

10 Paragraph Text, Artistic Text, and When (and How) to Use Them

CorelDRAW is a great facilitator of communication and self-expression, and that includes text as well as graphics. This chapter gets you started with the Text tool and other CorelDRAW type features and puts them to use in order to make your thoughts and ideas inviting and presented in a clear fashion. Text and graphics go hand in hand in presentations, and as you'll witness in the following pages, you have many tools at your disposal. This chapter shows you how to access them and how to work with them.



Note Download and extract all the files from the Chapter10.zip archive to follow the tutorials in this chapter.

CorelDRAW's Text Tool

All the text you want to enter on a page in CorelDRAW is created with the Text tool, the tool with an *A* as its icon in CorelDRAW's Toolbox. To begin, click its button in the Toolbox or press F8. If there's *already* text on the page, double-clicking the text with the Pick tool switches the current tool to the Text tool and makes an insertion point for adding text. The Text tool cursor is a small crosshairs with an *A* in the bottom-right corner, which becomes an I-beam (a text-editing cursor) when it's over a text object. You click anywhere on the page or the pasteboard to create an insertion point, and then you get to work with your keyboard.



Note Text copied from the Clipboard can be pasted when the Pick tool is your current tool. Usually, unformatted text—text from a TXT file you copied from TextPad, for example—will import as Paragraph Text. Text copied from word processors will

import as a document object; double-clicking the object offers in-place editing exactly as you'd edit a WordPerfect or Microsoft Word document. It's usually best to choose Edit | Paste Special when pasting Clipboard text to ensure correct formatting and the original fonts are used, and to use the Text tool's I-beam cursor to insert pasted text.



Tip A shortcut to reselect the Pick tool while the Text tool is selected is CTRL-SPACEBAR—for all *other* tools, you can press either SPACEBAR or CTRL-SPACEBAR.

When you use the Text tool, you can produce two different types of text objects in a document: Artistic Text and Paragraph Text. [Figure 10-1](#) shows a layout that uses Artistic Text in combination with the Text | Fit Text To Path command—the path is hidden in this illustration. The smaller body copy text uses Paragraph Text; the top paragraph wraps around the top of the image by use of a CorelDRAW Envelope (see [Chapter 17](#)). Artistic Text and Paragraph Text have different properties but are added to a document using the same Text tool. Artistic Text, by the way it's produced in a document, is easy to reshape and distort—you'll find it simple to do artistic things with it, such as creating a company logo. Conversely, Paragraph Text is optimized for longer amounts of text, and it's a great text attribute for quickly modifying columns of, for example, instructions, recipes, and short stories. In short, Paragraph Text is best used for several paragraphs of text in a composition while Artistic Text should be reserved for headlines and just a few lines of text you might want to curve along a path, extrude, or do something else unique and fancy with.

Artistic Text



Did you ever have one of those days?

Or perhaps *three or four* of those days...all in a row?
You know, when the stars are aligned to form a
cosmic pick-axe, pointing at the back of your head?

One Big Juggling Act!

When it doesn't rain, and it doesn't pour—but it feels more like the next Ice Age, you *can* take control of your schedule *and* your life, with the amazing new best-selling book, ***Exploring Your Inner Self-Consciousness***. Learn to become a more dynamic, forceful, and irritating individual with what remains of your friends and loved ones!

Paragraph Text

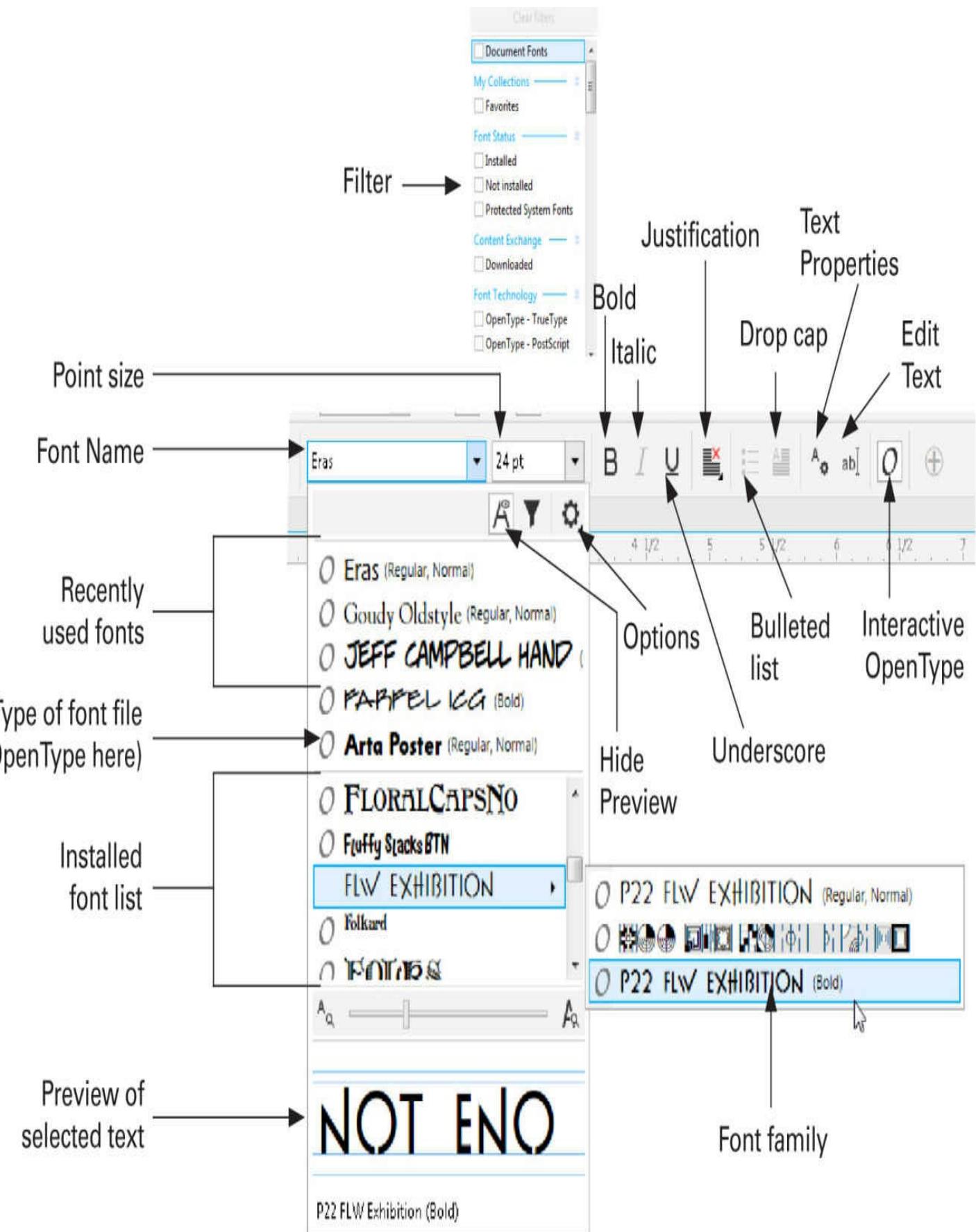
FIGURE 10-1 Artistic Text and Paragraph Text have different attributes, and each is suited for different text treatments in a design.

Although there are similarities between Artistic and Paragraph Text, you're best off using one or the other depending on the type of text element you want in your design.

Entering and Editing Artistic Text

Artistic Text will serve you best for illustration headlines, callouts, and on any occasion when you want to create text that has a special effect such as extrusion, an envelope, text on a path, and so on. To add a line of Artistic Text to a document, with the Text tool you click an insertion point and then type your phrase; alternatively, after clicking an insertion point you can press CTRL-v to paste any text you have loaded on the Windows Clipboard. To create several lines of Artistic Text, you type and press ENTER to put a carriage return at the end of the line; you then continue typing. By default, all Artistic Text is set in Arial, 24 point; later in this chapter you'll see how to change the default.

Artistic Text is also easy to convert to curves so you can modify a character in a word: for example, Microsoft's logo has a tick missing in the second *o*. To duplicate this effect (but not Microsoft's logo), you begin with Artistic Text for the company name, press CTRL-Q (Object | Convert to Curves), and then edit away using the Shape tool. Artistic Text can be fine-tuned using the features on the Property Bar when the text is selected using either the Pick tool or the Text tool. The options are shown in [Figure 10-2](#).



NOT ENOUGH FONTS! ← Text typed on page

FIGURE 10-2 Use the Property Bar to get Artistic Text exactly the way you want it looking.



Note Many of the options covered in the following section are *also* available on the Object Properties docker, covered later in this chapter.



Tip Mirroring buttons on the Property Bar (in addition to creating special text effects) are also useful when, for example, you want to print a T-shirt transfer with your company name. The name needs to be reversed (mirrored horizontally) to print on the transfer paper so that the un-reversed print on the T-shirt reads correctly (or at least without the need for a mirror).

- **Type of Font (File)** To the left of the font name displayed in the drop-down box is an icon signifying what file format the chosen font uses: OpenType, Type 1, or TrueType. This is a nicety when you’re using the Filter List feature, covered later in this section.
- **Font Name, Font Family** The font name is the name of the typeface you decide upon. By default, you’re using Arial 24 point. You change fonts in a new document by selecting text you’ve typed with the Pick tool and then choosing a different font from the drop-down list. If a font has family members, a right-facing triangle can be seen to the right of the font name when the drop-down list is extended, and you can choose one by hovering above the triangle to reveal the flyout and then clicking the family member title. You can also perform a speed-search by clicking the current name in the font name box and then typing the first few letters of the font you want. The drop-down list immediately scrolls to the neighborhood of installed fonts, making your selection a fast and effortless one. Note also that on the Font List, at the top, above the divider bar, are the fonts you’ve chosen recently, from previous documents and even from previous CorelDRAW sessions.
- **Point Size** Text has traditionally been measured in points; with current digital typeface technology, the measure is 72 points to the inch. Artistic Text used as a printed headline can be anywhere from 18 points for a flyer headline to 72 points for an impactful newspaper headline, to 300 points and up for headlines that fairly shout at the reader.
- **Bold and Italic** These buttons on the Property Bar are shortcuts to defining a whole

line of text or only selected characters as bold and italic members of the typeface shown in the Font Name box. If a specific font has no family members, CorelDRAW *doesn't* “fake” a bold or italic look, and the buttons are dimmed. If you need an italic treatment of a font that has no italic family member, a quick fix is to use the Transformation docker and then set Skew to about -12° to apply to the Artistic Text.

- **Underline** An underline is an effect available for every font you have installed—you click the button when text is selected and CorelDRAW renders an underline. You can modify the style of the underline to your choosing by highlighting the underlined text and choosing Object Properties. Then on the Character area of the Object Properties docker, you click the Underline flyout and choose the type of underline style you prefer.



Note Underlines are great for professional documents, particularly legal ones, but an underline *isn't* the cleverest way to emphasize a phrase in an advertisement. Use a bold font instead, or a colored outline, or a gradient fill to attract attention artistically. Although underlines are effects, they're very real, and if you convert an underlined phrase to curves (CTRL-q), the underline becomes a simple, four-node object.

- **Justification** Also called “Horizontal Alignment” in balloon help. This drop-down offers how lines of text are aligned relative to one another. Although Justification will serve you best when using long columns of Paragraph Text, Artistic Text takes on a more polished look, too, when you apply, for example, Center justification to two or three lines. By default, there is no Justification for newly entered Artistic Text, but for all intents and purposes, this is left-justified text. Full Justification creates a splendid, professional look for columns of Paragraph Text, but tends to generate an awkward look for two- or three-line headlines. Left Justification is quite common and acceptable in Desktop Publishing, and Right Justification should be reserved for extreme design circumstances in Western countries, because we read text from left to right. There is a slight difference between Full and Forced Justification, your last two choices on the drop-down list. *Full Justification* ensures that both the left and the right margins are flush to an imaginary line at the width of the text column. Forced Justification creates the same flush-left and -right column edges, but it will also create extra space between words and characters if a line has only a few characters. In the illustration here, you can see an awkward presentation of a few lines. You might actually *want* a wide character-spacing effect, and to do this, you put a soft return at the end of a line (press SHIFT-ENTER).
- **Text Properties** Clicking this button displays the Text Properties docker. Text Properties is very similar to the top area of the Object Properties docker. Essentially,

anything you need to do to customize one or more characters in a text string can be done using the features on the Text Properties docker. You can access the features of the Text Properties docker by clicking the button when text is selected with the Text tool and Pick tool, or by pressing CTRL-T when the Shape tool is the active tool.

Full Justification

Forced Justification

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Full Justification creates a splendid, professional look for columns of Paragraph Text, but tends to generate an awkward look for two or three line headlines. Left Justification is quite common and acceptable

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Full Justification creates a splendid, professional look for columns of Paragraph Text, but tends to generate an awkward look for two or three line headlines. Left



- **Interactive OpenType** Explained shortly, Interactive OpenType shows alternative

characters in highlighted OpenType text you've typed. OpenType fonts sometimes contain scores of custom characters that are very hard for average users to access and add to text. The Interactive OpenType button shows and hides alternatives, allowing one-click addition of special characters when a specific OpenType font contains them.

- **Edit Text** This button displays a text-editing box, which also appears when you click the Text tool on text that has an effect such as Envelope or Extrude. CorelDRAW is designed with text editing flexibility in mind, so in order to transform text using just about any feature—and to allow the text to still be editable—you work in a proxy box so you don't have to start over when you make a typographic error. You can also display the Edit Text box by clicking a line of text that has, for example, an Envelope effect, using the Text tool. The Edit Text box just pops up, with the text selected and ready to edit.
- **Bulleted List** With text selected (with the Pick tool) or highlighted (using the Text tool), clicking the Bulleted List button creates a bulleted list from your text, using a standard bullet symbol, a hanging indent for the text, and a new bullet wherever you've put a hard return in Paragraph Text. This button is inactive when Artistic Text is chosen. This feature is covered in [Chapter 11](#).
- **Drop Cap** By default, when Paragraph Text is highlighted and you click this button, a three-line-tall drop cap is auto-created. Options to adjust the drop cap height and spacing, as well as whether a hanging indent is used or not, are found under the Text menu. This feature is covered in [Chapter 11](#).
- **Hide Preview, Filter, Options** These three buttons can be seen when the font list has been rolled down. The Hide (or Show) Preview button shows the first few characters of the text you want to use, displayed with the selected text on the page. The Filter option lets you choose whether the Installed Font List shows only OpenType fonts, shows font "favorites," or only fonts shown in the current document. It's handy. Finally, the Options button lets you choose how the fonts on the list are displayed—fonts displayed by name, show/don't show the recently used fonts, and so on.
- **Recently Used Fonts** When this option is turned on in Options, a list of fonts you've used in the current and previous documents is displayed.

Options for Formatting Characters

The Text Properties docker takes the place of other UI features in previous versions and includes more comprehensive features to change selected characters.

If you're new to CorelDRAW, changes can be made to Artistic Text characters in three different ways:

- *Use the Shape tool in combination with the Property Bar.* This method gives you control over character positioning, rotation, and other properties, as covered in the next

section.

- *Use the Text tool or the Shape tool in combination with the Character section of the Object Properties docker.* Using this method gives you more control through more options than the Property Bar. Using Object Properties with characters is covered later in this chapter.
- *Use the Text tool, the Shape tool, or the Pick tool (which works but you cannot select individual characters) in combination with the Text Properties docker.* You have the same comprehensive options with Text Properties and the Character area of Object Properties, but for experienced users this feature might be easier to remember by its historic shortcut, CTRL-T.

Use the Property Bar to Change Characters

As you can see in [Figure 10-3](#), you have some options using the Shape tool to select characters, but a more complete set of options when you highlight a character with the Text tool and then click the Character Formatting button on the Property Bar. For quick and simple reformatting, use the Shape tool, and for extensive reworking of your Artistic Text, use the Text tool. You have additional options for lines running under, over, and through selected characters, and if, for example, you've used the Character section in Object Properties to put a double thin underline beneath your text, you can remove this underline later using the Property Bar while character nodes have been selected using the Shape tool. Character nodes appear black when selected (as shown in [Figure 10-3](#)), and your cursor is a clear indication you're editing text with the Shape tool and not an object path node.

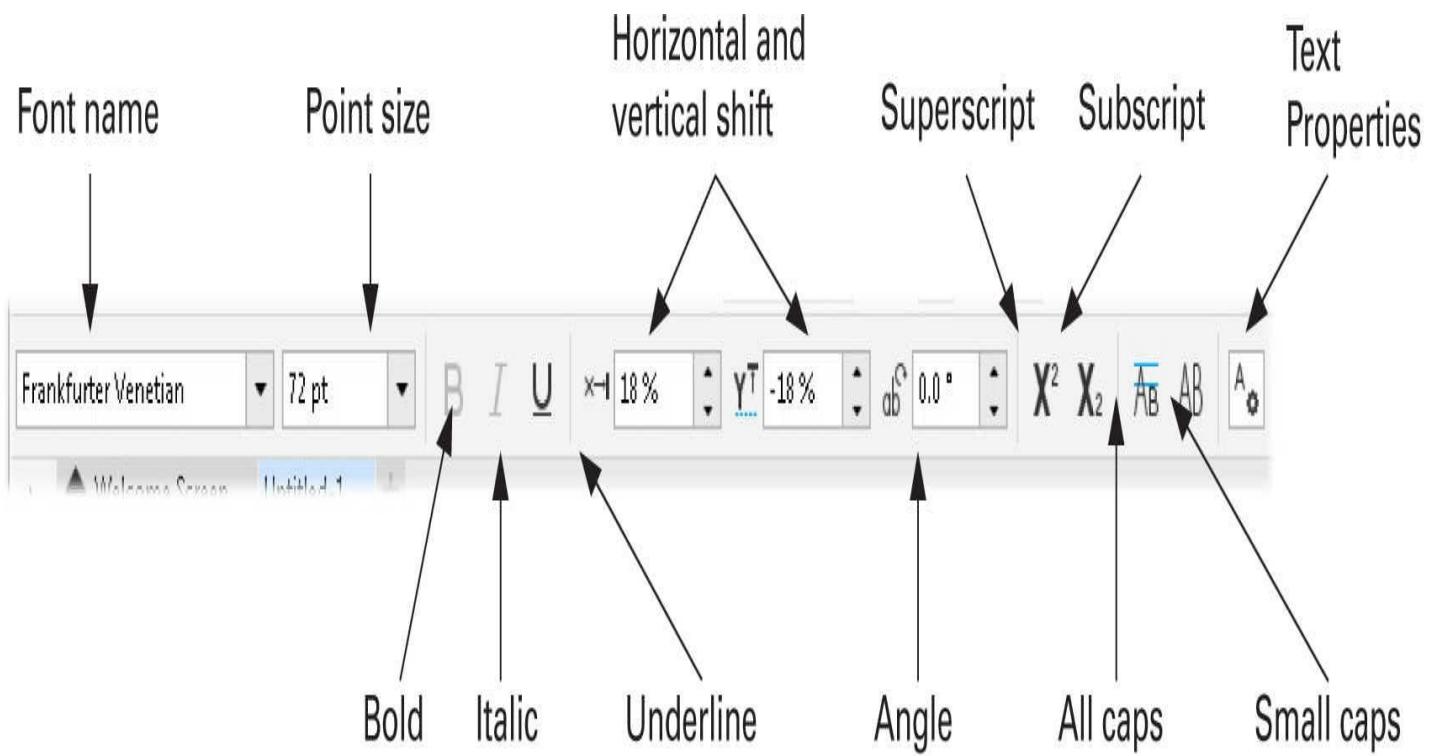


FIGURE 10-3 Format and reformat text characters using the Character Formatting box and the Property Bar.



Tip When a character node is selected with the Shape tool, you can drag the character any which way. You don't *have* to rely on the Offset numerical entry fields on the Property Bar to create offset changes.

Selecting and Moving Characters with the Shape Tool

To select arbitrary characters in an Artistic Text object, select the Text object with the Shape tool (F10). With the Text object selected in this way, a small, empty box (a *control handle*) appears at the lower-left corner of each and every character.

To select any character, click on its control handle using the Shape tool. To select nonconsecutive characters, hold SHIFT (*not* CTRL as you'd anticipate) while clicking. You can also marquee-drag around the nodes you want to select with the Shape tool. With the control handles selected, you can modify the text formatting, fill, outline, and position of those characters.

To move one or more characters selected with the Shape tool, click-drag one of the selected control handles. Alternatively, you can nudge the selected characters with the keyboard ARROW keys. It's usually a good idea to keep the characters you move horizontally aligned: hold CTRL while dragging—vertical moves do not accept the CTRL key for constraining movement.

Moving characters with the Shape tool changes the horizontal- and vertical-shift values of them, and the new values can be seen in the Character Offset fields on the Property Bar. Moving characters with the Shape tool is useful for manually adjusting the position of characters visually to improve the kerning, the intercharacter spacing. It's useful if you own a “bum font,” a digital typeface that is coded poorly and, as a result, certain characters neighboring other characters are too tight or too loose.

Using the Object Properties Character Options

Everything you can do with the Shape tool in combination with the Property Bar for editing characters within a text string, you can also do on the Object Properties docker, by selecting one or more text characters with the Shape tool *or* the Text tool. Additionally, there is an area in the Character field on the docker where you can quickly access special characters in OpenType fonts you use. This feature is *not* the same as the Insert Character docker, discussed later in this chapter. Many of the OpenType typefaces you find today,

both as commercial fonts you buy and ones that comes with Windows and applications, are capable of holding far more than the 256 characters TrueType fonts used to offer. DRAW uses and organizes OpenType data to offer you custom fractions, special ligatures, alternate characters, and other professional typesetting features when a specific font holds the special data.

Whenever you need to change a character in an Artistic Text string, select the character's node with the Shape tool or highlight the character with the Text tool, and then right-click and choose Text Properties (or press CTRL-T), and all the character options are displayed.

Here's a minimal guided tour of where character formatting features have been relocated and a brief example of how to use ligatures (characters that are specially linked together) in text. Refer to [Figure 10-4](#) as you read on.

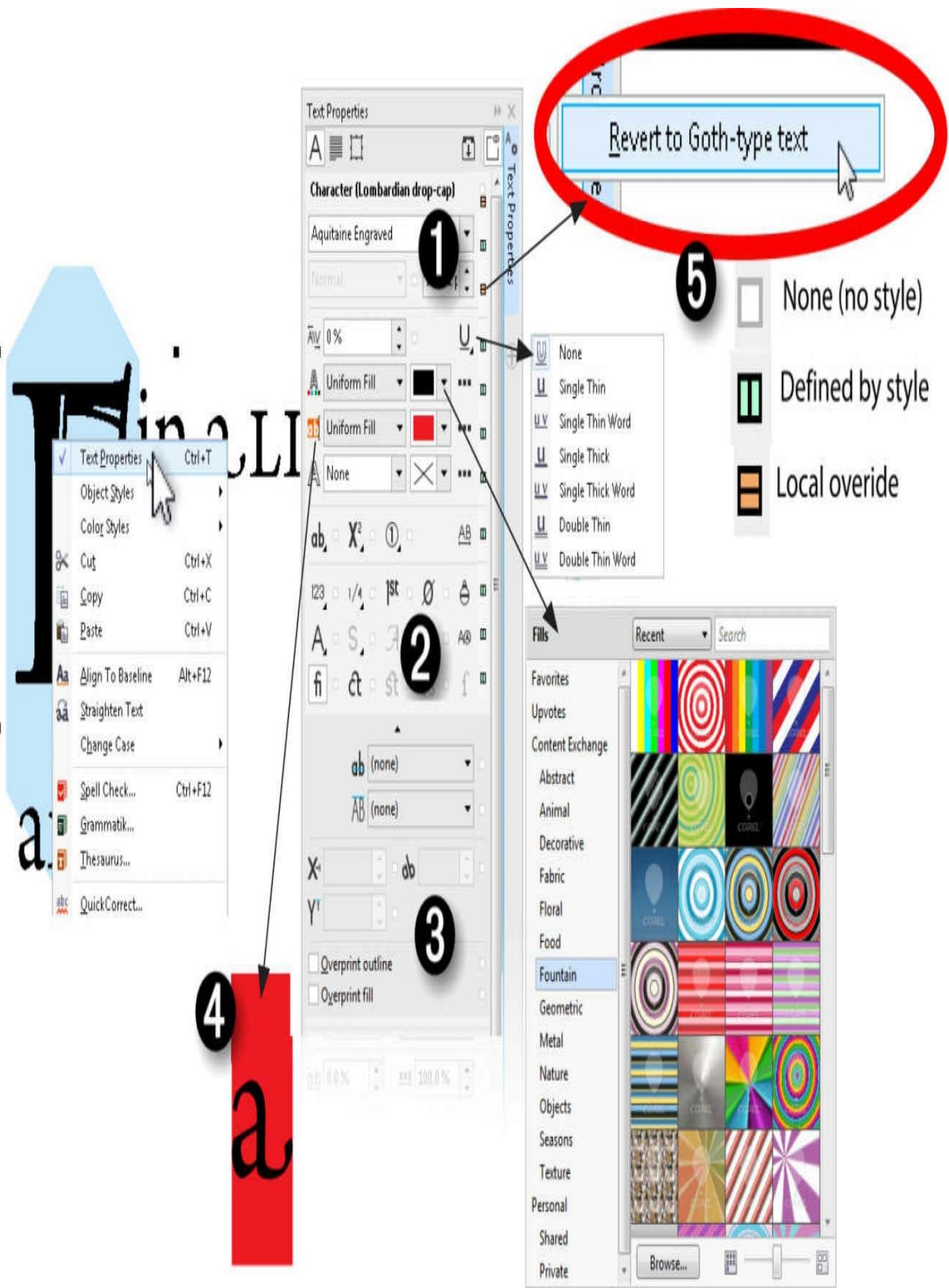


FIGURE 10-4 This figure is your roadmap to CorelDRAW's formatting options.

1. **The Underline button flyout** You have six different styles of underline for a selected character or word. Remember, a tick mark at the lower right of a button means there are more options on the button's flyout. You click the button to reveal the flyout and then click your choice.
2. **The OpenType typography features area** If you've chosen an OpenType character or phrase (there should be an italicized *O* to the left of the font name), and the OpenType font was coded to include special characters, you can do some professional and fancy stuff with your text on a page. As explained shortly, when a character, word, or phrase is highlighted, you'll see some or all of the 15 options turn black in this area, which means CorelDRAW has checked out your font, and, yes, it does have, for example, the capability to build custom fractions (such as 5/16) or ligatures such as a dotless *i* to the right of a lowercase *f*, which looks a lot more professional and is easier to read than the stem of the *f* banging into the dot of the *i*. If none of the options turn black, your OpenType font doesn't have any special features.



Tip Regardless of whether or not the Object Properties docker is visible, when OpenType is highlighted with the Text tool, you can click the Interactive OpenType button on the Property Bar. You'll see a small downward-facing triangle at the bottom of the highlighted text; if you hover over it, a flyout reveals alternative OpenType characters, if any, and you can choose one by clicking a flyout selection. To hide options and the flyout triangle, click the Interactive OpenType button to return it to its off state.

3. **Advanced options** The down triangle on the bar below the OpenType features reveals offset and rotation features when you click it, the same features as presented on the Property Bar when you've selected a character node with the Shape tool. You also have Overline, and the option to specify overprinting if you send this document to commercial printing and a character or other object has both a fill and an outline width.
4. **Background fill** Characters you've selected can have a solid fill, fountain fill, or other type of fill behind them. The effect is like highlighting passages on a printed page. Any background fill will take up the entire font character height (which usually exceeds the height of capital letters in a font) plus the line spacing. Therefore, you can create background fills for characters that are seamless with the following line of text that has

a background fill.

5. **Style modifications** Because the Object Properties docker is integrated—and objects are treated the same as text—everything on the page can be styled, the styles can be overridden with the Object Properties docker features, and this docker can also change your re-styled object back to its original styled self again. If you see an empty gray square to the right of any feature on the Object Properties docker, it means the selected text (or object) has not been styled in any way; it's an unstyled object. When you see a light blue vertically divided square to the right of a property, the text is styled—and you might want to think twice about modifying your work. If you have modified a styled piece of text, you can change it back to its original style by clicking the Local Override icon and then choosing Revert to Style.

Here's a set of steps you can walk through to get an idea of the ease and power of working with Object Styles. Let's imagine that you worked with a Paragraph Text frame months ago to achieve a beautiful antique look with a custom color and a drop cap. You just received a multidollar contract to work on Ensign Doug's Hot and Spicy Rum, and the label for a bus stop poster needs to carry a legend on the bottle label. You think your fancy text you previously created would work well in this assignment, so your task in this tutorial is to create a style from your saved text and then apply it to the text that goes on the poster.

Using Object Styles with Paragraph Text

Tutorial

1. Open Ensign Doug's rum.cdr. You'll see that in addition to the JPEG image on the page, there is some text above it in Arial and a Paragraph Text block to the left, nicely formatted in Times New Roman, which contains a passage from the U.S. Bill of Rights amendments. If you have a more elegant, perhaps antiqued typeface than Times, select the Paragraph Text now with the Pick tool and then choose your ideal font from the drop-down list on the Property Bar.
2. With the Text tool, highlight a few characters of the Paragraph Text, and then right-click to access the Object Styles menu item. This is much faster the menuing your way to Windows | Dockers | Object Styles. The keyboard shortcut to Graphic and Text Styles from previous versions of CorelDRAW is still the same: CTRL-F5.
3. With the Paragraph Text chosen (using the Pick tool), right-click and then choose Object Styles | New Style Set From. You're choosing to define an entire style set and not simply a style because the Paragraph Text has formatting and also a unique color that you'll want to define and apply shortly to the Ensign Doug's text.
4. On the New Style Set From dialog, type the name of this new style set in the text field, and notice that in the future, you can display the Object Styles docker right after you

define a style by checking the box in this dialog. Your screen should look like the illustration shown here. Click OK.



5. On the Object Styles docker, you'll see a new entry below the Style Sets heading. Select the text above the advertisement, and then click the Apply to Selected button. It's that easy to apply two defined styles to a different object, and this updated docker can spare you minutes of work (minutes are considered *hours* in Internet time!) over using the Attributes Eyedropper tool.



6. In the following illustration, you can see the result of your work. This is a feature well worth investigating in your spare time because it will *save* you time. There's a little added touch or two to the text, and you'll see how to put an envelope around text and other objects in [Chapter 17](#). This is why the text looks as though it's *on* the label and not simply on top of the image.

A L L A B O A R D

Ensign Doug's
Hot & Spicy RUM.

This special reserve rum has been exhaustively tested by genuine Tropical people, and after a while, they couldn't tell the difference between Ensign Doug's and a more authentic brand.



Here's a working example of using OpenType features—the fast and professional way. In [Figure 10-5](#), I went to some professional expense and bought the Rennie Mackintosh collection of typefaces from ITC in OpenType file format. The fonts were chosen because they are text for a print ad featuring the furniture of the famous Arts and Crafts designer, and as you can see in this figure, the font and the furniture are highly similar. The *fi* characters in "The finish" look awkward, but happily, when the whole phrase is highlighted and the Object Properties docker is open, a down arrow appears below the highlighted text, offering alternative character choices. There are not a lot of features in this OpenType font, but the *fl* and *fi* ligatures and a special picture glyph or two are supported. If there's a special character in OpenType, CorelDRAW will find and offer it for you.

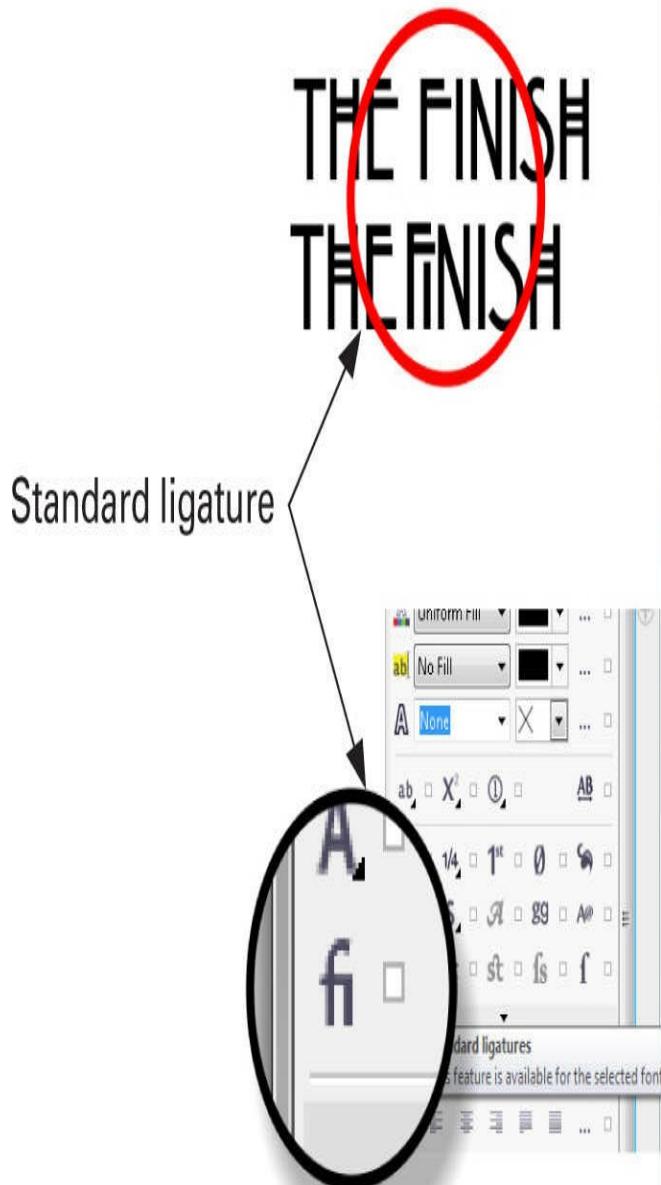


FIGURE 10-5 Use OpenType features on the Object Properties docker to access characters you couldn't otherwise.



Tip Try typing a line of text and then using Gabriola, an OpenType that comes with Windows 7 and later. You'll see that just about all the options for OpenType light up on the docker, and several pre-styled combinations are offered when you click the down triangle below the text.

Adjusting Spacing with the Shape Tool

When an Artistic Text object is selected with the Shape tool, two additional handles appear at the lower-left and lower-right corners of the object, as shown in the following illustration. These two handles modify the line spacing and character spacing for the entire block in one go.

To increase or decrease the word and character spacing between words only, hold SHIFT while dragging the handle at the lower-right corner of the selected Text object right or left with the Shape tool. To increase or decrease the line spacing (also the before-paragraph spacing), drag the handle at the lower-left corner of the selected Text object down or up with the Shape tool.

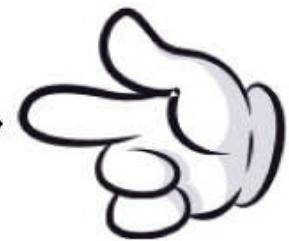
All spacing values modified with the Shape tool can be viewed and edited in the Paragraph Formatting box.

The trouble with
trouble is that it
starts out as fun!

Original paragraph block

The trouble with
trouble is that it
starts out as fun!

Character spacing



The trouble with
trouble is that it
starts out as fun!

Line spacing



Combining and Breaking Apart Artistic Text

You can combine several Artistic Text objects into a single Artistic Text object; you select all the Artistic Text objects with the Pick tool, and then choose Object | Combine or press CTRL-L. Each Text object starts a new paragraph in the new Text object.

The Text objects are combined *in the order in which they are selected*—if you select several objects in one go by dragging a marquee around them, they will be selected from front to back. Text objects that do not contain spaces are combined onto a single line. If any of the selected objects is *not* a Text object, all the Text objects will be converted to curves and combined with the non-Text object.



Tip If the text doesn't combine in the order you want or expect, you can reverse the stacking order of the original Text objects by choosing Object | Order | Reverse Order.

To break apart Artistic Text, choose Object | Break Artistic Text, or press CTRL-K. With multiline Text objects, the breaking apart command results in one Text object for each line or paragraph from the original object.

Also, using the breaking apart command on single-line Text objects results in one Text object for each word, and breaking apart single-word Text objects results in a new Text object for each character.

Converting Artistic Text to Curves

Many effects can be applied directly to Artistic Text, but you might want to apply effects that cannot be applied as a “live” effect to editable text. Artistic Text objects occasionally need to be converted to curves. To do this, choose Object | Convert To Curves, or press CTRL-Q. Text that has been converted to curves is *no longer editable with the Text tool*. Text converted to a plain object with paths and control nodes is a good way to begin creating logos.

Entering and Editing Paragraph Text

The largest difference between Artistic Text and Paragraph Text is that Paragraph Text is held in a container—a frame—so *you don't directly edit*, for example, the width of characters in a Paragraph Text frame simply by yanking on a bounding box handle with the Pick tool. The top of the following illustration shows duplicate Paragraph frames. They're easy to differentiate from Artistic Text; even when not selected, they have a dashed outline

around them—a Paragraph *frame*. The version at the top right has been scaled so it’s wider than the one of the left. The lines of text flow differently but *the characters themselves* remain unchanged, as does the spacing between characters and words. At the bottom of the illustration, the same text has been entered as Artistic Text and then a bounding box handle was dragged to the right using the Pick tool. What happens is that the characters themselves are stretched. That’s the biggest difference between Paragraph and Artistic Text: if text doesn’t have a frame, then you’re scaling the text.

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

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Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

The Pick tool modifies the container for Paragraph Text.

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or

The Pick tool directly modifies ArtisticText.

Once you get the hang of working with Paragraph Text (and the following sections are your guide), you'll find this type of text indispensable for business designs, and your brochures will look as slick as can be.

To create a Paragraph Text object, choose the Text tool from the Toolbox, and then

click-drag diagonally to create a rectangle into which you'll enter the text. The upcoming illustration shows how to diagonally drag to create a Paragraph text frame as well as the result of this action. The sample text inside the Paragraph frame is simply a placeholder; it disappears after you've added text. There are resizing handles on a Paragraph Text frame as well as kerning and leading handles (Artistic Text features these as well), as discussed later in this chapter. There are three ways to fill a Paragraph Text frame with text:

- *Type in the frame manually.* You probably want to run Spell Check (Text | Writing Tools | Spell Check, or press CTRL-F12) when you're finished typing, because only three people on Earth have perfect spelling from memory, and one of them was your third-grade teacher. Don't disappoint her.
- *Paste from the Clipboard.* You'll see a dialog before you can paste if you press CTRL-V or choose Edit | Paste (or Edit | Paste Special). It is here you can choose to keep or discard the formatting of the text on the Clipboard.
- *Import a text file.* This move is performed by choosing File | Import or using the keyboard shortcut CTRL-I. Depending on the text file type, you might be prompted to install a compatibility pack, especially for older Microsoft Word documents. With a broadband connection, the process takes about three minutes, you don't have to quit CorelDRAW, and you can paste after the compatibility program is installed. In contrast, a plain TXT file with no font or paragraph attributes will import perfectly after you choose a style of import from the Importing/Pasting Text dialog.

The frame you drag for imported Paragraph Text might not accommodate the amount of text. As a result, the *overflow* text is hidden; the frame is a dashed red outline instead of black. To reveal the text, you drag down on the “window-shade handle,” the small square tab, bottom-center, on the text frame; when there's hidden text, the handle has a down arrow in its center.

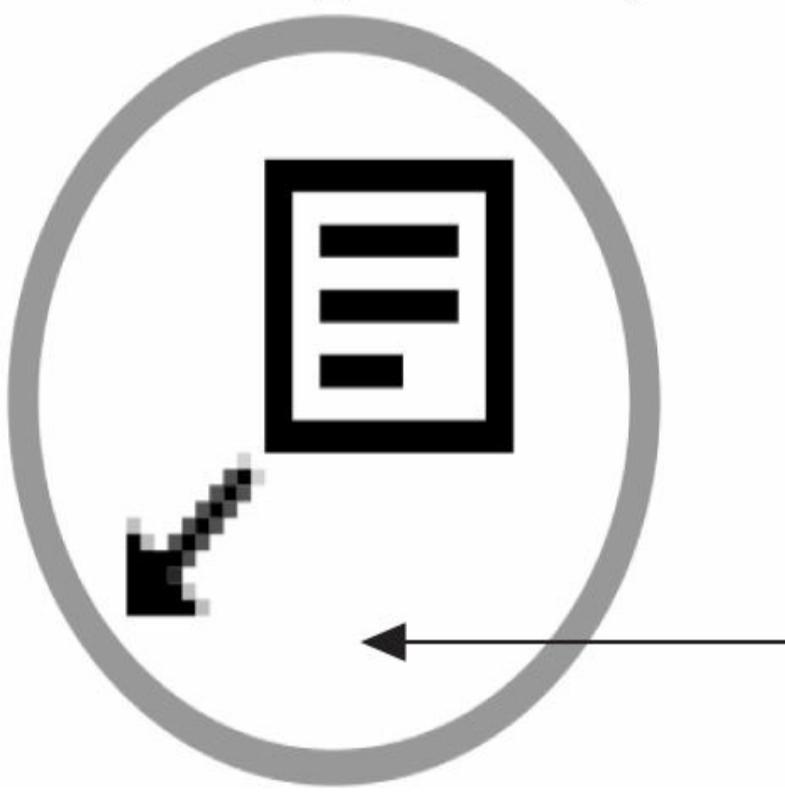
You always have the option to *link* Paragraph Text frames. Instead of spoiling a design by increasing the size of a frame, you can create a second, third, or any number of additional frames, and then flow the excess text into the new frames as you create them. You can move the linked frames around in your design, and the *content* (the *meaning* of the typed text within Paragraph Text) remains in perfect order. For example, suppose you break a paragraph into two frames in the middle of the text “Now is the time for all good people to come.” Then, in the future, if you need to resize the first Paragraph Text frame, the excess of words will “pour” into the second frame, regardless of their position on the page. This is too neat to simply describe with words, so let's try creating linked text frames in the following steps.

Creating Linked Paragraph Text Frames

Tutorial

1. In a word processor or plain text editor, copy some existing text to the Clipboard; it doesn't matter what the text is. Highlight a few paragraphs and then press CTRL-C.
2. In CorelDRAW, choose the Text tool and then perform a diagonal-drag to define a Paragraph Text frame. Try to make the frame smaller than the text on the Clipboard (eyeball it).
3. Insert your cursor in the frame and then press CTRL-V to paste the Clipboard text. If you copied from a word processor, CorelDRAW will flash you the Import/Pasting Text box, where you have the option of retaining the formatting (if any) created in the word processor—font choice, point size, justification, and tabs are all attributes of text formatting. Go with it; click the Maintain Fonts and Formatting button and then click OK.
4. Click the bottom-center text handle (the box with the black triangle arrow), and your cursor is now loaded with all the text that was hidden from view because your frame is smaller than the text you pasted into it. Your cursor takes on a new look, as shown in the following illustration.

Glorious hiatus sic hic infinitum. This sentence goes on and on and on. Ipsum lorem de facto incognito. Et tu gorilla e pluribus unum. Olympian triouts souvlaki ignitus. Homo sapiens nolo contendre. Telli phonus sodium glutimate. Marquis attendee est plural ad nauseum. Unix interruptus ipsum lorem. Gyros sic tempus fugit. Congolium et plutonium et baklava. Caveat emptor. Quid pro quo a omnibus. Glorious apprehende sic hic infinitum. Los Angeles carborundum unitus ubiquitus.

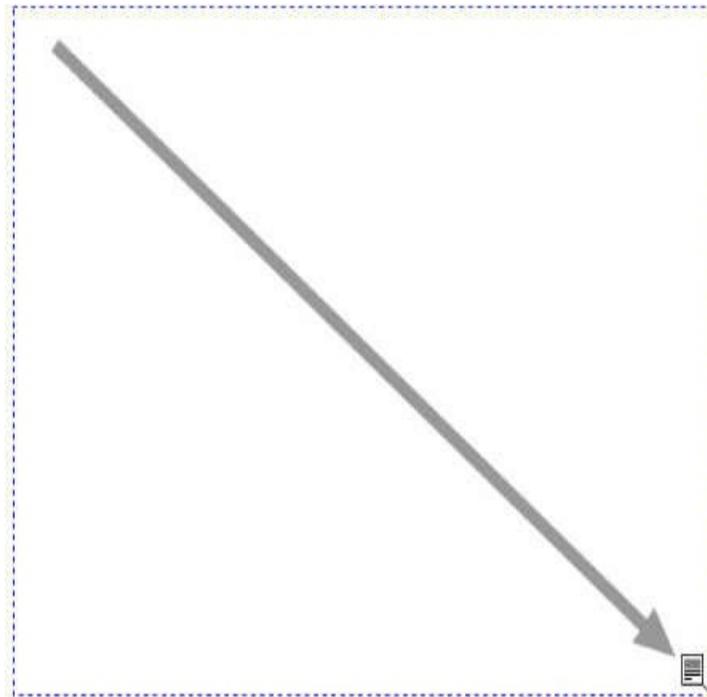


Click to load the cursor with Paragraph Text overflow.

5. Click-hold-drag diagonally to create a new, linked text frame. The excess text from the first frame automatically flows into the new frame, as shown here. A light blue line

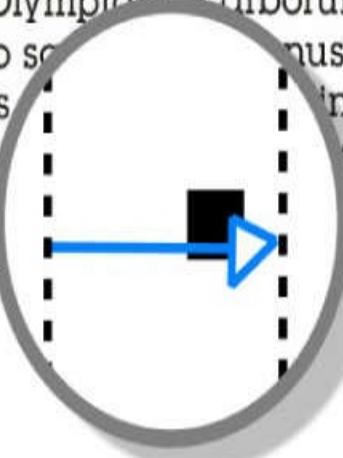
with an arrow indicates the relationship between the text in the first frame and the second frame (this screen element does not print, don't worry). Try repositioning the two frames now using the Pick tool. Then try resizing the first frame. You'll see, dynamically, the second frame takes the overflow from the first frame.

Ipsum lorem de facto incognito. Et tu gorilla e pluribus unum. Olympian triouts souvlaki ignitus. Homo sapiens nolo contendre. Telli phonus sodium glutimate. Marquis attendee est plural ad nauseum. Unix incognito. Et tu gorilla e pluribus unum. Olympian triouts souvlaki ignitus. Homo sapiens nolo contendre. Telli phonus sodium glutimate. Marquis attendee est plural ad nauseum. Unix interruptus ipsum lorem. Gyros sic tempus fugit.
interruptus ipsum lorem. Gyros sic



Ipsum lorem de facto incognito. Et tu gorilla e pluribus unum. Olympian triouts souvlaki ignitus. Homo sapiens nolo contendre. Telli phonus sodium glutimate. Marquis attendee est plural ad nauseum. Unix incognito. Et tu gorilla e pluribus unum. Olympian triouts souvlaki ignitus. Homo sapiens nolo contendre. Telli phonus sodium glutimate. Marquis attendee est plural ad nauseum. Unix interrupt

lorem. Gyros sic tempus fugit.
interruptus ipsum lorem. Gyros sic tempus fugit. Congolium et plutonium et baklava. Caveat emptor. Quid pro quo a omnibus. Glorious apprehende sic hic infinitum. Los Angeles carborundum unitus Mercedes. Circus unus e minutae. Glorious hiatus sic infinitum. This sentence goes on and on. Ipsum lorem de facto ipsum de facto incognito.



Wrapping Text Around Other Shapes

You can apply text wrapping to shapes in CorelDRAW so that any Paragraph Text placed close to the shape will *flow around* the shape instead of over or under it, as shown in the examples in [Figure 10-6](#).

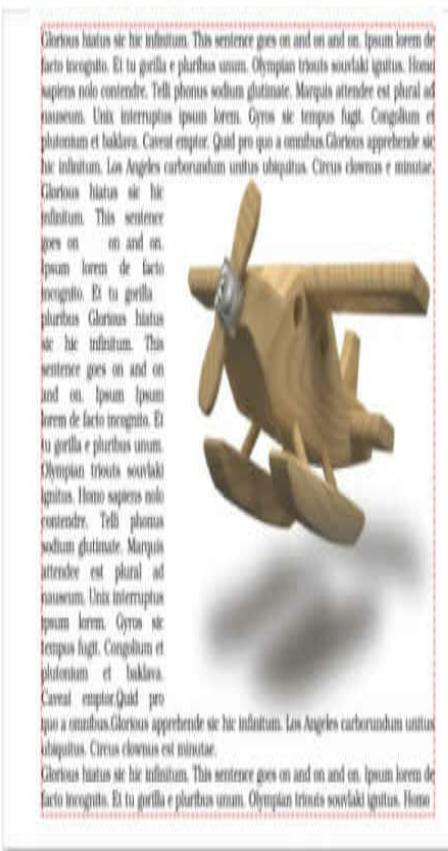


FIGURE 10-6 There are six contour and square text-wrapping options available.

and one non-wrapping option (None).

All you need to do is have some Paragraph Text superimposed upon an object, press ALT-ENTER to display Object Properties, click the icon of the question mark inside a picture frame, and you're all set to do some text-wrapping, as shown here.

Ipsu lorem de facto incognito. Et tu gorilla e pluribus unum. Olympian triouts souvlaki ignitus. Homo sapiens nolo contendre. Telli phonus sodium glutinum Gloriosus hiat . us sic hic infinitum. This sentence and on. Ipsu incognito. Et tu pluribus unum. triouts souvlaki sapiens nolo phonus sodium attendee est plural ad interruptus ipsum tempus fugit. plutoonium Caveat Quid pro quo a omnibus. Gloriosus apprehende sic hic infinitum. Los Angeles carborundum unitus ubiquitus.



Object Properties

Summary

Selection: 1 Objects Selected

Layer: Layer1

Type: Group of 24 Objects

Contour - Straddle Text ▾

- None
- Contour - Flows Left
- Contour - Flows Right
- Contour - Straddle Text
- Square - Flows Left
- Square - Flows Right
- Square - Straddle Text
- Above/Below

Text conforms to a shape in two different ways:

- **Contour wrapping** The text is wrapped a line at a time *around* the outline of the shape.
- **Square wrapping** The text is wrapped around an imaginary rectangle that bounds the shape with the wrap (its *bounding box*).

In either case, the text can be made to flow down the left or right of the object, or straddle it (flow down both sides). Square wrapping also supports Above/Below, where no text flows to the sides of the object.

To apply Contour Straddle, right-click the shape and select Wrap Paragraph Text from the pop-up menu. To set a different wrapping type, select it from the Summary tab of the Object Properties docker (ALT-ENTER is the shortcut). Then set the text wrap offset (the margin distance), which is the gap between the outline or bounding box of the shape and the Paragraph Text wrapped around it.

Fitting Text to Curve

Wrapping text around an object has its alter ego: putting text inside a shape, so it looks as though the text itself forms the shape. A third variation involves fitting text to a curve—you can have Artistic Text follow an arc, a freeform line, or an open or closed shape, and you have options for the style in which the text follows your line.

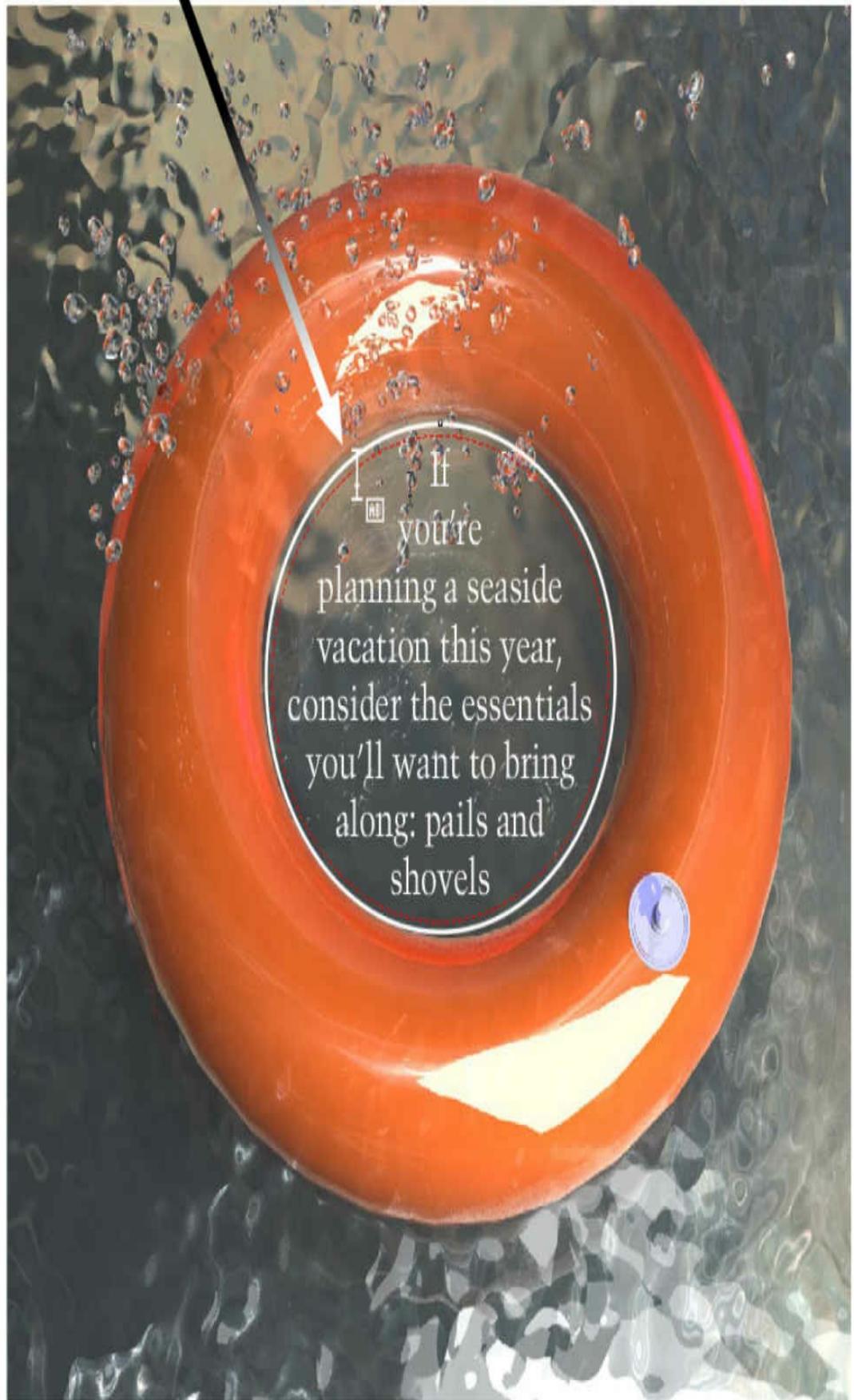
The simplest way to form text so it appears to have a geometry other than rectangular is to first create a shape, copy some text to the Clipboard if you don't have a message in mind, and then carefully position your Text tool just inside the line of the shape (perhaps 1/8th of a screen inch inside) until the cursor turns into an I-beam with a tiny text box at its lower right. Then, click to start typing, or click and then press CTRL-V to paste your Clipboard text. Text inside a shape is Paragraph Text, and it obeys all the Paragraph Text formatting conventions covered in this chapter and [Chapter 11](#).

In the following illustration, you can see sample Paragraph Text on the left. This text has been copied to the Clipboard, and then the Type tool is placed close to the white ellipse; it makes no difference whether the container object is selected or not. When the cursor changes to the one shown in this illustration, it's time to start typing (or in this case, press CTRL-V), format your text, and probably assign the container outline no color and no width to complete the illusion. The Orange Innertube file is provided in the ZIP archive for this chapter, in case you'd like to get in a little practice.

Copy (CTRL-C)

Type tool

If you're planning a
seaside vacation
this year, consider
the essentials you'll
want to bring along:
pails and shovels
make the
construction of
sandcastles a lot
easier, bringing a
(con't.)





Note Orange Innertube.cdr and Yield sign.cdr are in the ZIP archive you downloaded. You can use them for practice, pouring text into the predefined shapes in the files.

One very popular treatment for text “bound” to an object is the arc of text. This is accomplished by first creating the arc shape (a circle usually works well) and then instead of clicking inside the shape, you hover above the shape until your Text tool cursor becomes an I-beam with a tiny swooping curve beneath it.

Follow these steps to flow text in a semicircle.

Text Along a Curve

Tutorial

1. Open Toon Valley Milk cartoon.cdr. The graphic of the cow could use some text revolving around the outer circle.
2. Create a circle using the Ellipse tool.
3. With the Shape tool, drag the Ellipse node away from the center of the circle to create an open arc. Adjust each node until you have an arc centered above the cartoon. See [Chapter 9](#) if you’re unfamiliar with editing CorelDRAW objects.
4. With the Text tool, position the cursor just above the outline of the circle and then click an insertion point and begin to type. You’ll see that the text follows the curve. What you type is up to you, but “Toon Valley Farms” is a solid starter for graphics that involve a cow and possibly a milk carton logo!
5. If the text isn’t aligned to your liking, use the Offset spin box on the Property Bar to correct it.
6. If you’d like the text to be a little off the curve, use the Distance from Path spin box.
7. If you’d like a truly wild and interesting style (*a treatment*) of the text, such as a 3D ribbon look, check out the drop-down list on the left of the Property Bar. Click any of the styles to apply them. The circle still has an outline, but it takes one right-click on the X in the color palette to fix that. [Figure 10-7](#) shows an example of the finished label, and how it can be placed over a photo—covered in [Chapter 16](#).

Distance from Path

Offset

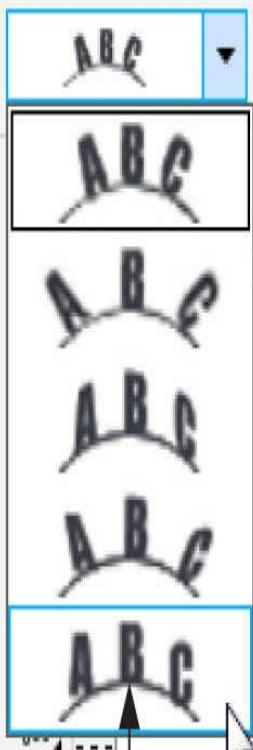
0.55 "

15.59 "

a/s

a/g

MirrorText



2

Styles

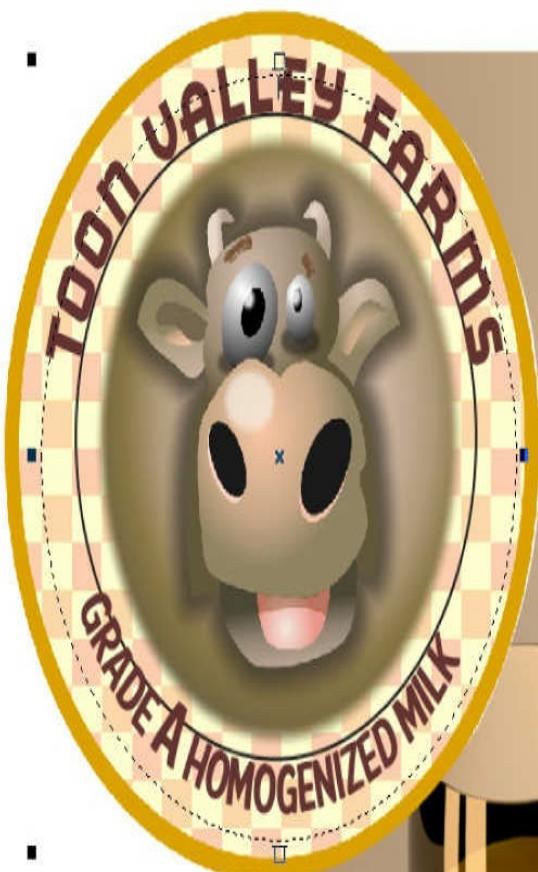


FIGURE 10-7 Use Fit Text to Curve to make your message a flowing one.



Tip Don't overlook the Mirror Text button when fitting text to a curve. If you want text arcing in a semicircle beneath a graphic—as the text was created in Figure 10-7 at the bottom of the logo—you can't fit the text into a lower arc in the graphic without mirroring the text vertically first.

Embedding Objects into Text

Graphic objects and bitmaps can be embedded into blocks of Artistic and Paragraph Text—in the layout profession, this is called an *inline graphic*. This is great for adding special symbols to text, such as logotypes, bullet points, and horizontal separators, or for embedding instructional graphics, such as mouse cursor images.

You embed an object into text in two ways:

- **With the Clipboard** Copy or cut the object to the Clipboard (CTRL-C or CTRL-X), click the Text tool in the text where you want the object to be placed, and then paste the object (CTRL-V).
- **Drag and drop** Using the Pick tool, select the object with the mouse and then drag it with the *right* mouse button to the position in the text where you want it to appear—a vertical bar between characters in the text indicates where the object will be placed. Release the mouse button and select Copy Into Text or Move Into Text from the pop-up menu.

Embedded objects are treated as “special characters”—they can be selected only with the Text tool or the Shape tool. To resize an object after it has been embedded, select it and set its point size on the Property Bar as if it were a typographic character.

To delete an embedded object, select it with the Text tool and then press DELETE.

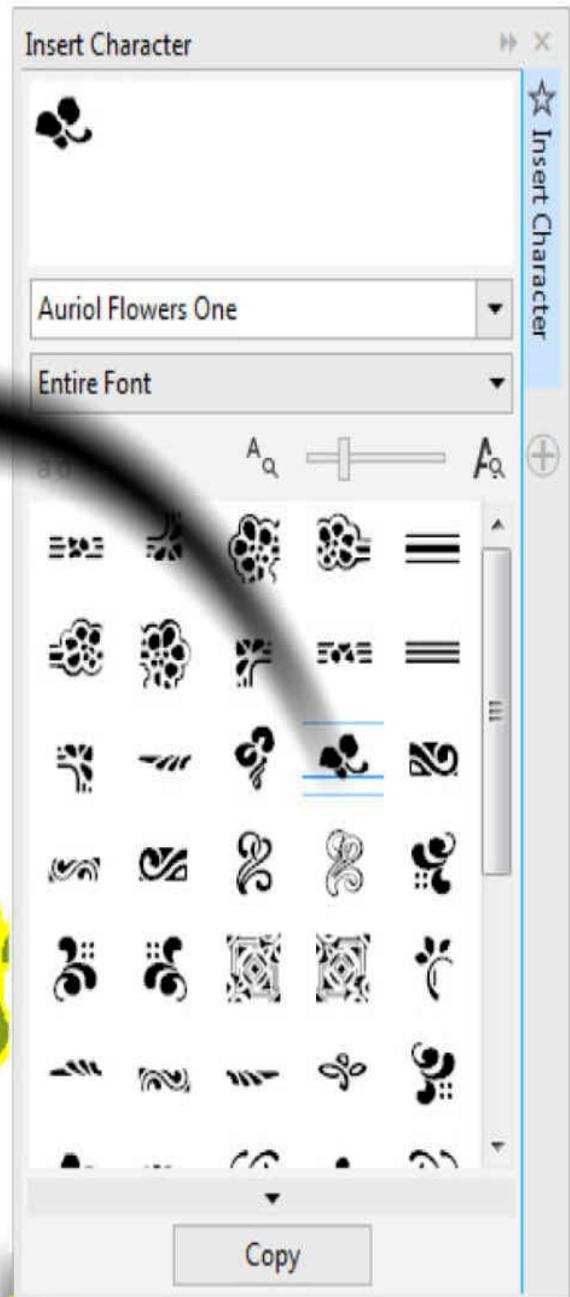
Using the Insert Character Docker

CorelDRAW, via Text | Insert Character (CTRL-F11), removes the guesswork in locating a character or symbol in any font you have installed. When you choose this command, the Insert Character docker appears, and you have two ways to insert a character:

- **As text** If you need, for example, a fancy bullet that is inline in existing text in your

document, you place the Text tool cursor at the location in the text where you want the character, click the character on the docker to select it, and then drag the character into the line of text (or double-click the thumbnail of the character). You might not always want to choose this method; the advantages are that the character is editable text and stays aligned to the text that comes before it and after it. However, the disadvantage is that as a designer, you might want to move this ornamental character around on the page—but as inline text, the inserted character is bound to the line of text you added it to, as shown here.

Floral
Frappery



Floral
Frappery

- **As a collection of editable shapes** To add a character to your document as a shape that you can immediately edit with the Shape tool, use either the Text or the Pick tool to drag the thumbnail of the symbol you want onto the page. Then press CTRL-Q to convert the Artistic Text to an editable object. It's easy to spot the difference between an inserted symbol on a page and an editable symbol (object): shapes display start nodes along paths when selected, while Artistic Text only has a beginning node you use with the Shape tool to move, rotate, and so on, using the Text Properties docker (CTRL-T). You have an endless supply of special characters at your cursor tip with the Insert Character docker, so mistakenly adding the type of symbol you don't want to a document is corrected in a flash.

A new and important feature is a button titled simply Entire Font, which opens a context-sensitive drop-down list. Depending on the typeface you've chosen to pick characters from, clicking on this button can help you focus and narrow the selection of glyphs in the preview window you drag into the line of text. For example, the font Arial contains almost 1,000 characters, but you only want a character that pertains to currency. So you click the button, put a check next to Currency, and the symbols for the euro, yen, British pound, American dollar, a generic currency glyph, and so on are displayed, removing hundreds of visual distractions from your search.

Using the Symbol Manager

Now that you've located the perfect symbol for a design by using the Insert Character docker, it would be nice to save the symbol so you can reuse it in the future instead of hunting for it again! This is where the Symbol Manager (CTRL-F3) under Windows | Dockers is an invaluable resource. The Symbol Manager provides you with information about symbols contained and saved only to a document you have open and also provides User Symbols, an area on the Symbol Manager where you can duplicate a catalogued symbol into any document at any time.

Let's say you've found a great symbol for a layout, you've placed it in your document, and you decide you want to reuse it tomorrow. Here are the steps for cataloguing the symbol and for accessing an *instance* of it (a duplicate that takes up less saved file space in a document) tomorrow.

Creating, Saving, and Using Symbols

Tutorial

1. With an object selected, choose Object | Symbol | New Symbol.
2. In the Create New Symbol box, type a name you'll remember later in the Name field

and then click OK. As you create more and more new files using CorelDRAW, you'll definitely want to stay tidy in your cataloguing work. Cross-referencing is a good practice; in [Figure 10-8](#), the name of the symbol refers what the author named his drawing as it was added to the symbol collection. Later, it's easy to look up the name of the symbol and use it in a program outside of CorelDRAW.

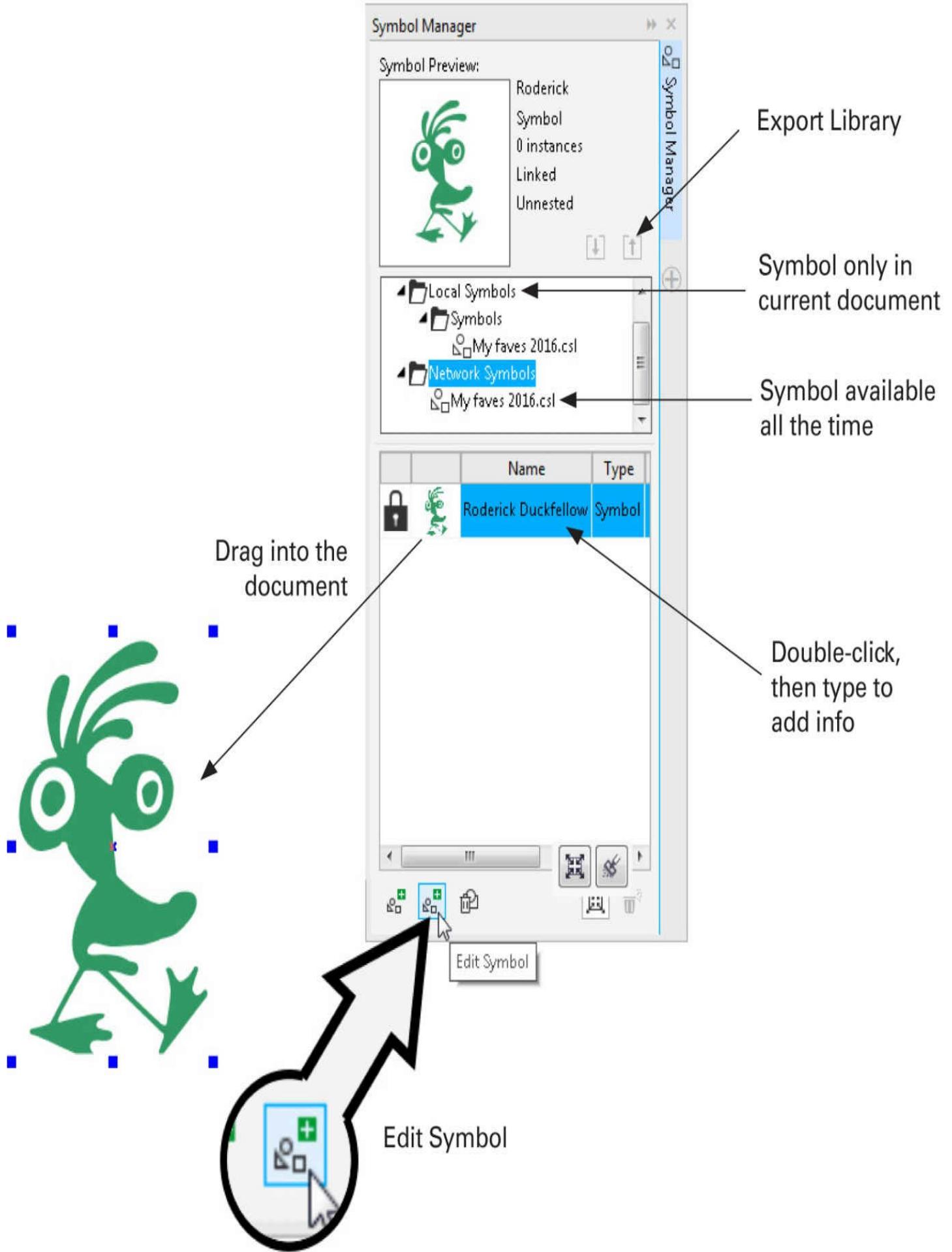


FIGURE 10-8 Define a symbol and then save it to a symbol library.

3. Open the Symbol Manager and then click on the Untitled-1 title. A thumbnail of the symbol you just saved appears.
4. A tiny Export icon becomes active. Click it—it's the Export Library command. This is not much of a library, but you need to start somewhere!
5. In the Export Library box, it's best to save the new library to where CorelDRAW recommends (to better allow the program to locate it in the future; “symbols” is a good location). Name the library and then click Save. You're done.
6. In any new document, open the Symbol Manager, click the Local Symbols + icon to open the collection, and then click the name of the library you saved in Step 5. Now all you need to do is drag the thumbnail into a document, and you have an instance of the symbol you saved.

In Windows 7 and later, your saved symbol library will be in C:\Users\(*your user name*)\AppData\Roaming\Corel\CorelDRAW Graphics Suite X8\Symbols. This is good to know when you want to load your collection by clicking Add Library on the Symbol Manager docker, to add symbols to a local document.



Tip With the Pick tool, right-click over any object you create, and you can then choose Symbol | New Symbol from the context menu.

Symbols saved to a library are always *instances* and, as such, duplicates you add to a document cannot be edited using the Shape tool or other shape-editing features. You can apply transformations such as scaling and rotating, but you cannot edit the nodes of a shape instance. However, you *can* edit a local symbol, one you have not saved to a library but rather to the current document. Now this editing technique is more dramatic and fun if you've dragged several saved symbols on to the page and rotated and scaled them and stuff, so do this right now. To edit a symbol, with the Pick tool you right-click over any symbol you've added to the page (to display the context menu) by dragging the locally saved symbol thumbnail into the page. On the context menu, you choose Edit Symbol, and then on the page you'll see a single object, ready to edit. You can use the Shape tool, recolor the symbol, and even use the Boolean operation to subtract an ellipse you add to the page to slice the symbol—whatever goes. After you've edited the shape, you right-click over it in the document window and then click Finish Editing Object. *Bang! Whoo-wee! Gosh-a-rooties!* Every instance is updated to reflect your edits.



Tip It's easy to tell the difference between an instanced symbol and one that can be edited in any document. Choose the shape using the Pick tool. If the bounding box dots are blue, it's a shape *instance*. If the bounding box handles are black, it's a regular shape, and you can perform any CorelDRAW operation on it.

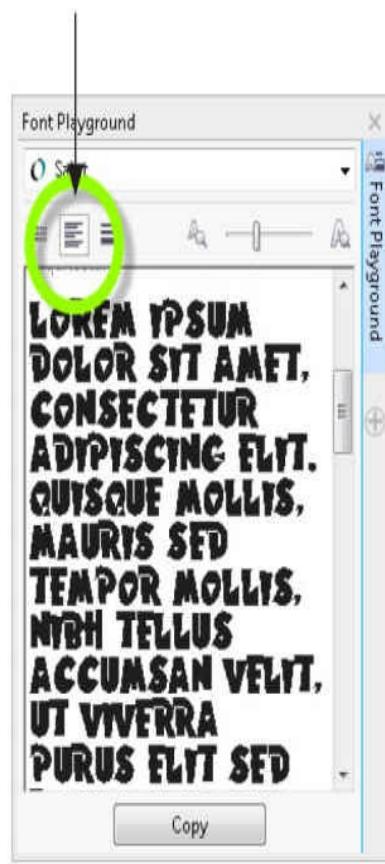
CorelDRAW's Font Playground: Take a Ride!

To end this chapter on the lighter side, let us look at a utility Corel Corp. added to DRAW that's both useful and *fun*. The Font Playground is an onscreen panel that looks like any other Corel docker, but aside from copying and pasting text, its purpose is *not* to enhance drawings or modify text but to *preview* and *compare* a phrase or word when set in different font styles. Try this: type some Artistic text, something like "Flash Sale! 8 hours only!", or something similarly anxiety provoking for customers. Then Choose Text | Font Playground. The illustration that follows is a composite of the Font Playground docker, showing multiple views of it to visually clue you into your options.

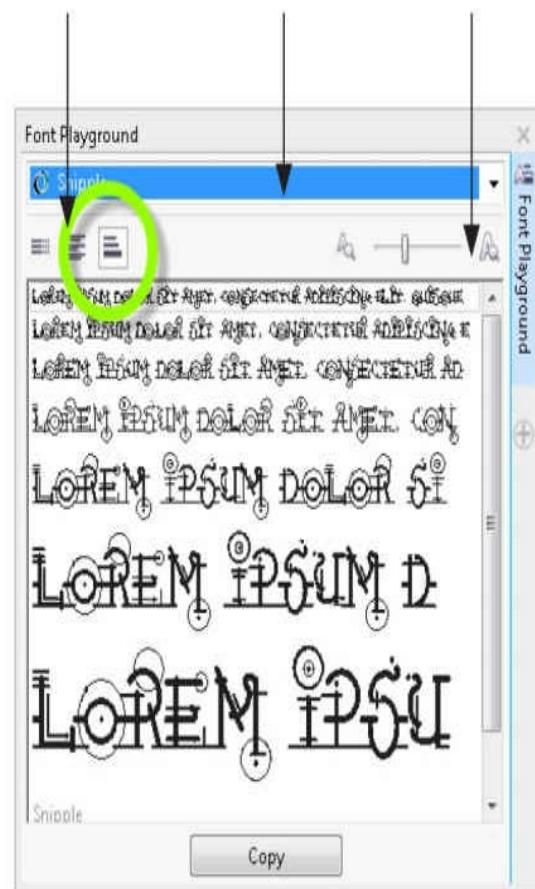
Single-line display



Multiline display

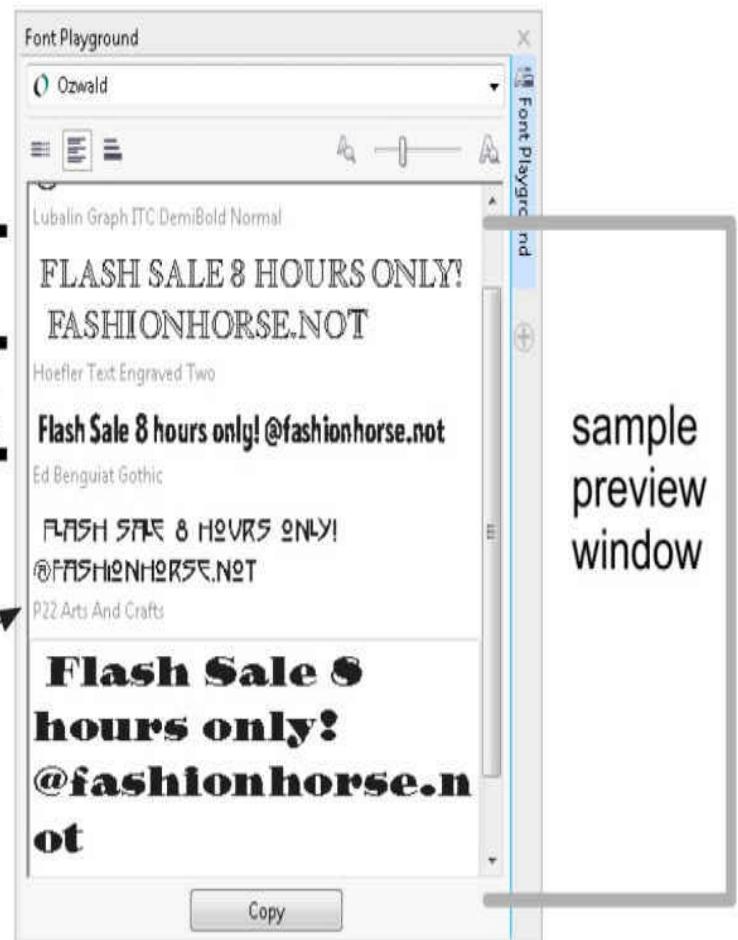


Waterfall display



Installed font list

Sample size



Copy text on the page, then press CTRL-V after clicking on a sample

From left to right, here are your display options for the Font type and the preview you've entered (covered in a moment):

- **Single-line display** Clicking this button displays part of a phrase once, in as many font styles as you like.
- **Multiline display** Clicking this button displays a longer phrase you might choose as the display sample—again, in any number of font styles you choose.
- **Waterfall display** This button option shows you only the text sample you've clicked on in the preview window, at various increasing point sizes. This is useful for predetermining whether your chosen font is legible at, say, very small point sizes.

Additionally, you have a type size slider toward the top left of the docker, but perhaps the neatest part of the Font Playground is the option to copy a phrase into the Playground so you can compare it in several styles, and then copy the chosen phrase and typeface to the drawing page.

To put a phrase into the preview window of Font Playground, you select the text with the Pick tool on the drawing page, copy the original text first (CTRL-C), click an entry in the preview window, and then press CTRL-V. This is a shortcut to remember, because the docker doesn't have a "Paste" command or button. To put your phrase in your dream font on the page, all you do is click it in the preview window to select it and then click the Copy button.

Typography is such a large part of human communications, and type features are such a large part of CorelDRAW, that we can't just say, "Nice lecture, thanks. Next...." Paragraph margins, column widths, setting dot leaders for fancy menus, creating bulleted lists—this is all important stuff, too, unless you're certain you can convey any message with your drawings alone. Advanced typesetting features and CorelDRAW's proofing tools are your next stop in [Chapter 11](#), because fancy text layouts just don't cut it if you've used an expensive font, extruded it, colored it magnificently, and the headline reads, "SUPER-SAL 2TODAY ONLY. EVERTHIN MUST GO!"

We can do much better. Turn the page....

11 Intermediate Desktop Publishing and Proofing Tools

After reading [Chapter 10](#), you should be up and running and getting some handsome results from *some* of CorelDRAW's Type tool features. But like the child in all of us who wanted to skip the bicycle riding and get straight to Formula 1 racing, this chapter is intended to train you up on professional typesetting, Desktop Publishing, and the proofing tools CorelDRAW offers so that your typed ideas are as easy to understand as the way these typed gems *look* on a page. Bring an idea and an open mind, and let's explore some of the more advanced typographic tools that version X8 has to offer.



Note Download and extract all the files from the Chapter11.zip archive to follow the tutorials in this chapter.

A Few Paragraphs Covering Advanced Paragraph Features

When you set type in a text-intensive document, you'll certainly have special needs for the formatting of the text. You might want a set numbers of columns, moving sections around to make an article read better; perhaps you even have a need for a bulleted list such as you'd find in a fancy restaurant's outrageously priced menu. The following sections take you through the mechanics of accomplishing special formatting requirements with DRAW's tools.

Working With Columns

Although you can manually create flowing columns of Paragraph Text, it's often less time-consuming to use the automated Columns feature in CorelDRAW. Text columns divide Paragraph Text frames into several vertical columns separated by *gutters* (margins).