and if you choose it, a square page appears in the drawing window, there's a square outline object on the page, and the document has the other page attributes you declared in the tutorial.



Page Options on the Property Bar

Don't be fooled by the terms "page type" or "page size" when it comes to options specific to your current document in DRAW. You have control over more cool and useful things than you'd imagine if you just switch to the Pick tool for a moment, to display the properties on the Property Bar, which is *contextual*, just as the right-click pop-up menu (also called *the context menu*) is.

Figure 2-2 shows the rightmost controls on the Property Bar when the Pick tool is the active tool; the bar has been split so you can see a larger detail of it in this book.

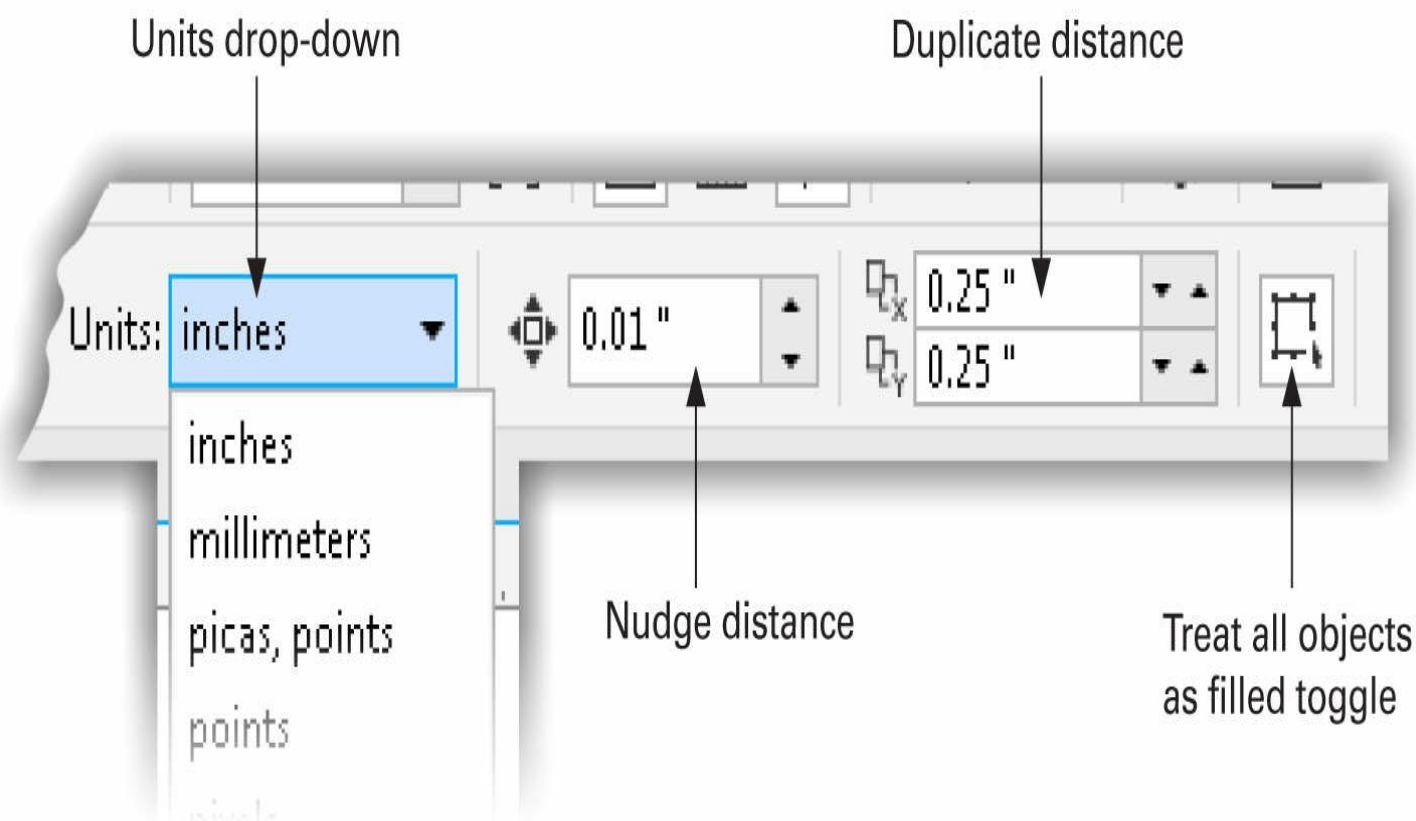
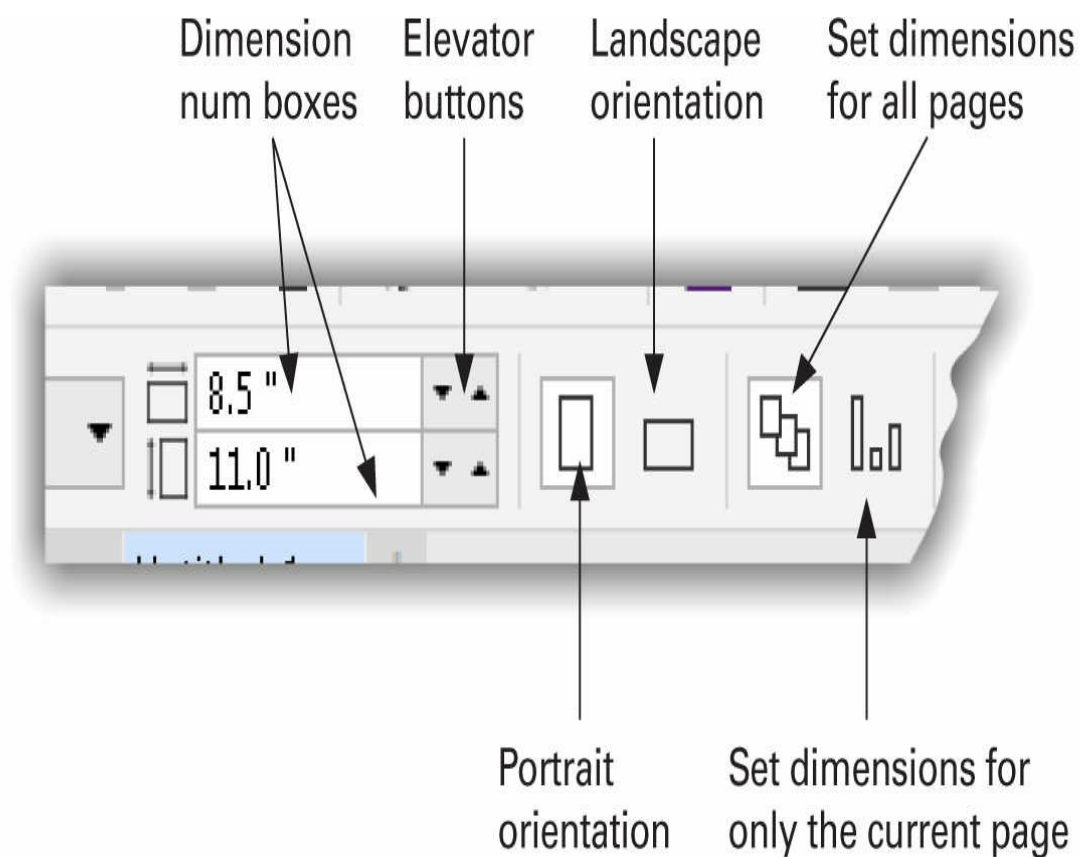


FIGURE 2-2 The Property Bar changes with the active tool, to extend the features of the tool you're currently using.

The following explains the purpose of, and at times the inspired use of, the features; they can save you time and frustration if you know why they were put there:

- **Dimension num(ber) boxes** These are numerical entry fields for the units you've selected for the current page size. Although an abbreviation for the units follows the numerical entry, you don't have to type, for example, the double-prime character (") denoting inches to enter a value—DRAW puts it in there after you put the cursor in a different field, because the software understands you've specified inches when you created a new document. Therefore, you can change the page size at any time in a document merely by typing in a new value. Only when you're done resetting the values should you press ENTER to confirm the current entries.



Tip Even though there is a Units button on the Preferences Bar for changing, for example, centimeters to inches, if you type an abbreviation for a value into a num box after typing the number value and then press ENTER or move your cursor to a different field, CorelDRAW will enter the value with the new unit and then return the num box display back to the original units. For example, suppose your document is set up for inches and a co-worker pokes his head into your cube and tells you the boss wants the width of the document to be 3 feet, as improbable as that seems. In the Width num box, you type **3 ft**, press ENTER, and the document is 3 feet wide now. Then the Width num box returns to inches for units and reads 36.0".

- **Elevator buttons** Most of the time in CorelDRAW, where there's a num box, there are *elevator buttons* directly to the right of the fields. You click the up button to increase the current value and click the down button to decrease the current value in the corresponding box. For the Dimension boxes, the value (in inches) for increasing or decreasing the amount is 0.05".

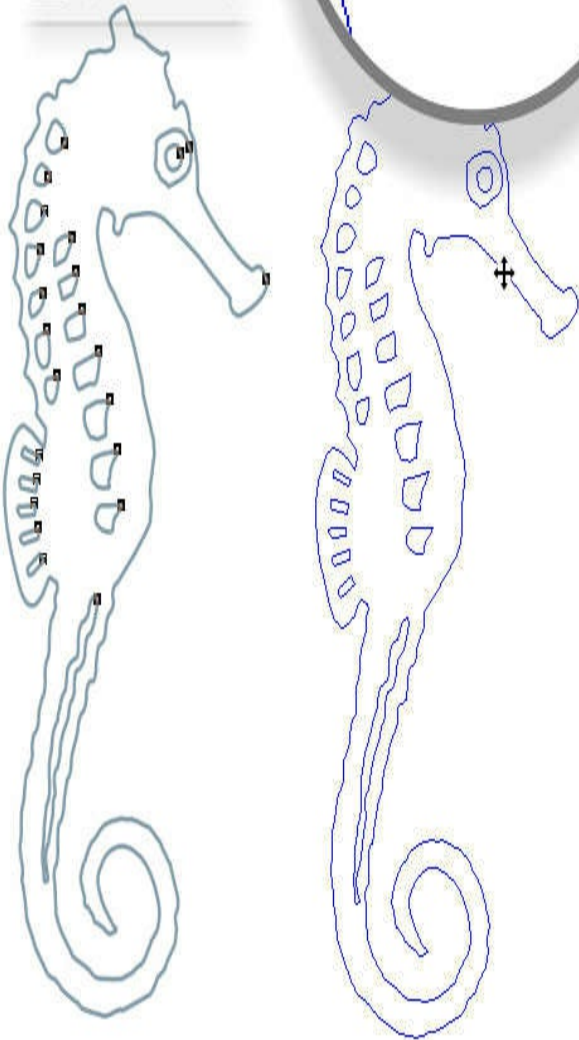
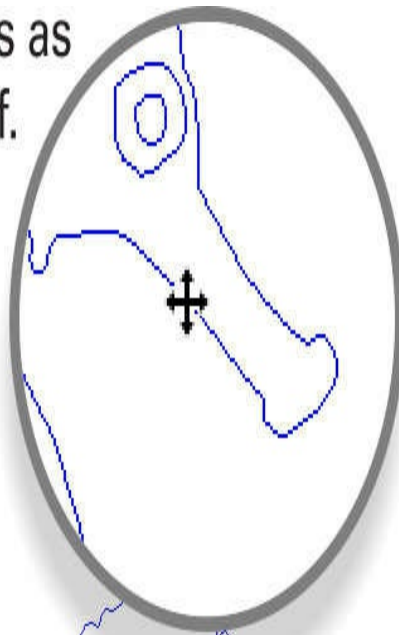
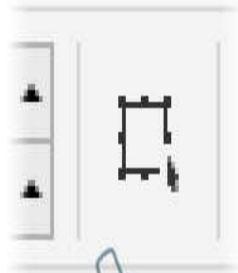


Note If you put your cursor directly between the up and down elevator buttons on any of these "combo boxes" (a box that accepts number entry and clicking/dragging on elevator buttons), you'll see that the cursor changes to a two-way arrow with a

divider in between the arrows. Drag up or down to *significantly* change the value of a nudge, a page dimension, or any value box that features elevator buttons.

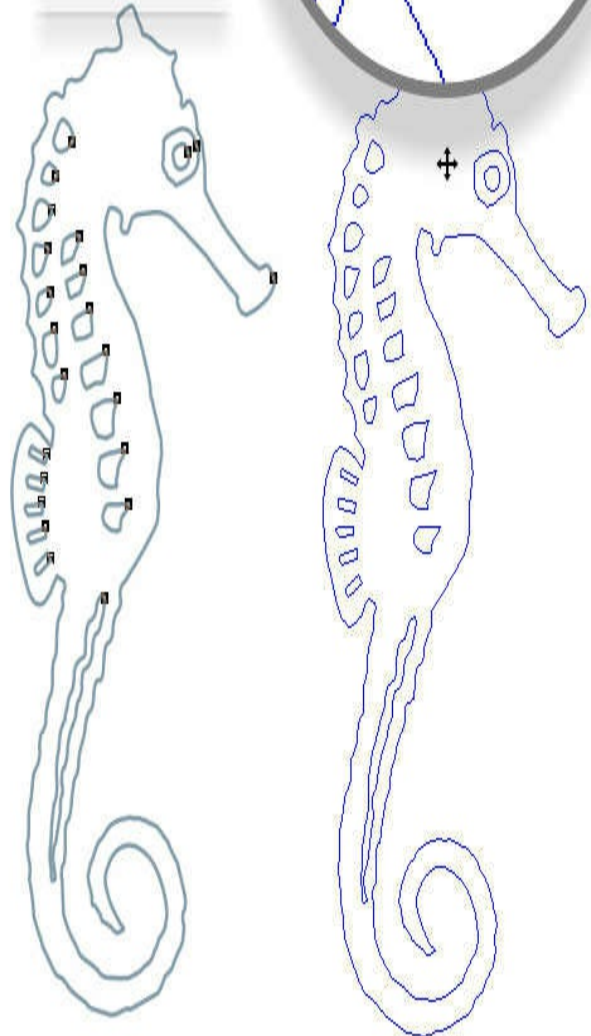
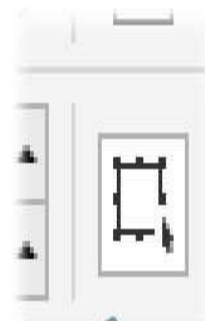
- **Portrait and Landscape orientations** With a simple click of either of these buttons, you rotate your page by 90°. A wide page becomes a tall one, and vice versa. *Portrait* is tall and *landscape* is wide.
- **Set dimensions for all pages** You should only click this button *after* you've set a new page size. Then, all the pages in your multipage document are identical in orientation and size.
- **Set dimensions for only the current page** If you've made a different sized page, perhaps for printing scrapbook content, and want only this page uniquely sized, click this button while viewing the page. All other pages will remain the same size.
- **Units drop-down** Clicking this button reveals a drop-down list of units, from which you change all features that display and use units. For example, if your current unit of measurement in DRAW is inches, and for some whimsical reason you choose Feet from the Units drop-down, a standard U.S. Letter page size will be displayed as .917' wide instead of 11". Similarly, if you had a nudge distance set on the Property Bar of 1", the distance displayed will be the same absolute value, but it will read 0.083' now.
- **Treat all objects as filled toggle** A *toggle* is just a fancy computer term for an on/off switch, but this feature itself is a genuine boon to artists, who are able to select objects just by touching their edge. When you switch (*toggle*) on to the state where the icon has a slim outline around it (see [Figure 2-3](#)), you can use the Pick tool to move an unfilled object by click-dragging on its edge or anywhere in its unfilled interior. This is terrific when you want to keep an object unfilled but the outline width is so thin that the object is hard to select. This figure shows a side-by-side comparison of dragging the left, unfilled object, and in CorelDRAW you see both the current position and the original position of an object you drag. Micro-hint: the object you're moving is in "preview" mode, and you'll see a thin blue outline in the workspace instead of the original colored outline.

Treat all objects as
filled turned off.



The object has to be
dragged by its outline.

Treat all objects as
filled turned on.



The object can be dragged
by its unfilled interior.

FIGURE 2-3 Moving unfilled objects is simple in DRAW: you toggle the “Treat all objects as filled” button on the Property Bar.

- **Nudge distance** The keyboard ARROW KEYS can be used to move a selected object by a predefined distance, called the *nudge distance*, although you can also shove, push, and propel a selected shape, depending on the distance you specify in this box. Alternatively, you can use the elevator buttons to nudge an object up, down, and across in increasing increments of 0.05” per ARROW KEY hit. This is a very useful feature for moving an object out of the way and then returning it to its original position when you’ve finished editing some other object.



Note You can push two ARROW KEYS simultaneously to nudge an object diagonally. What’s really happening is that CorelDRAW is understanding two sequential commands, but for you, the effect is a diagonal move and it can save time.

In addition to this guided tour of the Standard bar in the *Official Guide*, you also have an automated guide in the form of Hints in CorelDRAW. Let’s locate, survey, and embrace this feature next.



Tip Use CTRL while you press a nudge ARROW KEY. This is called a *micro-nudge*, a fraction of the nudge distance determined by what you specify in the Options | Workspace | Document | Rulers tab. If you hold SHIFT, this is called *super-nudging*, and it’s a multiple of the nudge distance, again, set in the Rulers tab of the Options dialog. This dialog is easily accessed by clicking the Options icon on the Standard Bar (covered later in this chapter).

Can You Give Me a Hint?

There’s an unbelievable number of tools on the Toolbox, and many of the tools are only the top face of a tool group flyout—the pen tools, the edit tools, and the fx tools all contain several different neighboring tools on their respective flyouts. Suppose you want to draw a freeform shape and are unsure of which tool is the best to use? You’d click-hold on the face of the Curve (tools that produce curves, mostly pen tools) to reveal the flyout, and then choose a tool. But which tool will be best for your goal? Let’s say you want to create a shape consisting of both arcs and straight lines. There are several drawing tools that are suitable for your task, and let’s suppose for a moment that you choose the Bézier pen tool, a good overall choice for drawing. Now, there are only two drawing techniques you use with the Bézier tool, but you’re not sure what they are.

You choose Help | Hints, and as soon as you click a tool on the Toolbox to choose it, the Hints docker is at the ready with a succinct explanation of the workings of the tool, as shown in [Figure 2-4](#).

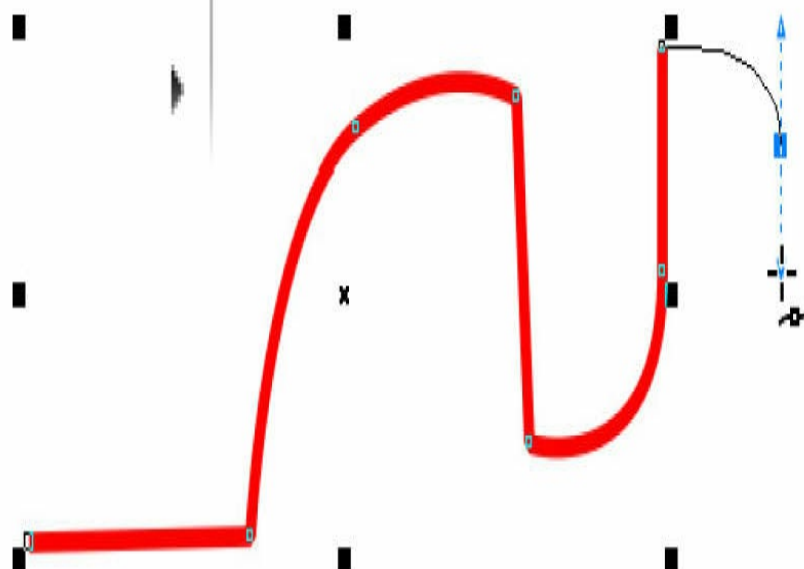
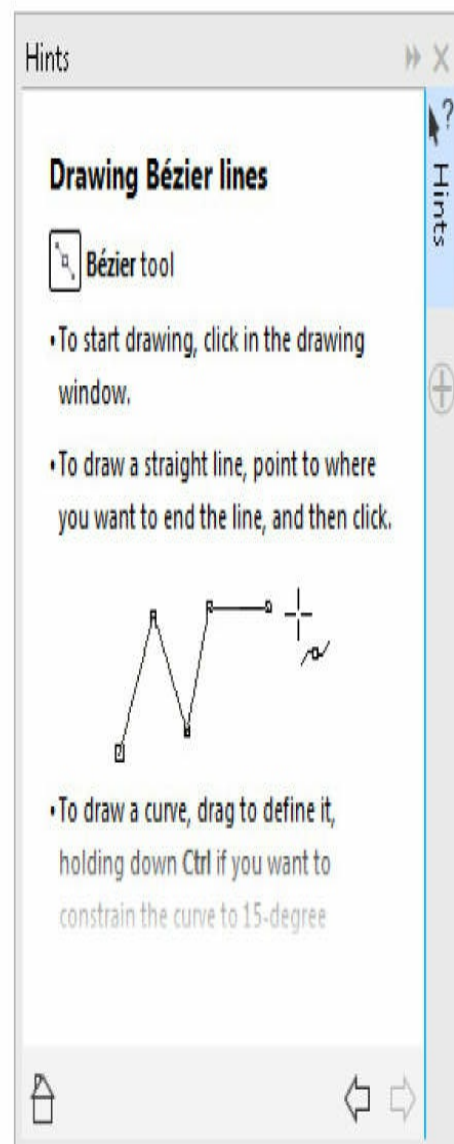
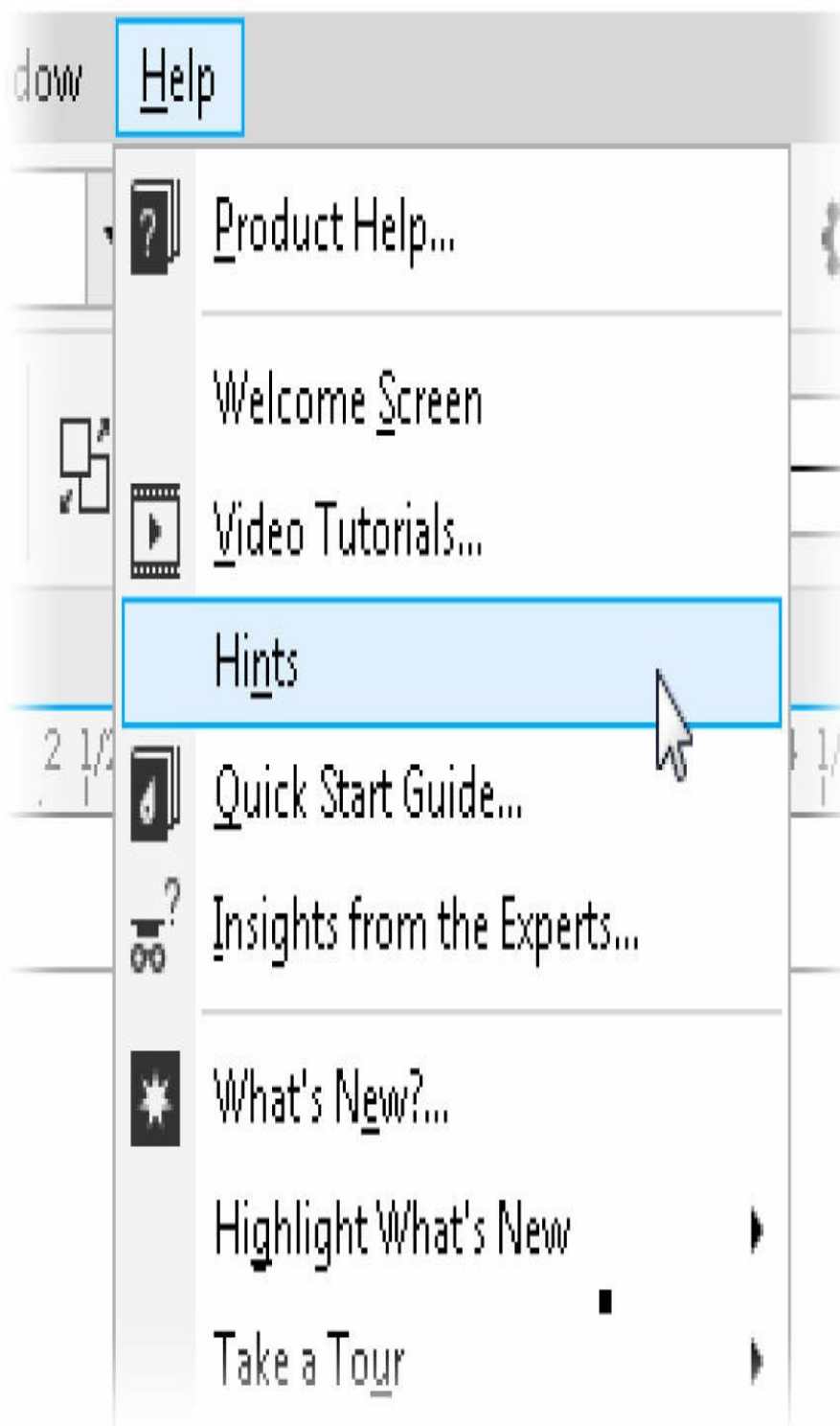


FIGURE 2-4 When you want to quickly learn the basics of a tool or feature, use the Hints docker.

CTRL, ALT, and SHIFT Are Your Friends

The modifier keys CTRL, ALT, and SHIFT are used by many programs to extend a command; even the simple Windows Copy command uses the modifier key CTRL, for CTRL-C. In CorelDRAW, you should learn to reflexively reach for a modifier key when using a tool to change its function.

Although no two tools are the same in CorelDRAW, the most common functions of these three modifier keys are as follows:

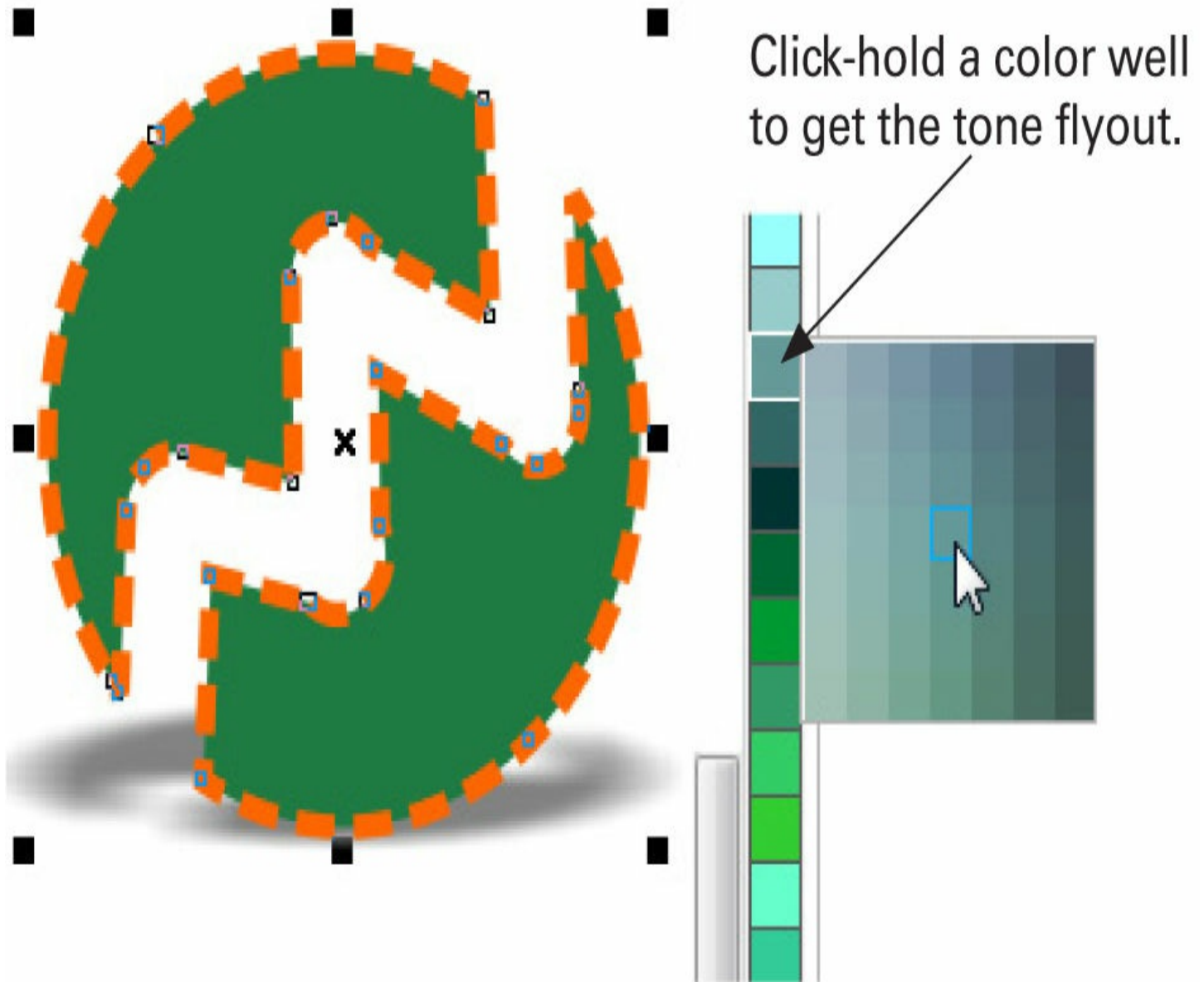
- **CTRL** An abbreviation for “Control,” you should think of this term as similar to “Constrain.” For example, when using the Rectangle tool, if you hold CTRL while you drag, it constrains the dimensions of the object to a perfect square. Similarly, if you put an object into Rotate/Skew mode (you click with the Pick tool on an object that’s already selected) and then hold CTRL while you drag on a rotation handle, the rotation is constrained to the number of degrees you’ve specified in Options | Workspace | Edit. You can also constrain node control handles while you’re drawing by holding CTRL. This is useful for creating objects whose angle at nodes are all identical.
- **ALT** You can think of this key as offering Alternatives to the basic command you’re executing or tool you’re using. For example, when dragging with the Bézier tool, you usually wind up with curved path segments, but if you hold ALT while click-dragging, a straight line segment is the result. Similarly, the Eraser tool switches from freehand style to straight lines when you click a start point and then hold ALT and click your end point. ALT is not as common a modifier key as CTRL or SHIFT, but the point is that when you believe a tool or command has more than one way to work, you try out these three keys before stopping your work to find help.
- **SHIFT** SHIFT can be thought of as “Add to.” For example, if you hold SHIFT while using the Eraser tool, the nib becomes larger. When drawing shapes with object tools such as the Polygon, Ellipse, and Rectangle tools (and others), holding SHIFT before you click-drag draws the object from its center outward instead of from the corner.

And remember that modifiers can also be used in combination. If you hold CTRL-SHIFT while you click-drag a rectangle, the rectangle is drawn from its center outward, and it is also constrained to a square at the same time.

Choosing Tones from the Color Wells

On the color palette, you have a lot of choices of colors with the default palette, but you have still more variations of these colors by using a simple technique. Although digital

color is an additive process, when contrasted against the subtractive color process of painting with traditional pigments, we still use the term *tone* to mean a lightness or brilliance characteristic of a color. The way tones were traditionally mixed was to add white (producing a *tint*) or to add black (producing a *shade*). In CGS X8, you have a much faster and accurate way to refine the color well you choose before you apply the color to a shape. In the following illustration, you can see a selected object, and the Pick tool is over a color well; the trick is to click and then hold on the color well, and a tones mini-palette will appear. While holding, move your cursor over to the mini-color well you want, and then release the mouse button to apply the color to the selected object. However, you need to do this motion with a little alacrity; hold, but don't hold too long, because a numerical readout will pop up and obscure your view of the tints on the palette.



Surprises When You Right-click and Use the Wheel

If you're using the traditional mouse for drawing in CorelDRAW, there's more power to tap into when you understand what right-clicking and setting up the mouse wheel does. Let's take these hardware features one at a time; digitizing tablet users can take advantage of the same power by using pressure and the buttons on your stylus.

Tapping into the Power of the Right-click Menu

It's called different names by different companies, but for ages Windows has supported a pop-up menu called the *context menu* or *contextual menu*. What it does is a lot more important than what it's called! *Contextual* means that the menu commands on this pop-up menu change, depending on which tool is currently chosen. As an exercise, choose the Pick tool and then right-click over an empty area of the drawing page. The menu gives you commands for undoing the last edit, creating a new object, and other commands specific to helping you out when the Pick tool is chosen and you right-click over an empty page area, not an object or an effect. These are purely commands useful when you use the Pick tool. Particularly important when the context menu is used in combination with the Shape tool, you can turn selected nodes and path segments from straight and sharp to smooth and curved, respectively. [Figure 2-5](#) shows the context menu when you right-click over an empty page area, when you right-click over an object, and when right-click over an effect (a drop shadow).

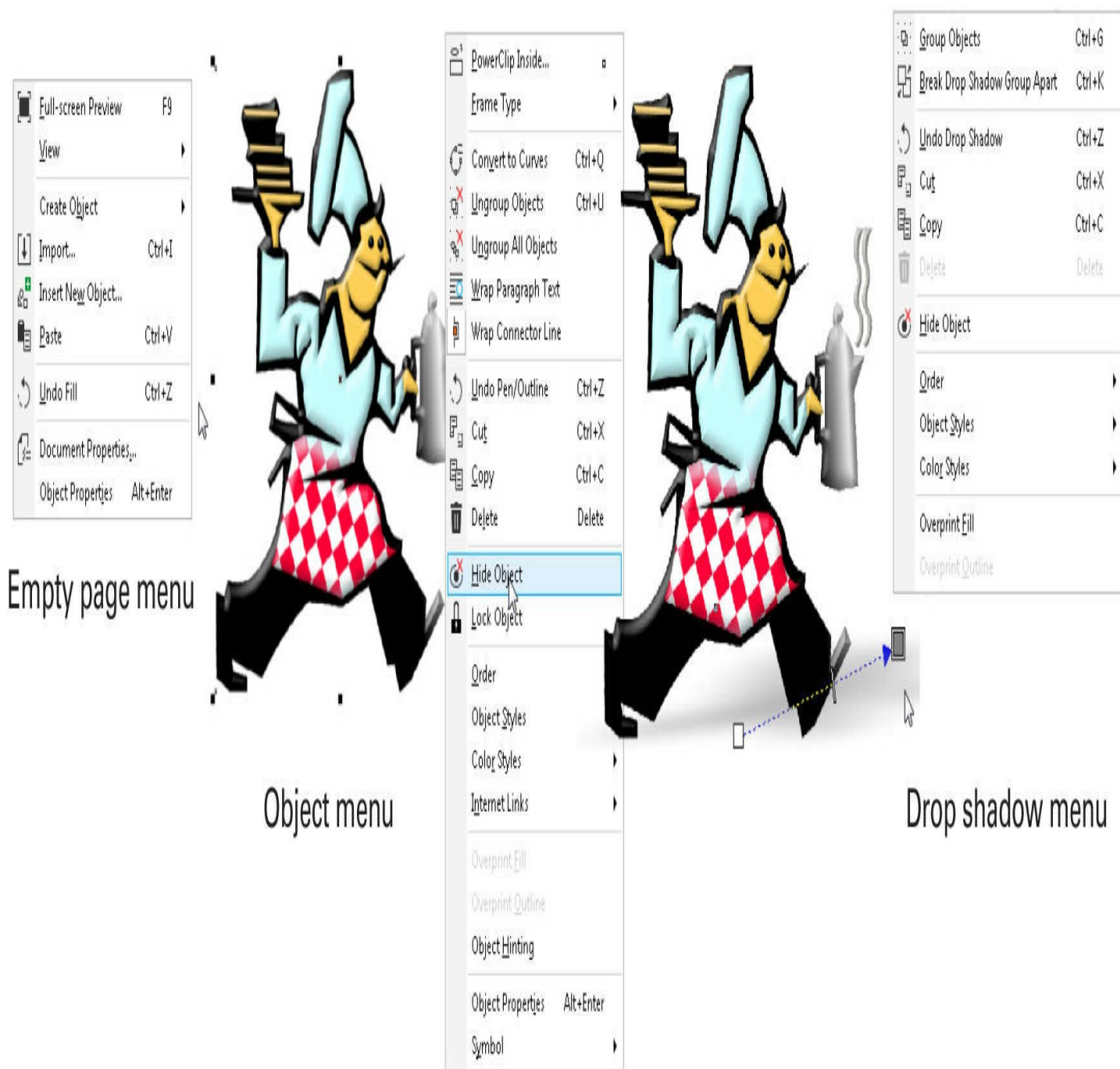


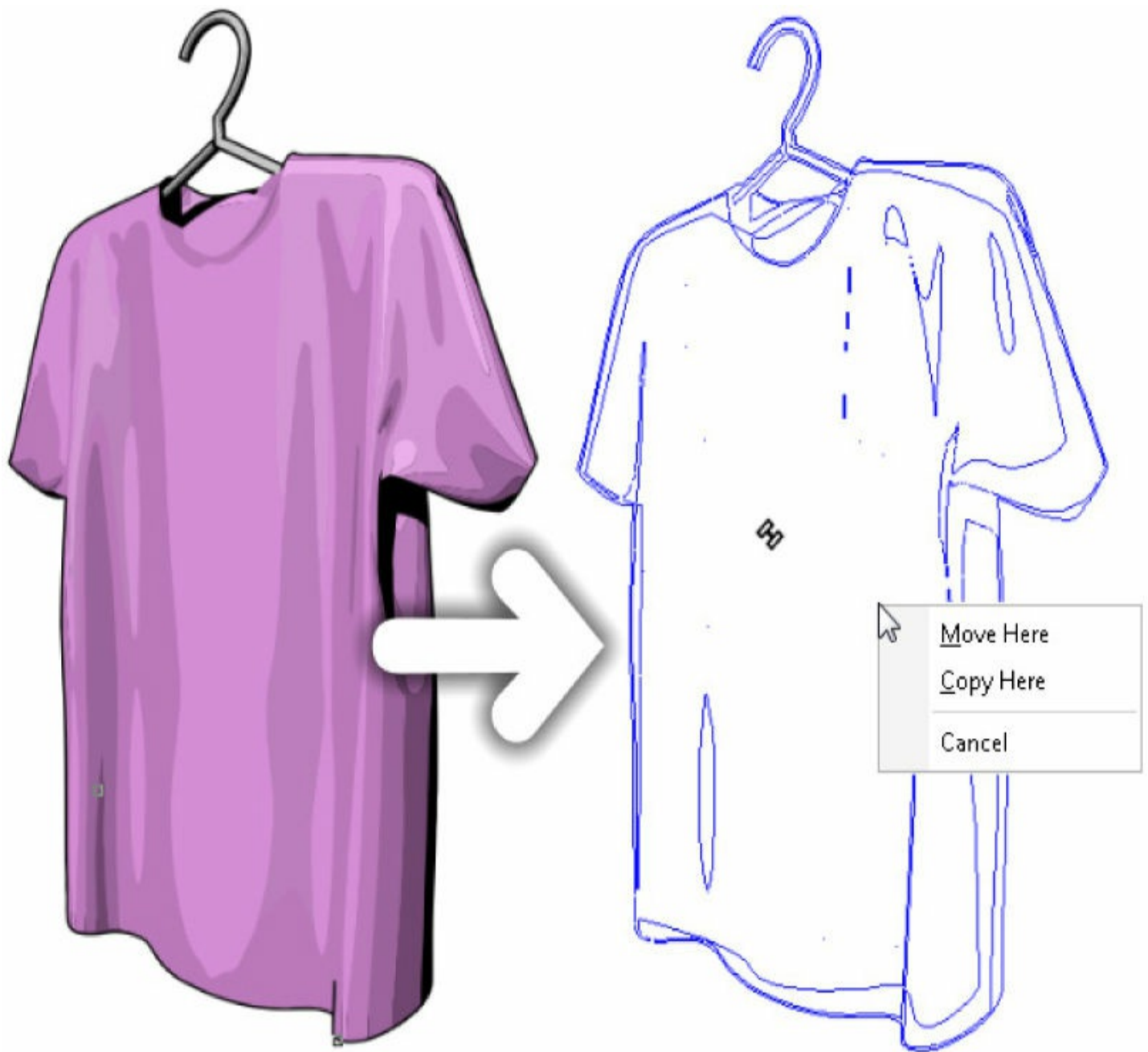
FIGURE 2-5 The right-click menu serves you up commands pertinent only to the area or object over which you click.

If you can't remember, find, or think of the command you need while drawing, simply right-click, even with a drawing tool active. Chances are the command you need is right there on this menu. If you haven't drawn a CorelDRAW masterpiece yet, it's okay—we're only on [Chapter 2](#). If you'd like to try copying stuff, you can find T-shirt.cdr in the ZIP archive.

Dropping a Copy of a Selected Object

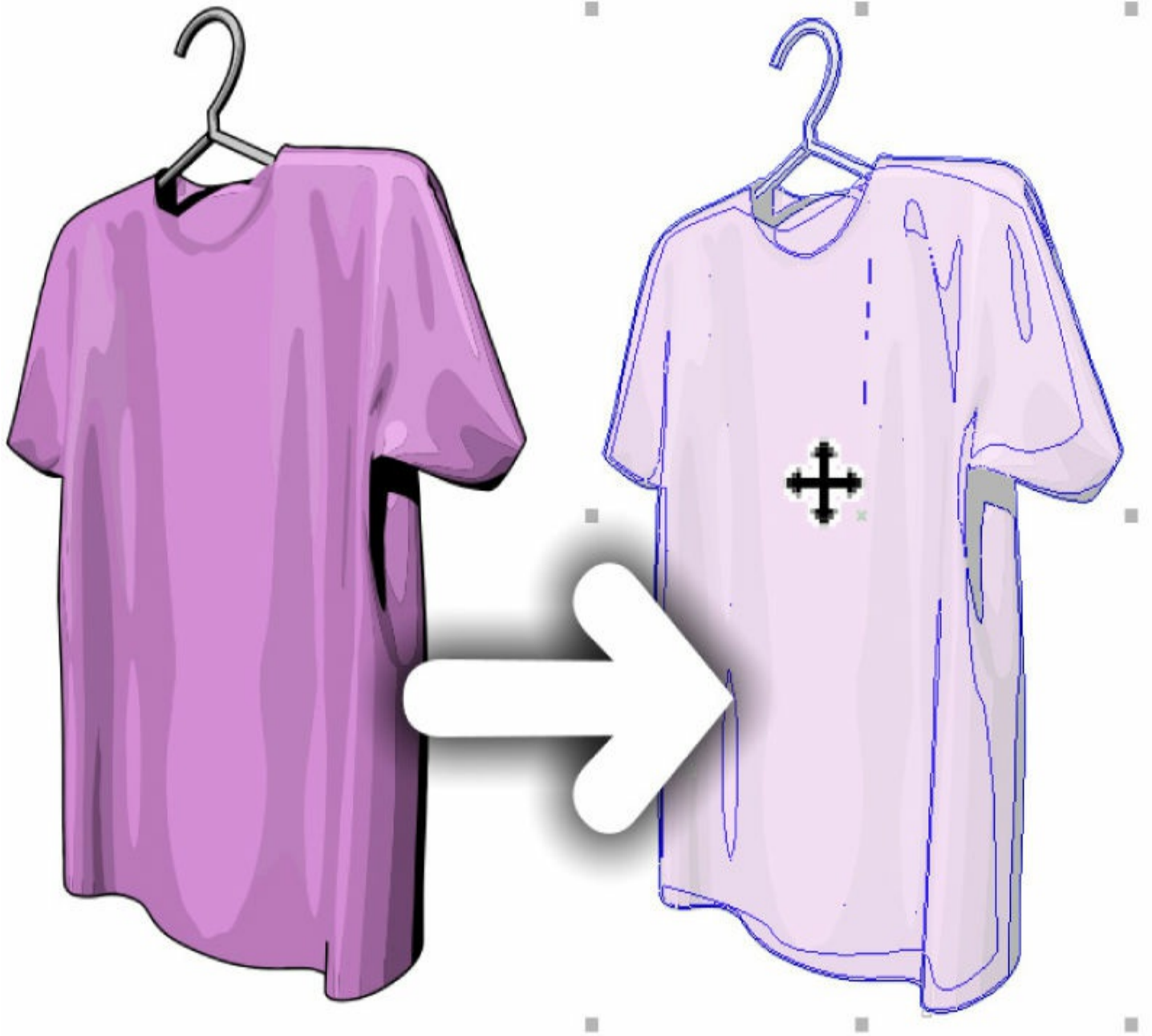
When you're using the Pick tool, left-button dragging moves a selected object, but right-button dragging can do something entirely different, especially when you use the right-button drag in combination with the left button, other keys, and the SPACEBAR. Here are the three methods for making a copy—and several copies—without using the Copy and Paste commands, the Duplicate command, or the Step and Repeat command:

- **Right-click and then drag, release, and use the pop-up menu** If you're just getting the hang of using a point-and-click device, this is the most surefire way to quickly copy an object. See the following illustration.



Right-click and drag, then release the button to reveal a pop-up menu.

- **Left-click and drag, click both buttons, and then release** This is the traditional CorelDRAW “drop a copy” technique, and if you get used to this series of maneuvers, it’s perhaps the fastest way to precisely position the copy while creating it. See the next illustration.



Left-click and drag, then tap both buttons and release.

- **Hit the SPACEBAR key over and over while left-dragging a shape to make several copies** This method for duplicating the selected object (or objects, or groups of objects) is not only a quick method for populating a page with duplicates, but it's also silly fun. Try it with a simple shape such as a rectangle, and before you know it, you have a page of confetti. See the following illustration.



Left-button drag. Every time you press SPACEBAR, a duplicate is placed.



Tip You can also left-button drag and then press the numerical keypad + (plus) key to drop a copy.

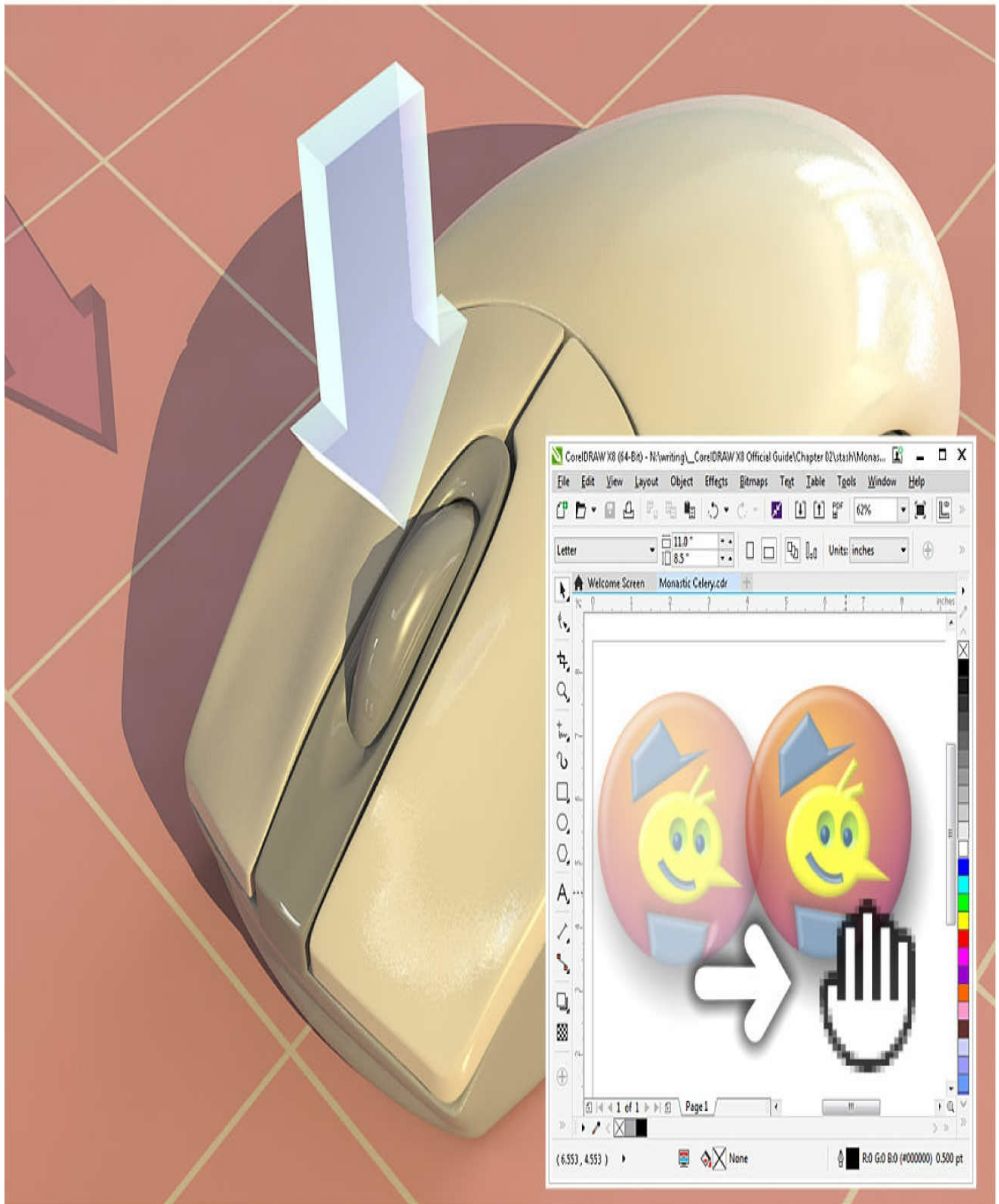
Page Navigation: Panning and Zooming the Smart Way

There are dozens of shortcut keys in CorelDRAW, and you can also set your own (explained in [Chapter 1](#)). However, there are only a handful you'd really be wise to commit to memory, and they are listed later in this chapter. One of the CorelDRAW shortcuts that is good but not critical to remember is, while you are using any tool—*except the Text tool*—pressing SPACEBAR toggles you to the Pick tool, and another SPACEBAR press returns you to the last-used tool. Many users remember that H is the shortcut for the Pan tool, and after using the tool, a press of the SPACEBAR toggles the current tool to the Pick tool, and not a previously used tool; not when the Pan tool is selected via the shortcut method.

You can elect to ignore memorizing the shortcut for the Hand tool (although it's easy to remember) if you merely remember that the wheel on your pointing device—usually a mouse—serves as both an immediate panning and zooming tool:

- If you press down on the mouse wheel while dragging it, this is a temporary toggle to the Pan tool, and you can drag your view of the document window in any direction you see fit. See the following illustration.

Push the wheel while dragging to pan the document view in the window.

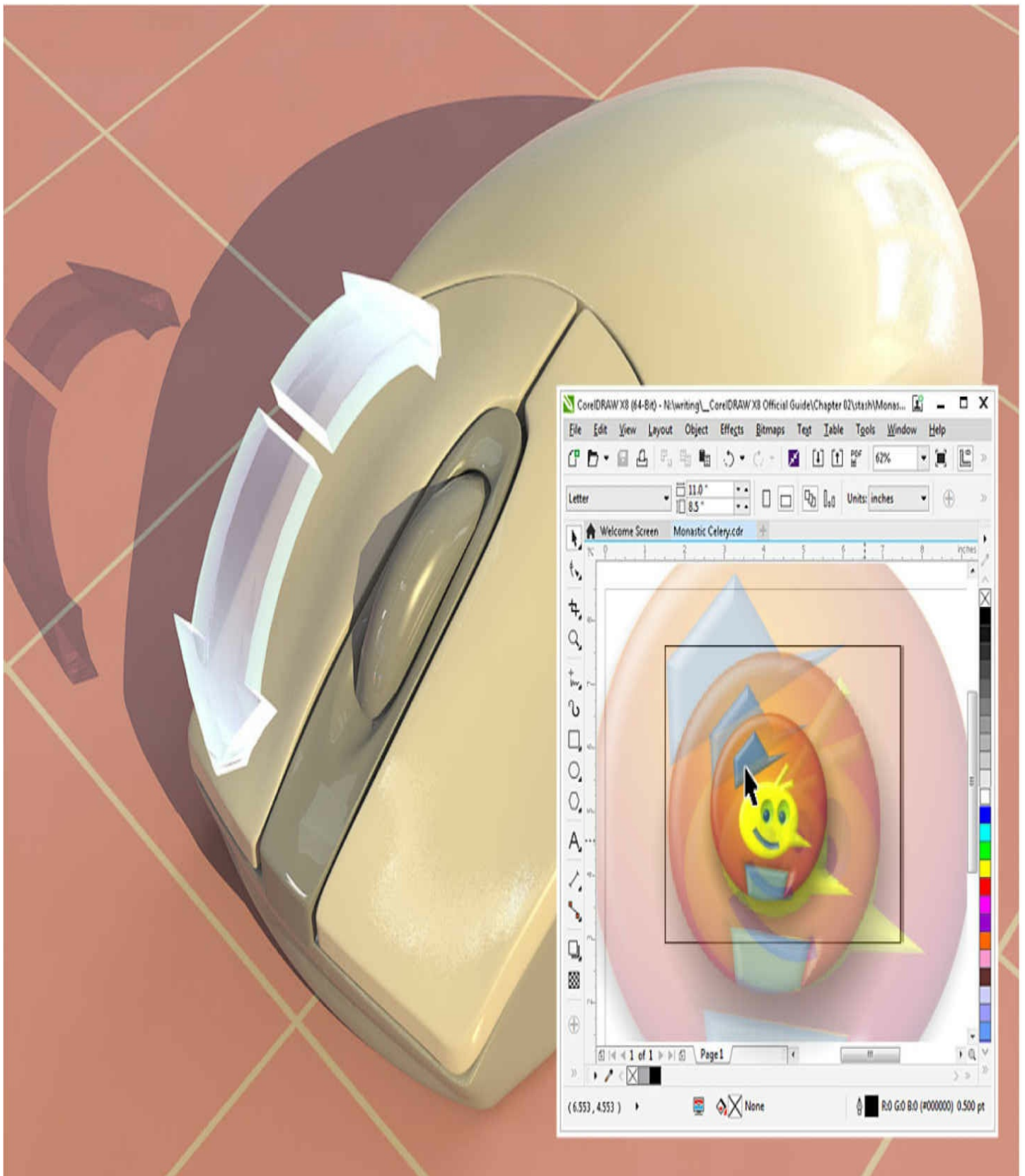


- If you push the mouse wheel away from you, causing a counterclockwise rotation of the wheel, you zoom into the current document. If you pull the mouse wheel toward you (a clockwise rotation of the wheel), you zoom out. Additionally, when you zoom in, you can direct the zoom point by hovering your cursor over the desired area of the document (many programs that offer zoom don't do this). See the following illustration.

Push away from you to zoom in.

Pull toward you to zoom out.

Use the cursor to point to the zoom-in area.





Tip If you choose To Fit from the Zoom Levels dialog, you're taken to the closest view in the window that includes all drawn objects. Now, if you zoom in or out, the objects will always be viewed in the center of the window. If you choose a zoom level when objects are not centered in view, and don't first choose To Fit, subsequent zoom levels you choose or type in the combo box will not display all objects centered in the view.

Not to be Overlooked on the Standard Bar...

The Standard Bar is a permanent screen element (unless you deliberately detach it and/or hide it); it always displays the same features regardless of which tool you choose. Corel Corp. has reworked and simplified the Standard Bar in version X8 to bring you the most needed features at a click. Therefore, you'll have to dig through the menu commands less often and seldom have to interrupt your work for "Adventure Time."

The following list calls out and describes some of the features you'll want to familiarize yourself with, as shown in [Figure 2-6](#):

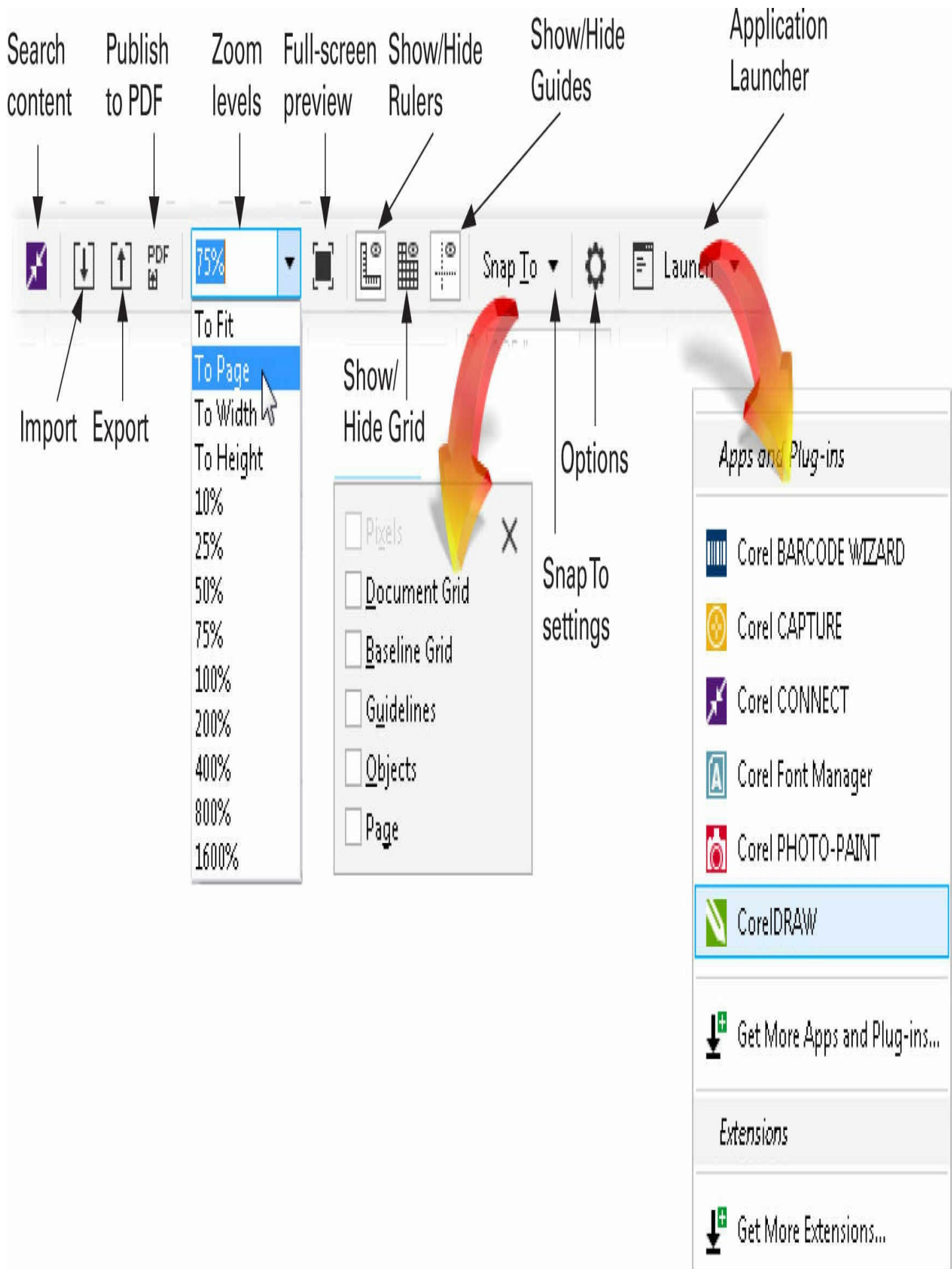


FIGURE 2-6 The Standard Bar is always at top in the UI to provide common and necessary command shortcuts.

- **Import** If you're new to computer graphics, "Import," at least as far as CorelDRAW is concerned, means *to bring a copy of something into the drawing window without the original being touched*. Adobe Illustrator, just for reference, calls this action *placing* a file. This is not the same action as opening a CorelDRAW file, although you *can import* a CDR file. Both Open and Import commands are under the File menu. CorelDRAW comes with an exceptional collection of import filters, both for text and graphics files, so bringing in a text document you need to lay out and a JPEG photo for a brochure are as easy as pie.
- **Export** This is the opposite of importing something. Also, exporting is not the same as saving a file. CorelDRAW has extensive export filters—including exporting objects as typefaces. As an example, if you need a PNG file made from your Corel drawing, you can do so in the Export dialog, and you can choose a resolution (see [Chapter 1](#)) and whether or not you want transparency supported. When you export, you're *not* sending your Corel artwork *original* anywhere; it's a copy, usually in a different file format, that is leaving the drawing window.
- **Publish to PDF** New to version X8, Corel sees the need for many graphics designers and Desktop Publishing professionals to quickly create a high-fidelity document for the web. You can choose Settings from the Publish to PDF box, or just click Save. Using either option, you now have a time- and energy-saving button on the Standard Bar all the time.
- **Zoom levels** This is a combo box that offers preset resolutions, and you can also type in a custom value (and then press ENTER). 264,583% is the maximum value you can enter, and 1% is the minimum. You'd be hard-pressed to exceed those levels of magnification in your work, and at each extreme it's very difficult to navigate and see objects.
- **Full-screen preview** Clicking this button removes the entire UI, and you are presented with your drawing at whatever magnification you had before clicking the button. This is a great feature for making a presentation and for taking uncluttered screen captures. Although in full-screen preview you can see the printable page and its drop shadow, the guidelines and the grid will not display. A click anywhere returns you to the UI and your work.
- **Show/Hide Rulers** This button toggles on and off the display of the rulers on the top and left of the drawing window border.



Tip You can move the rulers anywhere in the drawing window by SHIFT-dragging a ruler. The rulers still hide and show when you use the Show/Hide Rulers button, and you need to manually put them back at their default locations if you put them in the drawing window. SHIFT-double-click will return the rulers to their original position.

- **Show/Hide Grid** This toggles the visibility of the different grids on and off, although a grid can continue to “snap to” objects you move around, even if the grid is hidden. There are three types of grids in CorelDRAW, and you choose which one to hide and display via the View | Grid command. The Document grid is the default grid in all documents, and you can change its spacing and whether it appears as lines or dots through the Options | Document | Grid command. The Baseline grid has no line/dot options, but you can change its spacing and the color with which it displays. The Pixel grid is not visible until you’ve imported a bitmap—a pixel-based graphic—and View | Pixels is your current choice of viewing the page. You can set the color, the opacity of the Pixel grid, and whether it appears onscreen after you’ve zoomed in more than 800 percent—an unchangeable value, for reasons apparent when you’re at 800 percent and all you can see is the grid!
- **Search Content** Clicking this button takes you to the Get More docker, also accessed by using the Window | Dockers menu. You can add content to your document or a tray. See [Chapter 1](#) for more details on the Get More docker.
- **Show/Hide Guides** This setting hides/shows any guidelines in a template or guides you’ve added to your document; this button has no effect, naturally, if there are no guidelines in your document. There is another way to hide guides if you have the Object Manager open. You click the Show/Hide eye icon for the Guides entry on the Object Manager list.
- **Snap To settings** This drop-down list offers a check mark area to make each interface object become magnetic (“sticky”) or not, which is useful when you want to enable the stickiness of the pixels in a photo you imported, or the guides, or the grid, or other objects. In general, you probably don’t want *any* item enabled for “snapping to” if you’re simply drawing things freehand and have no need for precision in creating nodes or moving objects.
- **Options** The Options dialog is the nerve center for customizing the way your documents behave and look, but also how CorelDRAW behaves and looks. This is probably the most important dialog you’ll need for overriding default settings, and therefore this button is a welcome alternative to hunting for the command in the main menu (it’s under Tools, who would have known?) or memorizing CTRL-J.
- **Application Launcher** This drop-down list affords access right within DRAW to all the other modules in the Graphics Suite, including additional apps, extensions, and plug-ins for DRAW and PHOTO-PAINT.



Caution You'll notice that CorelDRAW is listed in the Application Launcher list, although you're working in CorelDRAW, so ostensibly you've already launched it. You can launch another session, or two, or five of the same program, but just because you can, doesn't mean you want to. Saved versions of open documents become impossible to manage, and your computer's memory resources might not appreciate your testing how many copies of DRAW you can load.

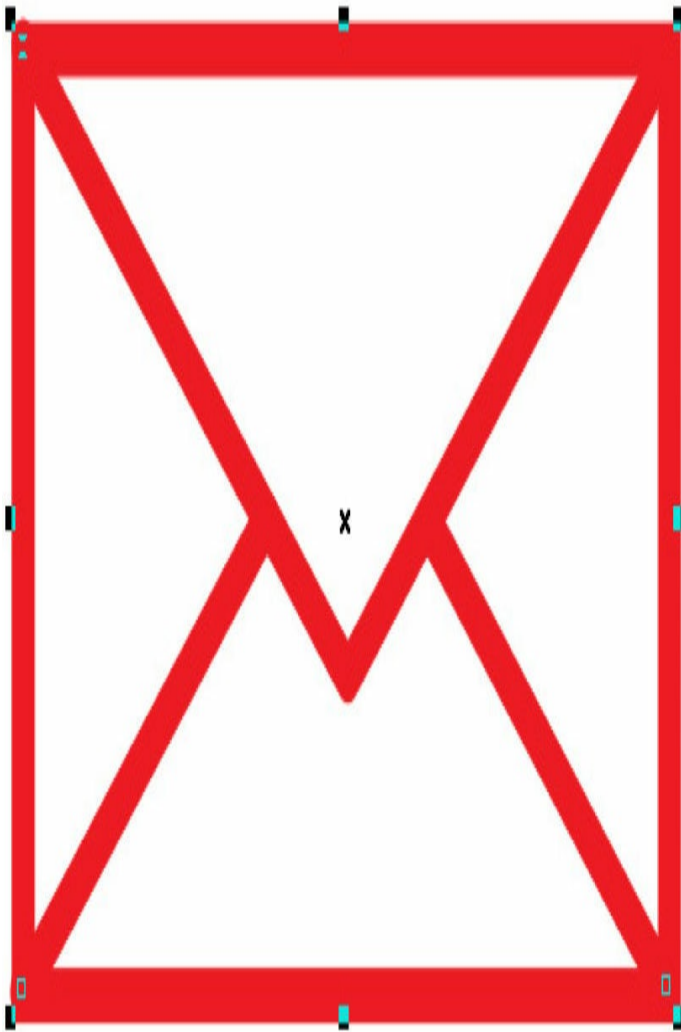
Shortcut Keys You'll Want to Memorize

Here's the short list of important key combos, modifiers, and other shortcuts in CorelDRAW that you'll want to memorize. If you do, before long, CorelDRAW will seem more transparent, and the only thing you'll need to concentrate on is the work that you're doing. This list is organized by task first, followed by what you press and/or click.

- To move an object upward by one level in the stack of objects on a layer, press CTRL-PAGEUP.
- To move an object to the front of a layer, press SHIFT-PAGEUP.
- To move an object to the top of all layers (you're actually moving objects to a new layer), press CTRL-HOME.
- To move an object downward by one level in the stack of objects on a layer, press CTRL-PAGEDOWN.
- To move an object to the back of a layer, press SHIFT-PAGEDOWN.
- To move an object to the bottom of all layers, press CTRL-END.
- To convert a text object or other object possessing advanced properties (such as a Polygon object) to a simplified set of paths and curves, press CTRL-Q.
- To break apart a compound object, one made up of two or more different paths within one object such as a donut or the letter *B*, press CTRL-K.
- To join two or more objects together (to combine them) to create a single object, press CTRL-L.
- When the Shape tool is chosen, to add a node to a path, double-click the path or press the + (plus) key on the numeric keypad.
- When the Shape tool is chosen and a node is clicked on, to delete the node, press the – (minus) numeric keypad key. Alternatively, you can then right-click and choose Delete (with a special icon telling you the node and not the entire shape will be deleted). It's also good to remember that when you do delete a node in an object, the neighboring path segments will resize and change to represent the new geometry. This is good

advice here: if you're going to delete a node, it might be good first to convert or make sure the surrounding path segments are straight lines so the overall object shape doesn't change significantly.

- If you've drawn an outline that has no fill because the path is open or the object is unfilled, and you want to turn the outline path into an object, use CTRL-SHIFT-Q. This is an exceptionally cool feature for making elegant objects that couldn't be filled as a series of paths, as shown here.



Eight disconnected lines



Convert line to object, CTRL-K to break apart, add different fills and effects

- To start a new document without bothering (much) with the Create a New Document dialog, press CTRL-N and then press ENTER.

Global versus Local

This section is a brief one, intended to familiarize you with the terms *global* and *local* as they apply to options in CorelDRAW. A global change, as expected, changes everything; specific to CorelDRAW, a *global* change refers to how much memory you want dedicated to DRAW out of your computer's memory pool, printer settings (how CorelDRAW addresses your printer), managing the filters CorelDRAW has to load and offer (text import and export, JPEG import and export, and so on), and other program “housekeeping-related” issues. Global settings will have an impact on the way you work, but mostly don't alter or help what it is you're designing. Global settings aren't “creative” settings.

Global resources are also persistent ones. For example, the library of colors you find on the color palette are global resources; they're available to you with each and every document.

Local resources are objects and settings specific to a document, and the local settings you make can disappear unless you *save* your document. Where you added guidelines to a document, a specific symbol you've created (which is local but can be made global), the current nudge distance—these are all *local* settings.

Additionally, the Options dialog is quite specific about where the local and global settings are changed. Document (which means local) and Global are both features and main entries on the Options tree in the left panel.

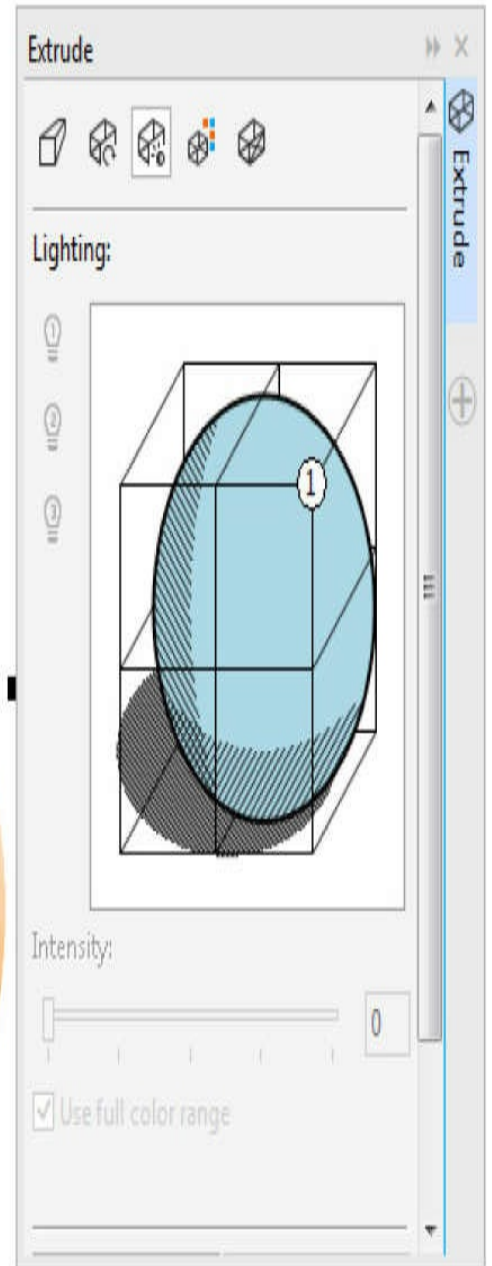


Tip You can open more than one document window showing the *same* document, so you can work on one document in multiple windows. Choose Window | New Window. Both windows are “live,” so you can edit in either of them and all the changes you make editing in one window will also appear in both windows. To switch views, click on the title bar of the document window.

A Brief Anatomy Lesson on Dockers

Dockers are panels—palettes—where many different commands and controls related to specific tasks are grouped together in one handy location. Dockers put more of Corel's power right at the tip of your cursor without forcing you to dig through lots of dialogs or flit between various toolbars and menus. In general, if you display a docker such as Window | Dockers | Effects | Extrude, this might initially seem as though it's just a duplication of what's on the Property Bar when the (interactive) Extrude tool is your current tool. It's not, and here's the important difference: you can work on refining the extrude properties of an extruded shape indefinitely when the Extrude docker is open or minimized—it's simply *there*. You set it down on the counter, but you didn't put it away, in a manner of speaking. In contrast, when you use the Extrude tool to work with the Extrude features on the Property

Bar, you will lose those features if you need a different tool for a moment, because the Property Bar is context sensitive—it offers commands specific to the current tool. In the following illustration, you can see all the features found that are needed to refine an extrude on a unique docker.



New Sign Proposal for Webster's Inn

These controls can be anchored to the edge of the screen and reduced to tabs by clicking on those little double-arrows toward the right side of their title bar. You can tear them off (*undock* them) and float them right next to where you are working in the interface. You can make your own groups of commonly used dockers. And, if you have a multimonitor setup, you can even drag them out of the application window and stick them on a different monitor so that you have the maximum amount of space for your drawing windows. It all begins on the Window | Dockers menu.

Opening, Moving, and Closing Dockers

Dockers can be opened using shortcut keys (if your memorized list isn't complete!), through menu commands, or through toolbars. For example, to open the Contour docker, choose Window | Dockers | Effects | Contour, or press CTRL-F9.

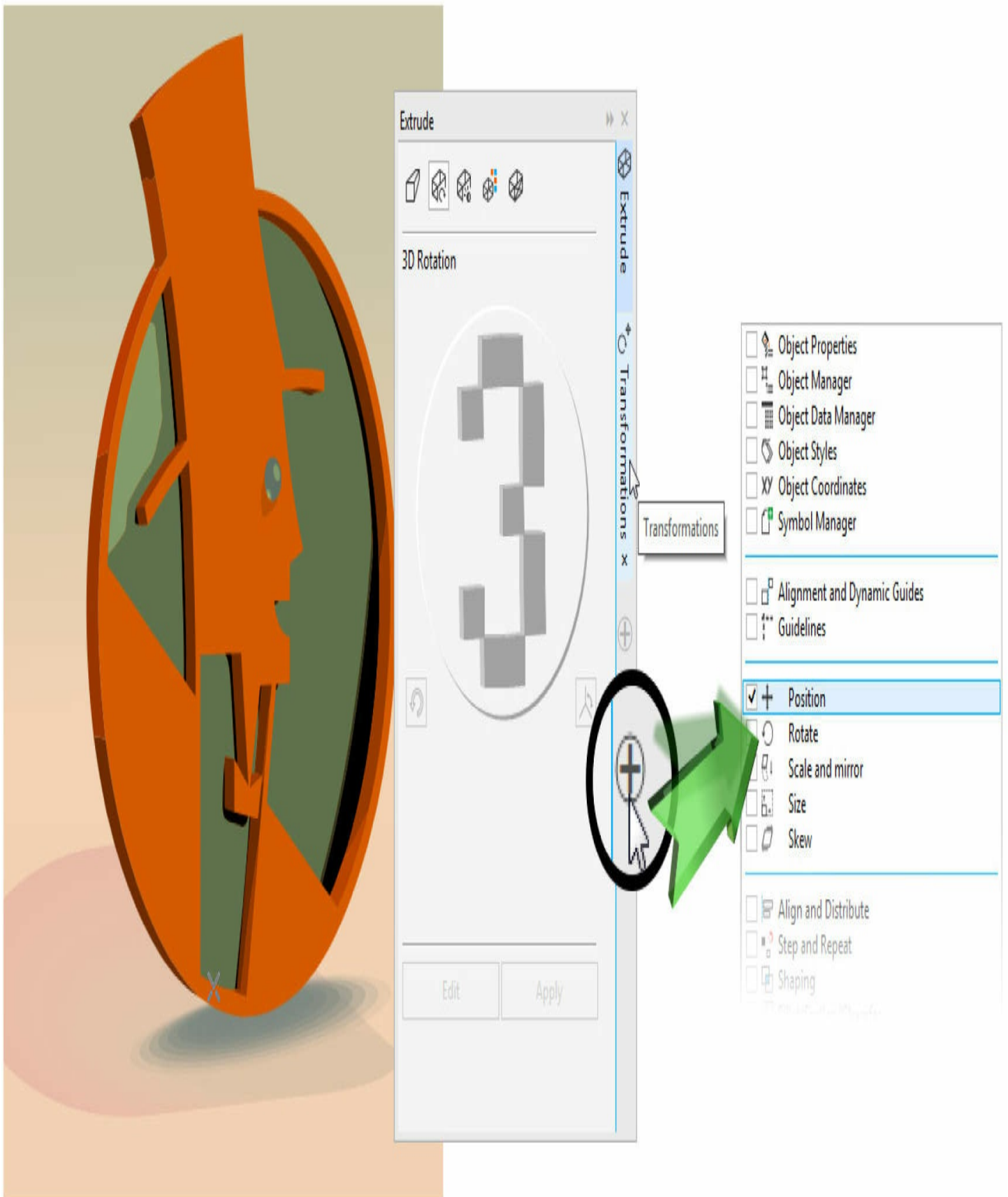
Dockers open to their last-used screen position and state, either docked or undocked. While *docked*, they are by default attached to the right side of your application window. Alternatively, dockers can be positioned on the left side of the screen or anchored on both sides of the screen with your document window in the middle.

While *undocked*, dockers float above the document window and can be positioned anywhere on your monitor screen(s). Docked or floating is *not* an all-or-nothing choice; you can have some dockers docked and some floating at the same time. The only situation you *can't* have is more than one copy of a specific docker open at one time.

Nested (Grouped) Dockers

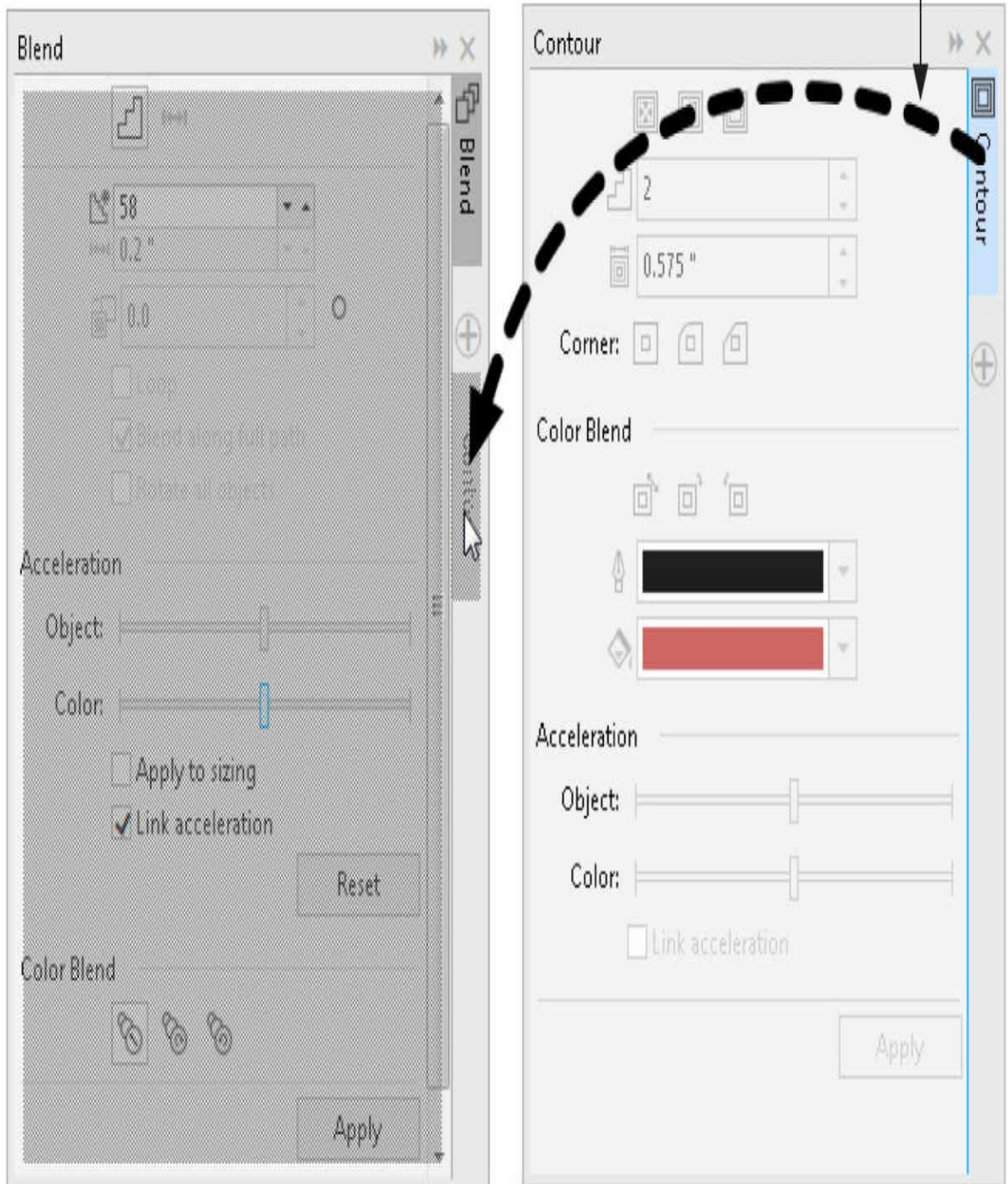
When more than one docker is open, they often appear *nested*, meaning that multiple dockers overlay each other on the right side of your application window. While dockers are nested, clicking their individual title bars or name tabs brings them to the front of the interface.

A very quick way of building your own group of dockers that you can float is by beginning with one docker (display it by using the Window | Dockers command) and dragging it by its tab into the drawing window to float it. Then click the Quick Customize button at bottom right of the floating docker. As you can see in the next illustration, the Quick customize button offers an incredible wealth of additional docking palettes.



By default, the new docker you put a check next to appears in the right-side, docked position. You then click-drag the docker by its tab (not its title bar) and then drop it into the right column where the first floating docker's tab is located. See the following illustration.

Drag the tab, not the title, to the grouped tabs area.



To separate a docker when it's nested is the reverse operation. You drag the tab away from the group until you see a gray preview box of where the docker is going to land.



Tip To set whether title bars in floating dockers are visible, open the Options dialog (press CTRL-J) to the General page of the Workspace section, where you'll find an option called Show Titles On Floating Dockers.

Finally, if you want to maximize your drawing window area but still keep docked and nested dockers handy, you click the >> arrow guys at top right of the title bar, and the entire collection of dockers collapses to a neat column of titled tabs. To access any of the dockers once again, you click the tab of the docker you need, and the group extends again with the selected docker open and the others tabbed in the right column, which is an improvement over docker behavior in previous versions of DRAW.

It's Reality Check Time now: you bought this book as your guide to CorelDRAW, so it's a safe bet that you want to learn how to (a) draw, (b) draw with CorelDRAW, and (c) not have to read 14 chapters before getting to some of the "good stuff." Fair is fair. [Chapter 3](#) puts you into the thick of it. You're going to create a fairly complex drawing in CorelDRAW, even if you've never owned a previous version or used a vector drawing program before. If this sounds unlikely, you'll be proven wrong shortly, because the author will sit invisibly on your shoulder, call out commands, and explain why the tools you're asked to use are the quickest and provide the best results.

C'mon. It'll be as thrilling as when you were a kid, the folks weren't around, and you checked out dad's rotary saw. And nothing in [Chapter 3](#) will in any way take a corner off the dining table. Promise.

3 Diving In to DRAW!

Whether you're reading a tech book (*this* is a tech book) or an engaging work of fiction like a detective novel, a good author will bait you for the first few chapters and then—*BANG!*—you're off and running on a high-speed adventure by [Chapter 3](#). In short, this departure from a standard teaching method is called “learning by *doing*.”

Even if you're an intermediate-level user, you have to admit that the drawing in [Figure 3-1](#) is pretty rich in detail and perspective.