1   Welcome! What's New (and Also Exciting) in CorelDRAW Graphics Suite X8!

If you've just upgraded to CorelDRAW X8, you're going to be in for a thrill. All your dreams have just come true—this version has all the power and features of X7, but the interface now has the look of Windows 10—and that's just the cosmetics! The features you use most frequently, such as the Fill tool, have been simplified to the way *you'd* expect them to work. But this is not the place to enumerate CorelDRAW's new and enhanced features. Right now, it's time to address new users.

If you're new to CorelDRAW but have experience with drawing programs, you're in for the treat of this century, because everything is easy to use and intuitive to discover, and virtually everything that has to do with drawing is right at your cursor tip. If you're totally new to CorelDRAW, do *not* hold your breath, or take a deep gulp or anything! CorelDRAW is feature rich without being overwhelming, and once you understand the conventions covered in this chapter, finding the Pen tool is going to be as easy as finding your favorite ballpoint in the coffee mug designated for writing tools on your desk.

Let's call this chapter "The Pre-Party," where you'll get warmed up, confident, and ready to take off in "The Main Event" chapters to follow.

If You're New to Vector Drawing Programs

If you've been using CorelDRAW since its beginnings back around 1990, you can skip ahead here. This section is for people who were recently gifted with their first copy of the Suite, or just became curious about what this CorelDRAW thing is that everyone is talking about.

What Vector Drawing Is and Isn't

If you purchased the CorelDRAW Graphics Suite (CGS) in expectation of retouching your great-grandparents' wedding photo, CorelDRAW would not be the program to use, but

happily Corel PHOTO-PAINT *is*, and it's part of the Suite. The Graphics Suite contains two major programs that cover the two major types of computer graphics—vector and bitmap—and the difference is worth a little explaining. Let's begin with bitmap graphics because they are more commonly used for attachments or embedding in e-mail and on the web than vector graphics.
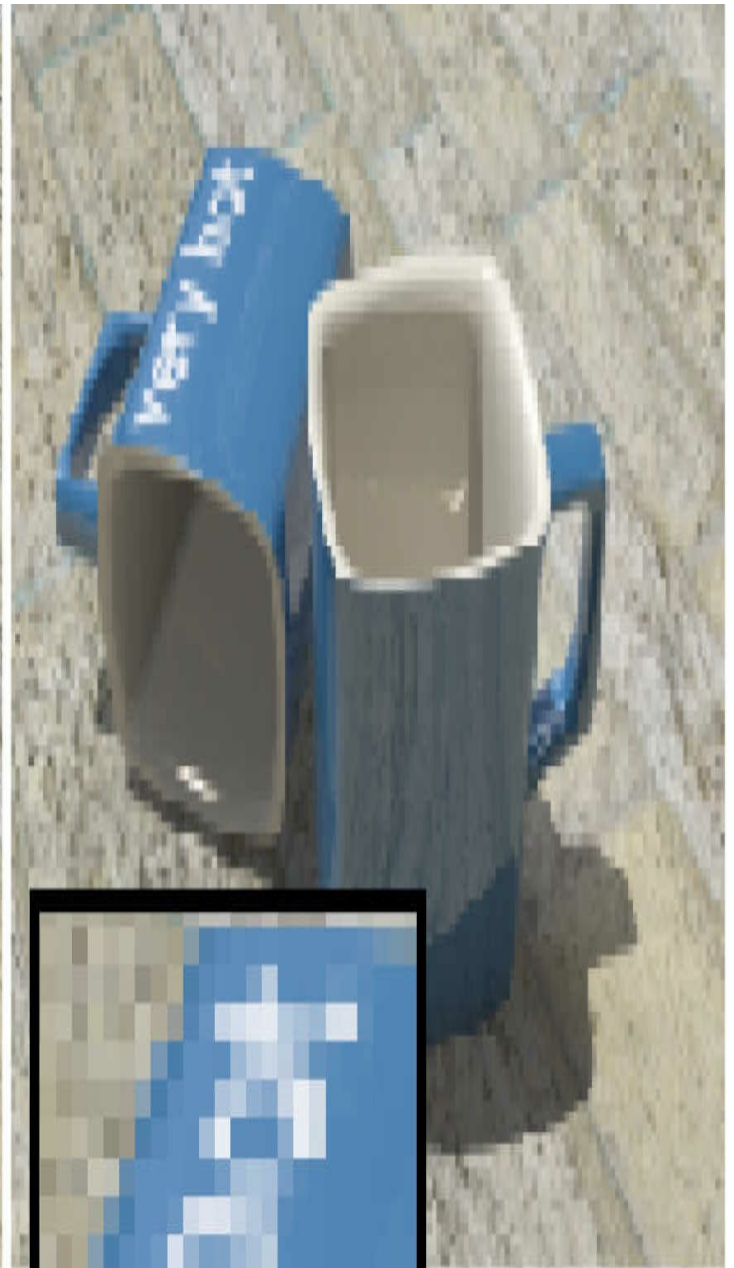
Bitmap Images

Bitmap images, such as those you take with your mobile phone or other device, are also called *resolution-dependent* images, because they contain a fixed number of picture elements called *pixels* (*pic*ture *el*ements). All the visual information that you can save in a digital photo, a bitmap image, is taken at the time you snap the photo; you cannot increase or decrease the size of the image without introducing distortion. This is because bitmap images, by their nature, shrink in dimensions you'd measure with a ruler when you increase their resolution. Bitmap images also become greater in printable size when you decrease their resolution, which is something you can do in PHOTO-PAINT. The key to understanding some of the inflexibility of bitmap images is that inverse, unchangeable relationship between measured size and the number of pixels per unit of measured size (resolution). The amount of detail always depends on the size of the bitmap image.

Often in desktop publishing, the terms *resample* and *resize* are used to describe, respectively, the shrinking of an image *without changing the number of pixels*, and—quite differently—"blowing up" a bitmap, which does in fact distort the original image information.

Figure 1-1 shows an original *high-resolution* image on the left. You can make out the phrase on the coffee mug, and every detail looks crisp and well defined. This is because the resolution, the number of picture elements per inch, is very high. On the right is a *low-resolution* image of the same coffee cups. You've probably seen this *pixelation* effect when you've zoomed in very close on a bitmap. The elements are more predominant than the image they are supposed to represent; you will get this sort of unwanted effect if you don't capture a scene at high resolution and also if you're handed a low-resolution image and expected to do something meaningful with it.

FIGURE 1-1 **Bitmap images depend on the resolution—the number of pixels per inch—to display visual information.**

You'll learn to work with bitmap images later in this book; a good generalization to

remember is that bitmap images require a *paint program* to edit and create, while vector illustrations are the product of a vector *drawing program*, which is covered in the following section.

Vector Imaging

Twenty years ago, vector drawing programs required concentration and a little patience because computer processors had a fraction of the power that we enjoy today. One of the most notable characteristics of drawing programs is the "undo-ability" of your composition. For example, when a painter paints a masterpiece, it's also a "set piece"; it's laborious and sometimes impossible to make corrections or enhancements to the painting because the paint is dry and the deed is done. But vector drawing programs let you move objects around as well as decide (and re-decide) on the color, position, and size of any element on the page.

There are two elemental characteristics to a vector drawing: all the objects you create have a shape—an outline, often called a *path*—and an interior that you might choose to fill with any of a number of CorelDRAW's exotic collection of fills. This illustration demonstrates how a vector drawing program makes an outline and a fill visually meaningful. The design is made up of a couple dancing with Fountain Fills in their interior, and a whimsical window shape with no fill, but a 4-point outline.

4.0 pt

Fountain fill
Apply a gradient of colors or shades.

Welco
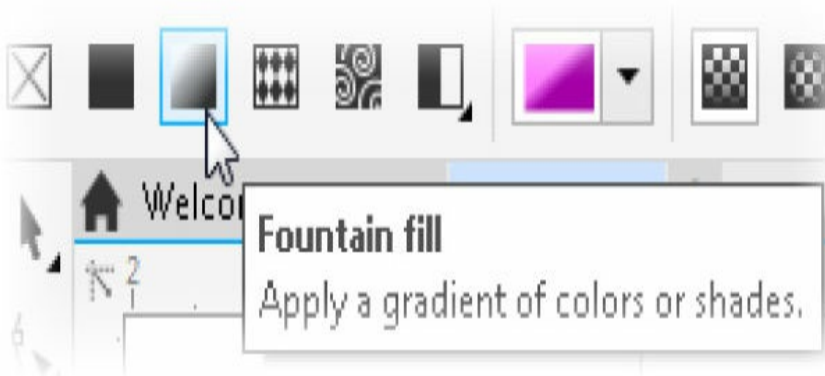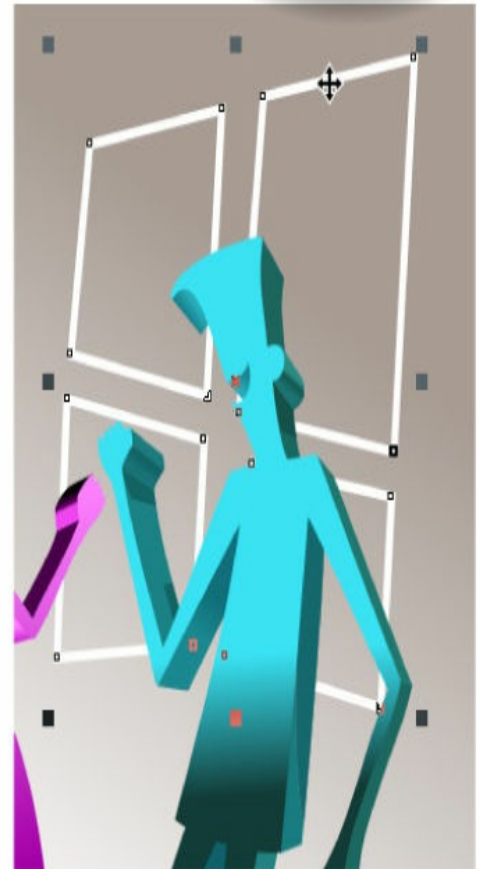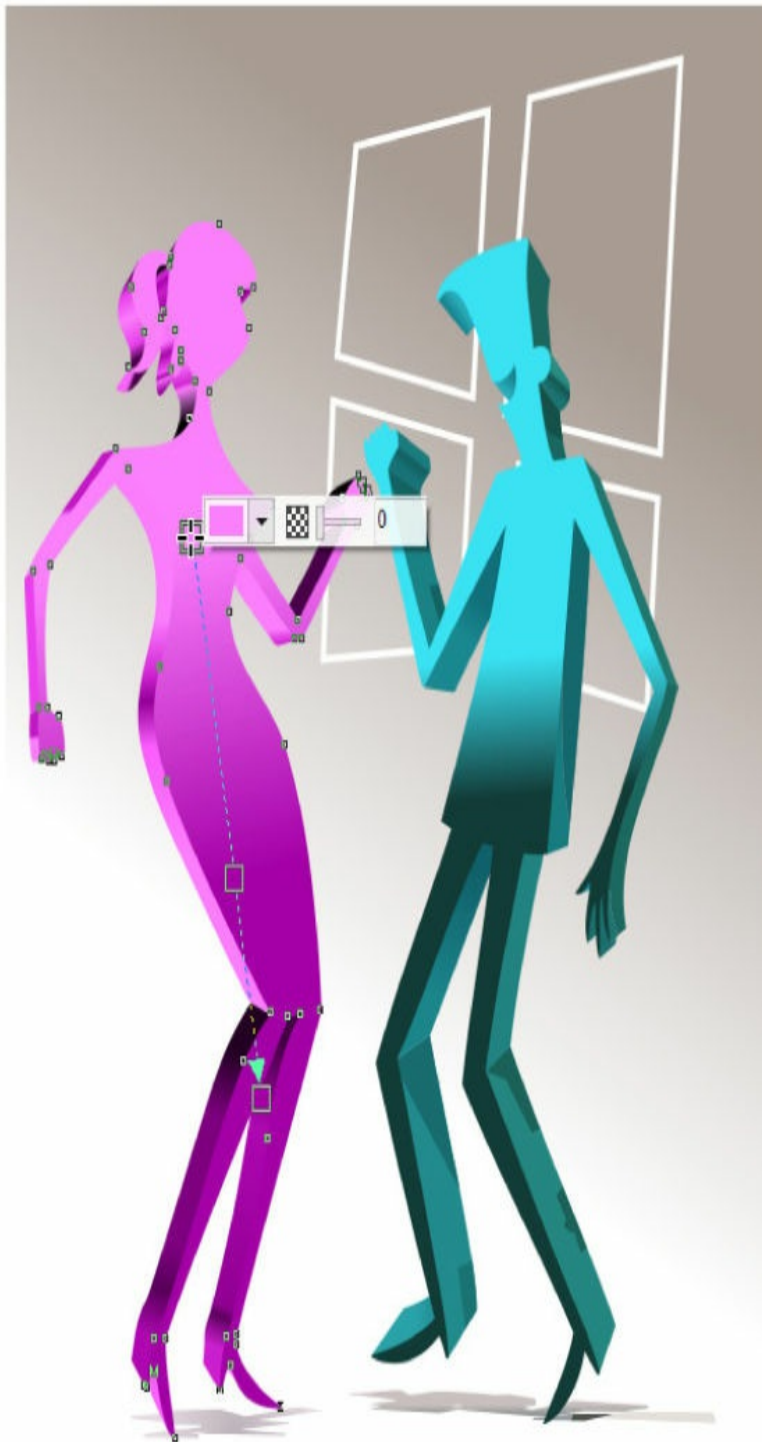
This might come as a surprise, but CorelDRAW is updating your monitor with *bitmap information* every time you create or edit something on a page. There are very few vector monitors still in existence from the 1970s; they were like oscilloscopes, and it was nearly impossible to create something beautiful or even interesting on them. So CorelDRAW deals in math, specifically *geometry*, when you make a design using the tools, and these geometric (and other) calculations can be indefinitely updated and refined—and part of the beauty of working with vector graphics is that you can scale a drawing up or down to any required size, and the elements in the composition remain crisp and scaled to perfectly represent what you originally created.

Here's an example of the flexibility you have when you create a vector design; in Figure 1-2, at left, you can see the Simple Wireframe view of the drawing. Not much to it, right? But when you assign this object a fill and an outline type (a solid white outline), it takes on character and becomes what we commonly call "art." Now at right, this is the same set of circles with a square background, but the fill has been changed to vector artwork from Fill Picker|Content Exchange on the Property Bar when the Fill tool is active. Yes, you can fill a vector design with *other* vectors, and you can even change an outline to a dotted line in different styles—even an outline style that looks like a brush stroke. All the creativity you can imagine in CorelDRAW is a matter of defining an object and then using an interesting outline style and a novel object fill.
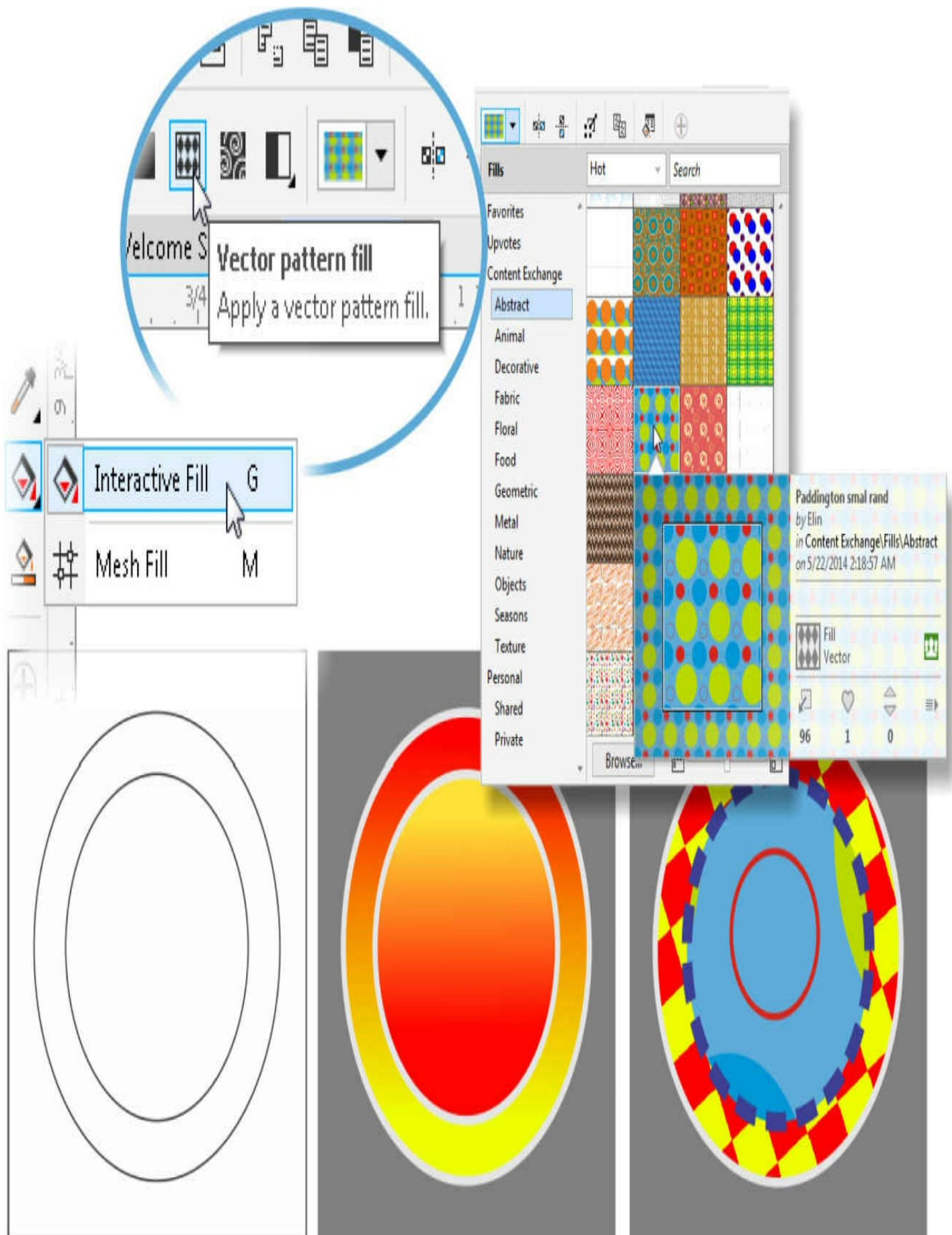
Vector pattern fill

Apply a vector pattern fill.

Welcome S

3/4   1

Interactive Fill   G

Mesh Fill   M

Fills

Hot   Search

Favorites
Upvotes
Content Exchange
Abstract
Animal
Decorative
Fabric
Floral
Food
Geometric
Metal
Nature
Objects
Seasons
Texture
Personal
Shared
Private

Browse...

Paddington smal rand
by Elin
in Content Exchange\Fills\Abstract
on 5/22/2014 2:18:57 AM

Fill
Vector

96   1   0

View | Simple Wireframe   Identical paths, but different outline styles and fills

The Vector Sky's the Creative Limit!

By now you're imagining that bitmap images are the sole medium of photographic artwork, while vector artwork is limited to shapes that might make a good pie chart or something. Rubbish—and not at all; for over 20 years CorelDRAW artists have been testing the creative bounds of this constantly evolving program, and everything from photorealistic artwork to menus, catalogs, and even physical license plates are designed in CorelDRAW every day.

Open White pear.cdr from the Chapter 1 download file if you like and then choose View | Simple Wireframe from the menu. Figure 1-3 shows both the vector drawing in wireframe and at a different size, and on the left you can see the original image the drawing was based on. You can also see the advantage of the vector illustration over the bitmap version when a large copy is needed. At left, there is noticeable pixilation when the bitmap version is enlarged, but when it's visually represented as a collection of objects with different colors and transparency values, all CorelDRAW has to do is calculate the final scale of the elements, and the resolution-independent artwork retains all the visual value of a smaller version.
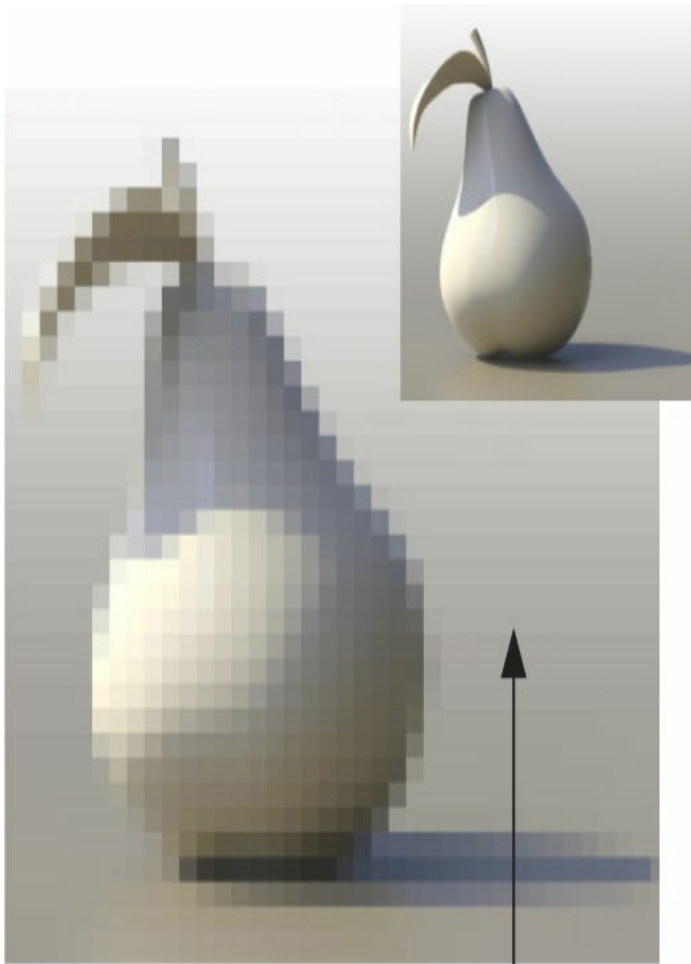
Bitmap image
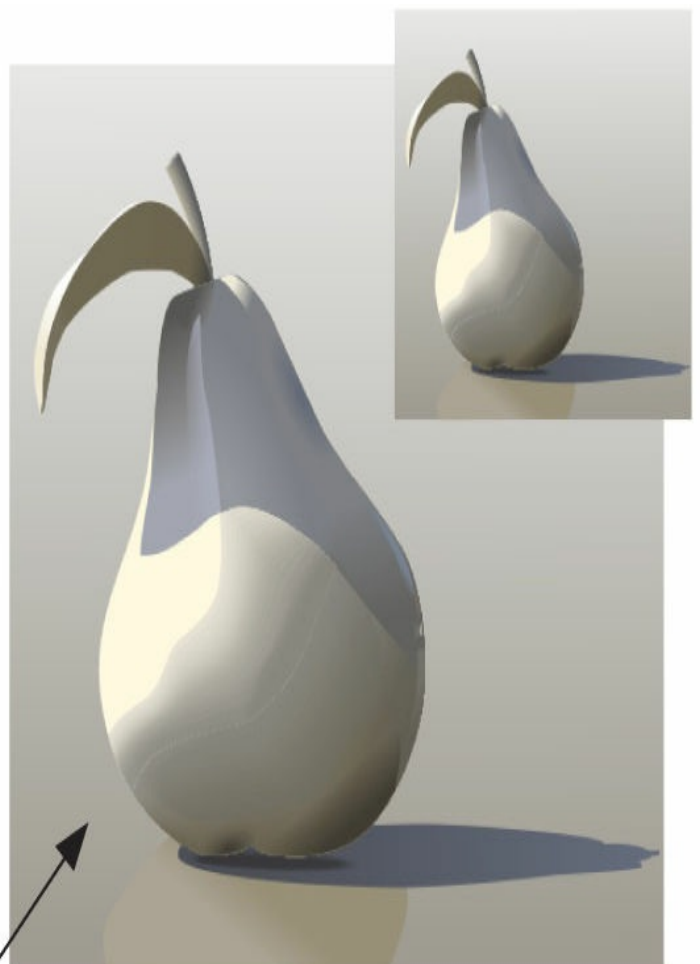
Vector drawing
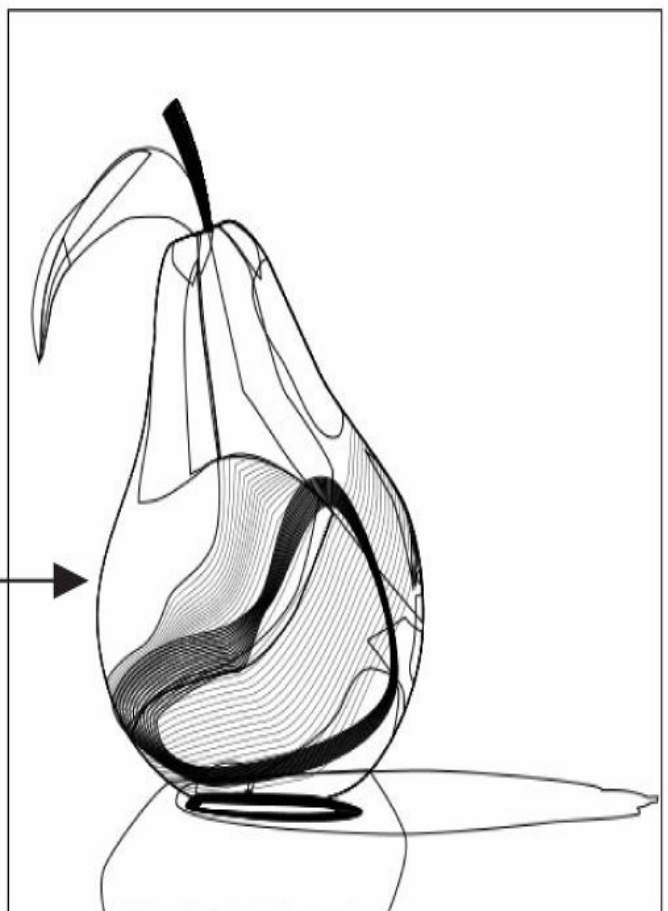
Simple wireframe view

FIGURE 1-3 Vector drawings can have the warmth and attractiveness of a bitmap photo when you learn how CorelDRAW's tools work.

You're going to have the time of your life with CorelDRAW, just as soon as you get an intellectual handle on the tools, the interface, and other items that you can add to your work —which "goodies" seems to adequately describe at the moment!

Right now is a good time for novices and experienced CorelDRAW users alike to get a gander at what's new in this version.

Your One-Stop Shop for Extra Content: CorelCONNECT

For users of CorelDRAW X7, you'll be delighted to know that the Premium account is gone, and now you can load every texture, typeface, and media designed by the Corel Community free of charge. The CorelCONNECT button is gone from the Property Bar. This CorelCONNECT is a very thorough implementation of what we read in tech magazines as "cloud computing." In less techy language, Corel Corp. has put a community of users' presets as well as Corel's own work at your fingertips. The new deal with CorelCONNECT is that as long as you own version X8 (IOW, you don't plan to upgrade next year), you'll get special deals on plug-ins and other goodies that relate to productivity, as seen in the following illustration. However, if you don't upgrade to version X9 after it's released, there is no upgrade path for bonus content released after version X9. It's sort of like Microsoft's 365 plan, except you can download and have unlimited access to items found in X8's content area.

Tools Content

Apps & Plug-ins Extensions

engaging movies ever with the smart video editor that simplifies routine tasks and offers new creative possibilities.

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~~$79.99~~
$39.99

Corel® Website Creator™

Design, build and maintain professional-looking websites without tinkering with code.

✓ Download

FREE

AfterShot Pro 3

NEW!

Reveal the true detail, color and beauty of your photos with Corel AfterShot Pro 3, a RAW converter, non-destructive photo editor, and

Buy

Get More

You establish your Internet connection with CorelCONNECT—there are no URLs to remember. The Corel Graphics Suite gets you to where you want to go through its menu—and guarantees that you have all the fonts and clipart and other media that used to come with the physically delivery of the program on disc. The only real requirement is that you register your copy of CorelDRAW in the box that comes at the end of the software installation. Get your registration to CorelDRAW via the web, and you'll get everything you paid for. Corel calls the process *authentication*.

Get Started from the Get-Go

Once you've launched, Corel Corp. offers you a rich table of contents from which you can watch tutorial videos before getting down to work or set up the workspace to suit your needs.

Let's take a look at your options for a moment. Figure 1-4 shows the left (the business) side of the Get Started screen. The right side has sample illustrations by terrific artists and occasionally an ad for a great and inexpensive plug-in. You can browse the plug-ins at any time, which is something this chapter gets to shortly. But back to the Get Started screen, and as luck would have it, you want to get started. The icons on the left are annotated in Figure 1-4, and you can also hover your cursor over a particular button to see a tooltip. The "goodies" (Get More) button shown here has an arrow leading to the box you get when after click it.
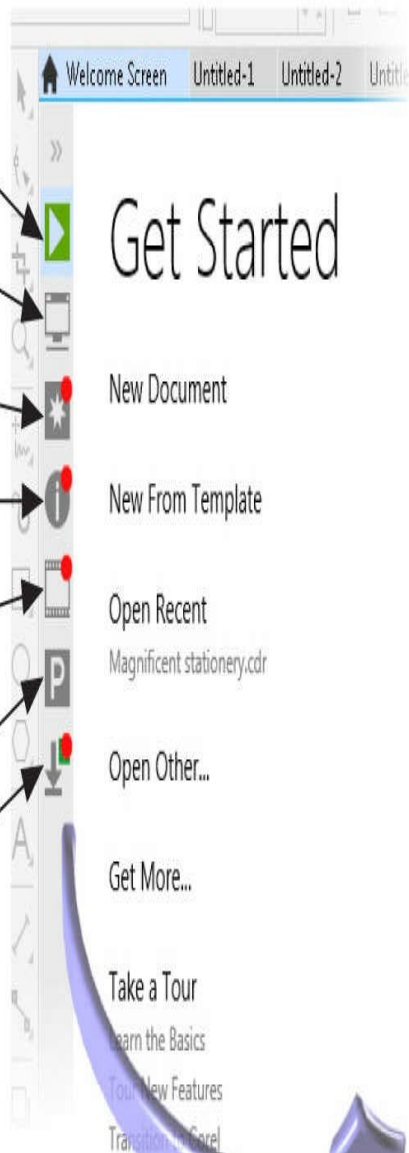
Get Started

Workspace

What's New

Learning

Inspiration

Product Details

Get More

Get Started

New Document

New From Template

Open Recent
Magnificent stationery.cdr

Open Other...

Get More...

Take a Tour
Learn the Basics
Tour New Features
Transition to Corel

Welcome Screen | Untitled-1 | Untitled-2 | Untitle

Get More   X

Apps & Plug-ins Extensions   ⬇

Fit Objects to Path [NEW]
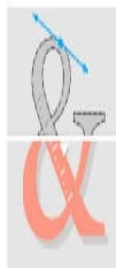Fit objects to a path

$19.99   [Buy]

Convert All to Curves [NEW]
Convert text and objects to curves throughout your design

FREE ✓ Download

Border and Grommet
Prepare banners for print and post processing quickly and efficiently.

FREE ✓ Download

Calendar Wizard
Generate high-quality calendars by using over 30 layouts and 500 parameters.

FREE ✓ Download

FIGURE 1-4 **Customize CorelDRAW and take in some learning and outstanding art before you begin drawing.**

- **Get Started** This icon shows the most common options to pick from when you want to start a drawing or open one you've saved. You can find these options under the File | Document Properties menu, and you can also start a new document and override the Welcome screen by clicking the New Document icon on the Standard Bar (the page icon on the far left).

- **Workspace** When you click this icon, you're given the choice of starting a Lite workspace, which has fewer calories than Regular—and I'm just kidding. It produces a very limited Toolbox and other features. You might want to "hold back" on using all the new features now because you have this book to guide you. The X6 and Default interfaces are similar, except the Default interface provides more intuitive selections of features and tools. Under Specialty, you can set up CorelDRAW to make Page Layout (Desktop Publishing) or Illustration features more prominent and accessible. You can even set up CorelDRAW to remind you of Adobe Illustrator if you're coming to DRAW from that or a similar program.

- **What's New** You can learn about new features in a well-written, fairly comprehensive but brief document, center-screen, when you click this icon. The Jump In, Craft, and Personalize regions toward the "What's New" headline are jumps on one long document, to get you to an area of interest quickly. Experienced users might want to jump to the Craft section for new feature details.

- **Learning** Corel offers a very useful collection of video tutorials on the basics. The Quick Start Guide helps novices to orient themselves to a vector workspace and tools. Also, there is a list of good third-party resources for learning and support for CorelDRAW and PHOTO-PAINT, as well as a link to the Corel Community, an online forum packed with experienced, helpful fellow artists.

- **Inspiration** Here you can enjoy images created by other CorelDRAW users, many of them contestants in Corel's annual art contest. The gallery is updated frequently. Remember that you're cloud computing with DRAW; when a web page changes on the net, you're watching the result of those changes, so you might want to visit the Gallery often to see newly posted work.

- **Product Details** Clicking here lists the version of CorelDRAW you're using and whether the product is authenticated or not. You have your chance to register the product and establish a name and password for the community—if you've not already done so—each time you launch CorelDRAW. Also, you can check for updates and opt for the Upgrade Program (read the text below this item) in Product Details.

- **Get More** Clicking this button takes you to a screen that tells you that plug-ins, applications, and extensions to DRAW and PHOTO-PAINT are available, and you

click to continue, but only if the CGS is authenticated first. Clicking Get More (on the right) takes you to a pop-up menu of apps and plug-ins, but not extra content—more on that later in this chapter. Many of the plug-ins on this pop-up menu are free, so if you read about one here that looks useful, go for more!

There's just one more eensy matter to settle before you get down to work for the first time: CorelDRAW needs you to tell it what type of new document you'd like it to create for you. The following illustration shows the Create a New Document dialog; you can check the Do not show this dialog again checkbox, and not be shown this dialog every session—but you really *should* let the dialog appear all the time. Why? Because without this dialog, you'll start a new document *all the time* with default settings, and this is will play havoc with page size and color settings. CorelDRAW is very color sensitive; for example, a document set up for RGB color mode will look hideous if you try to print it with commercial CMYK inks. An explanation of your choices is in order right here in the *Official Guide*:

Create a New Document   ✕

Name: Mardi Gras snowmen

Preset destination: Default RGB   ▼   💾   🗑

Size: Letter   ▼

Width: 8.5 "   ⬍   inches   ▼

Height: 11.0 "   ⬍   ☐   ▭

Number of pages: 1   ⬍

Primary color mode: RGB   ▼

Rendering resolution: 300   ▼   dpi

Preview mode: Enhanced   ▼

▲ **Color settings**

RGB profile: sRGB IEC61966-2.1   ▼

CMYK profile: U.S. Web Coated (SWOP) v2   ▼

Grayscale profile: Dot Gain 20%   ▼

Rendering intent: Relative colorimetric   ▼

▲ **Description**

Type the name of the document.

☐ Do not show this dialog again

⬉   OK   Cancel   Help

- **Name**   Any time you save a document, you can name it, but by naming the document at the beginning of a session, all you need to do is press CTRL-S at any time, and DRAW saves your document (by default) to the Documents folder in Windows.

- **Preset destination**   This can be a confusing and potentially misleading set of words to the newcomer! A *destination* in computer graphics terms is "where the design you draw will ultimately be displayed." Your work could be going to a commercial printer, to a web page, or anywhere that colors in your document might display incorrectly. It's often best to set the destination to Default RGB from the drop-down list. Your other choices are mostly CMYK color based. These are onscreen simulations of subtractive CMYK pigments, and your screen might be inexplicably dull—especially the color palette—if you choose a workspace that displays in the CMYK color space.

- **Size, Width, and Height boxes**   This is the area where you set your page size. Your page size can be changed at any time from within CorelDRAW, but it's nice to get this one out of the way before getting creative. There's a units box to the right of these fields, so if you're accustomed to millimeters instead of inches, or typographer's picas, choose the unit you need here. You can also click the little icons of pages to specify Landscape (wide) or Portrait (tall) page orientation.

- **Number of pages**   You can add, subtract, and reorder a multiple-page document at any time in CorelDRAW, but if you know here and now that you're going to create a font, or a leaflet, you can specify the number of pages you want for the file.

- **Primary color mode**   The color mode of a graphics file has a great impact on how you work and how colors are printed, or conversely how they're display on a web page (which is viewed on an RGB monitor). You can choose RGB or CMYK from the drop-down list; if you've never sent a file to a commercial printer, you should choose RGB color mode because RGB is the way human beings perceive color. RGB color mode is predictable; it's like looking at any other scene in the real world.

- **Rendering resolution**   Here's that irritating "resolution" word again! What this value means is how many dots you want the printer (or other output device) to use to render your work to paper. 300 dots per inch, the default, is quite high, and chances are if you work at home, you've got the document set up to as much as a home inkjet or laser printer can render. However, if you don't intend to render at all, but instead want to export a design as a bitmap for e-mail attachments, 72 or 96 dpi is fine; in this instance, the "dots" are actually pixels—for example, 96 pixels per inch has been a typical screen resolution for years. If you're outputting to a web page, you might want to consider 72 pixels per inch, because this is the resolution web professionals render their graphics to in 2016. And if you're sending a bitmap copy of your work to a friend with a high-resolution tablet, consider rendering to 300 dpi, because high-resolution screens are becoming more and more popular.

- **Preview   mode** Without question, choose Enhanced. It's the maximum viewing quality, it won't slow down your work unless your computer is using a processor from an ATM

bank machine, and there's a reason, discussed later in this *Official Guide*, for the other viewing quality modes.

- **Color settings**   Digest this set of explanations slowly; take your time, this *Official Guide* has got nowhere to go, and color management is a vital feature that protects the way your artwork looks when printed. The first three settings will work just fine for most people in the Western Hemisphere at their defaults. *Profiles* are collections of settings that make up the optimal "environment" for a graphics file, as it is sent to a printer or other rendering device (such as an imagesetter, a high-resolution printing device). The profile for an RGB color space in which you design something is, by default, sRGB, which is terrific for most inkjets because most of them today are calibrated to the sRGB color space, and sRGB is the color space of the web. The CMYK profile by default is U.S. Web Coated (SWOP, or Standard Web Offset Printing) v2. This is a very common set of color characteristics, so in theory if you do work for output by a commercial printing house, the final print should look something like your original RGB image in CorelDRAW onscreen. Countries in Europe and the Pacific Rim have other standards to choose from in the drop-down list. The Grayscale profile really has only one parameter that could be adjusted and that is Dot Gain (at 20 percent, a very generous compensation). Dot Gain is a compensation a commercial printer uses when printing black ink on any number of different types of paper, all with different rates of absorption. In principle, if you make the halftone dots in the printing plates (or in the direct-digital process) a specified amount *smaller*, the ink will spread (gain) just the right amount to make your halftone copy of your art look good on the page.

    Rendering intent is misunderstood by 11 out of 10 people. Seriously, this term means you need to choose between four well-established conversion processes when your artwork uses colors that cannot be expressed using the combination of cyan, magenta, yellow, and black (CMYK) pigments. In essence, your monitor uses red, green, and blue light to show you what you've drawn, while printing uses different colors; as a result, RGB color with a larger color space than CMYK has colors CMYK inks can't express accurately, and something needs to be done—and it's called *color conversion*—so your CMYK print looks more than vaguely like what's on your monitor! The four choices are as follows:

    - **Relative colorimetric**   This setting is all around probably the best conversion for most of your CorelDRAW drawings, and even photographs you import to a DRAW document. Relative colorimetric doesn't preserve the whitest whites (the *White Point*), but instead shifts all colors and all brightnesses to the nearest colors that the CMYK color space can express. Relative does clip (exclude) certain colors that are widely out of range, so two different reds, for example, in your onscreen original might be forced to render as the same red. However, the relationship of one color to another is preserved during this conversion, so the human eye sees this conversion as well balanced and even very close to the onscreen original. It's

also a good choice for commercial printers to pull a color proof of work before a large press run.

- **Absolute colorimetric**   The White Point and Black Point, unlike Relative, are preserved in Absolute rendering intent. This guarantees that highly identifiable colors (such as Coca-Cola red and Federal Express purple) are reproduced accurately, at the expense of shifting other colors. If you need specific color accuracy for certain colors, this is your choice.

- **Perceptual**   This rendering intent takes the entire expressible range of colors (the *gamut*) available from one device (such as your screen) and compresses it to fit with the gamut of the destination device (such as an inkjet printer). The result is that all the colors in the print have shifted somewhat, even if only one or two colors were out of CMYK's range (gamut), but the relationship among all colors are preserved. If you're obsessed with color accuracy, this wouldn't be your first choice of conversion methods, but if you're most concerned with the relationship between the original colors—grass green contrasted against sky blue in a photo, for example—you'd choose this method.

- **Saturation**   This setting is for highly stylized comic-bookish artwork, charts, graphs, and any time you're free to totally forget about color accuracy and relationships between colors in a document, and you just need garish hues on a page to make a sales pitch or accurately render a Marvel Comics hero in uniform.

Finally, you can and probably should save your Custom settings. This is done by clicking the little 3.5" floppy disk icon to the right of the Preset Destination box and then giving the preset a unique name.

Now that you have a new blank page before you, it's time to choose your tools for creating your future masterpiece—all of which deserves its own section, as follows.

The CorelDRAW Application Window

The application window is mainly what you see when CorelDRAW is open. The "Big Deal" is that the application *interface* has been extensively updated and simplified so that you can almost work at the speed of thought. Predictability and intuitiveness are the foundation of this version, and you'll immediately notice that this version has the Windows 10 "flat" look and feel. *Drawing windows* (sometimes called *document windows*) contain the drawing page or pages that hold the graphics and other content you create.

It's ridiculous and unnecessary to provide a figure here that lists every single element in the application window. Corel Corp. had done a terrific job of doing this task in the Owner's Manual. This *Official Guide* provides you with the quickest way from point A to Point B, and therefore Figure 1-5 points out the new features and features you'll want to understand if you're just beginning vector graphics. CorelDRAW obeys Microsoft Windows conventions, so a page icon means "new document," a floppy disk icon means

"save," CTRL-P means "print," and so on. You have CTRL-S, CTRL-C, CTRL-V, and many of the other standard File and Edit menu commands. If you already know all this, you're way ahead of the game.

- **Tabbed document interface**   One innovation experienced users will immediately notice is the tabbed drawing windows. You can have more than one drawing window (sometimes called a *document window* in other applications) open in the application window, but only one can be active at a time. The specific settings you see displayed on the Toolbar, Property Bar, dockers, and other application window interface elements are those assigned to the currently active drawing window. They change if you make another drawing window active by clicking on the desired drawing window.

Tip   This new tabbed document arrangement isn't a hard-wired feature. If you're used to seeing documents side by side so you can drag a selection from one document to the other, drag the title bar of the document off the tab and it will float in the drawing window. You can also choose Window | Tile Horizontally or Vertically to see more than one document at a time.

- **Menu bar**   Although CorelDRAW has a standard menu bar, common to almost all Windows programs, what's in the menu is extraordinary, delightful, and important to achieving complex artwork. Working left to right, it's a fair generalization that the leftmost menu items have to do with arranging shapes, viewing complexity onscreen, and other important workaday commands, but no flashy graphics effects. The center of the menu bar is where you'll find effects, effects you can apply to imported images (but not as easy or as refined as retouching in PHOTO-PAINT), and Desktop Publishing goodies under the Text menu. Toward the right, you'll find commands to change global settings, color controls, and commands that make the dockers appear. Dockers are panels that can float in the drawing window or be docked directly to the left of the vertical color palette. Dockers provide options for an effect or a tool that cannot be fully listed in a menu command. You might call them miniature dialogs for a function.
- **Standard Bar**   The bar that lies across the interface, below the menu bar, provides some very basic controls, some of which are under the File and Edit menus. You can start a new document, go to Options (where just about everything in CorelDRAW can be modified), import and export content, and undo the last move you didn't want to make.
- **Property Bar**   Unlike the Standard Bar, the Property Bar is *context sensitive*, meaning you what is offered on it changes based on the current tool you've selected. For example, you've chosen the B-Spline tool for drawing some open paths. On the

Property Bar, you can add arrowheads, set the outline width, and other functions specific to paths and closed objects. Choosing the Pick tool and clicking on a blank part of the page results in controls for Nudge distance, duplicate distance, page orientation, and your choice of units. If you're ever at a loss for what a tool does, or how to modify it, your first stop should be the Property Bar.

- **Toolbox** The column docked to the left of the interface when you first open this new version is called the Toolbox, and it's actually another toolbar in the sense that you can undock it and let it float above the workspace, and you can use the new Customize feature to add or remove items to or from it to suit your work needs. In general, the editing tools are toward the top of the Toolbox, shape creation is toward the center, and special effects and outline/fill properties are toward the bottom.

Note If you're not a designer and want to use CorelDRAW for graphs and charts—for technical purposes—you'll find connector drawing tools, almost magical shape-creation and table tools toward the center of the Toolbox, within groups that contain similar tools for drawing.

- **Flyout** What an umpire at a ball game calls—and I've wanted to use that joke for three versions of this book now. Seriously, the Toolbox is just too small to show all the features that it offers, so tools with similar or related functions are grouped with a single tool icon "on top of" the rest of the group. When you want a tool in the group that is not the top tool, you click-hold on the flyout arrow (see next) to expand the group, release the mouse button, and then click on the desired tool.
- **Flyout arrow** This is the precise point on a tool group icon—the triangular tick mark at the bottom right of the icon—you must click-hold on to get the flyout with the rest of the group tools to show.
- **Object Manager docked** Figure 1-5 shows one of the panels in CorelDRAW called Dockers, opened, yet docked to the right of the interface. Dockers are covered in this book as a specific feature (such as the Lens Effect docker) is discussed, but generally the docker itself and not the features within it are brought to the workspace in a 1-2 move: first, you choose Window | Dockers and then you click on the docker you want to access. Some dockers have shortcut keys (such as Object Properties, which is ALT-ENTER), while others need to be called the long way—although you can set a shortcut key of your own via Options | Workspace | Customization | Commands. The docker appears at the right edge of the interface, and the second part is getting it opened and perhaps even moving it about. To undock and float a docker, you click-drag the docker's title bar from the right window edge into the drawing window. You can also dock a docker in various other places in the interface; if you drag it around the edges of

the drawing window, eventually a dark preview rectangle appears. You then halt movement and release the mouse button. Dockers have a common close button to the right of their title bar, and to retract and expand a docker, you click the title bar while it is docked in its original position in the interface.
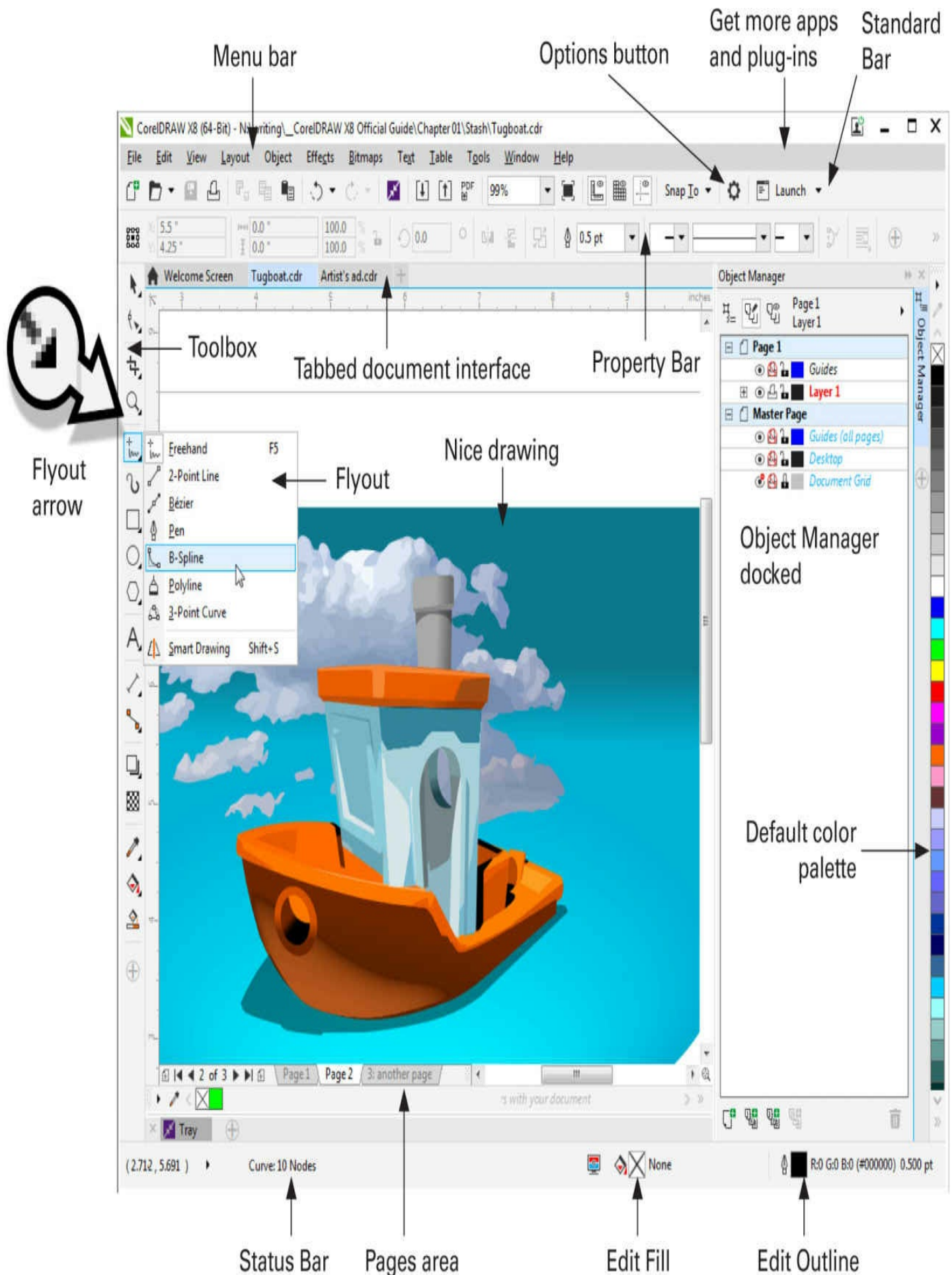
Menu bar

Options button

Get more apps and plug-ins

Standard Bar

CorelDRAW X8 (64-Bit) - N:\writing__CorelDRAW X8 Official Guide\Chapter 01\Stash\Tugboat.cdr

File Edit View Layout Object Effects Bitmaps Text Table Tools Window Help

99%   Snap To   Launch

5.5 "   0.0 "   100.0
4.25 "   0.0 "   100.0   0.0   0.5 pt

Welcome Screen   Tugboat.cdr   Artist's ad.cdr

inches

Object Manager

Page 1
Layer 1

Toolbox

Tabbed document interface

Property Bar

Page 1
  Guides
  Layer 1
Master Page
  Guides (all pages)
  Desktop
  Document Grid

Object Manager docked

Flyout arrow

Freehand   F5
2-Point Line
Bézier
Pen
B-Spline
Polyline
3-Point Curve
Smart Drawing   Shift+S

Flyout

Nice drawing

Default color palette

2 of 3   Page 1   Page 2   3: another page

's with your document

Tray

(2.712 , 5.691)   Curve: 10 Nodes   None   R:0 G:0 B:0 (#000000) 0.500 pt

Status Bar   Pages area   Edit Fill   Edit Outline

The reason why the Object Manager docker is shown here, and not, for example, the Fillet/Scallop/Chamfer docker, is because CorelDRAW offers drawing layers, and it is from this docker you can arrange, hide, lock, and create new layers—a *very* important feature in CorelDRAW for complex drawings.

- **Default color palette**   There are many ways to fill an object with a solid color in CorelDRAW, but the fastest is by the convention that many graphics programs offer; there's a set of swatches, vertically, at the far right of the interface. To apply a color to an unselected shape, you left-click-drag a swatch (called a *color well*) on top of the object on the page and then release the mouse button. To fill a selected object, you left-click a swatch. The color palette is determined when you create a new document (by choosing the color mode), and colors are covered later in this *Official Guide*. Clicking the down arrow at the bottom of the palette scrolls the colors up to reveal hidden ones, and the arrow at the top does the inverse. Clicking right-facing arrows at the bottom of the palette expands the palette to reveal all the colors on the palette.

Tip   To change the path's outline color in an object, you right-click instead of left-click on a color well.

- **Options button**   Clicking this button is your one-stop shop for customizing your copy of CorelDRAW. In this Options dialog, divided into three main categories, you can adjust units of measurement, the default width for objects drawn, how and when you're alerted to things, and so on. Basically, you can trust the statement that if it's in CorelDRAW's application window, it can be customized. Figure 1-6 shows the Options dialog with some of the categories extended to show subcategories and commands.

Options ✕

Workspace

- ▲ Workspace
  - Appearance
  - General
  - Display
  - Edit
  - PowerClip Frame
  - Snap to Objects
  - Warnings
  - VBA
  - Save
  - PowerTRACE
  - Plug-Ins
  - ▷ Text
  - ▷ Toolbox
  - ▷ Customization
- ▷ Document
- ▲ Global
  - Pen Settings
  - ▷ Printing
  - Bitmap Effects
  - ▷ Filters
  - Color
  - User Credentials

Workspace

- ☐ Adobe® Illustrator®
- ☑ Default
- ☐ Illustration
- ☐ Lite
- ☐ Page Layout
- ☐ X6 Inspired

Description:

The CorelDRAW X8 default workspace has been redesigned to provide a more intuitive placement of tools and controls. This workspace is ideal for users who have experience with other vector graphics software, as well as users who are familiar with CorelDRAW.

New...

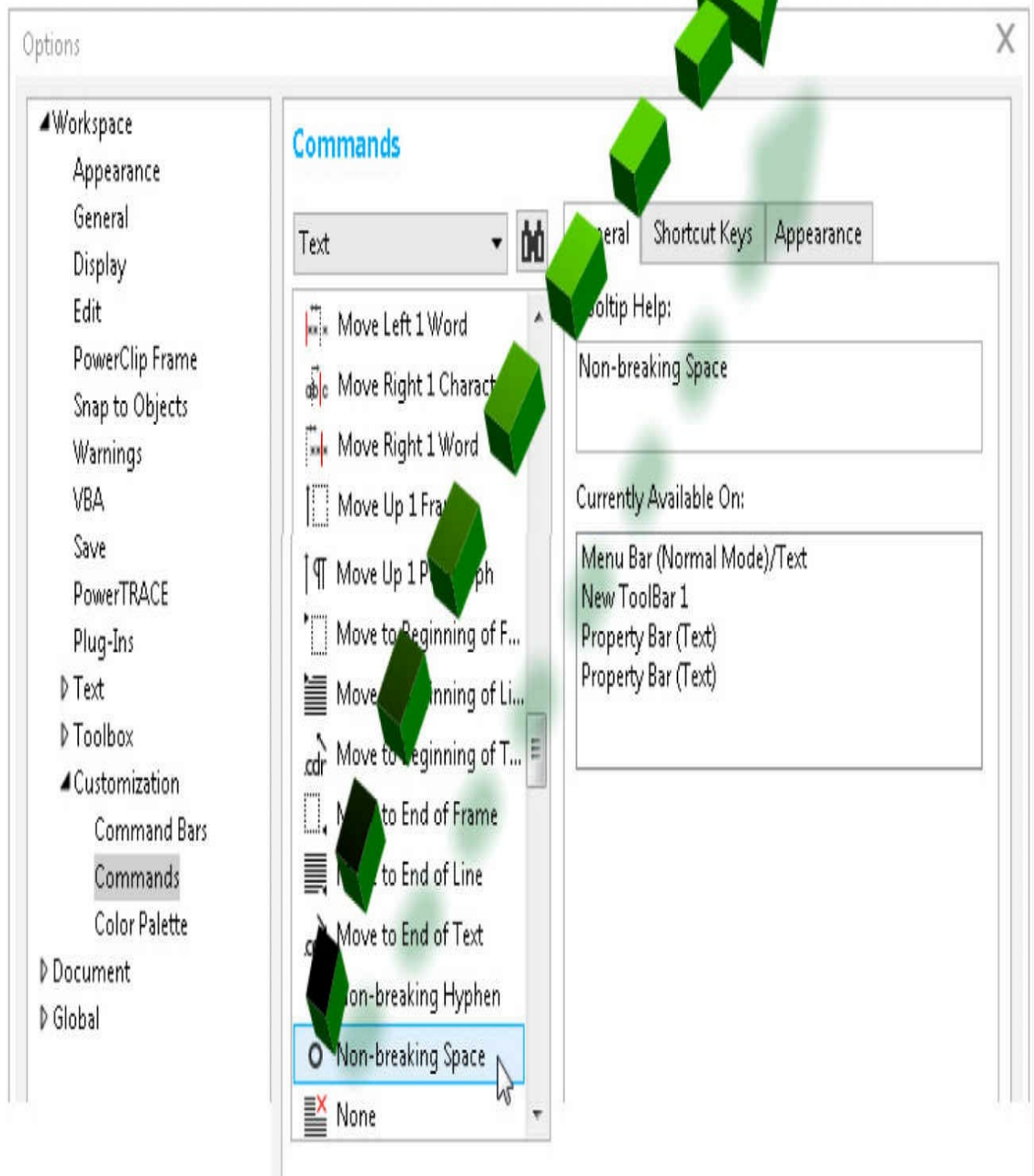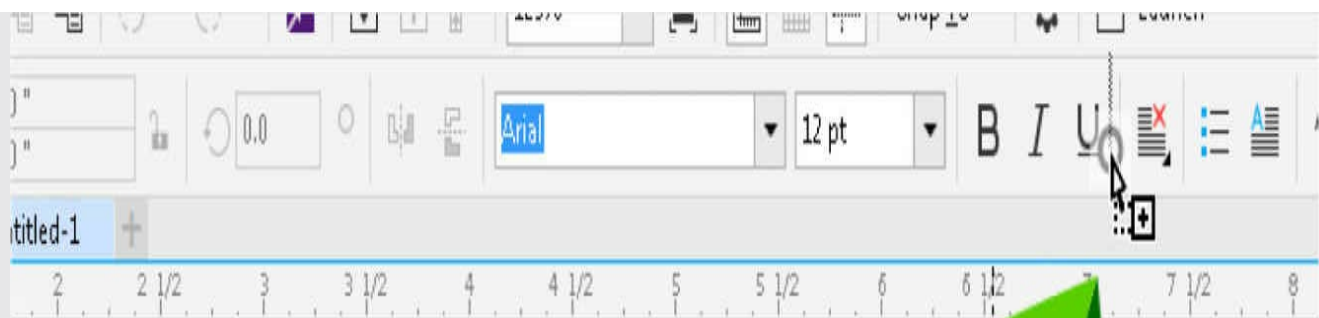Delete

Import...

Export...

OK   Cancel   Help

- **Edit Fill** When a object is selected, double-clicking this area of the UI displays a box with every fill type imaginable in CorelDRAW. Set your fill type, scale of patterns—you name it.
- **Edit Outline** Double-clicking this area when an object is selected offers the outline version of what the Edit Fill box does for objects. You can recolor, make dashed lines, add custom heads and tails to open lines—the sky's the limit.
- **Status Bar** The area toward the bottom of the interface continuously updates to describe an effect or what is selected in the program.

Taking Customization to the Max

In the Options dialog, under Workspace|Customization|Commands, is a feature more powerful than Thor's contract for sequels at Disney. You can add (and later remove) commands found under CorelDRAW's main menu to the Property Bar as buttons. Suppose you need the nonbreaking space command under Text because you're reformatting a document, and you need a quicker way to get to the command than by menuing. First, you choose the Text tool so that the Text tool's Property Bar is visible. Then you click the Options button, choose Customization | Commands from the menu on the left, and then choose Text from the drop-down toward the center of the Options dialog. Scroll down to the Non-breaking Space command and then, with your cursor, drag the command up to the Property Bar (or even the Standard Bar), as shown in this illustration.

It's easy enough to remove the custom button; you hold ALT and then drag the button off of the bar.

Arial ▼ 12 pt ▼ **B** *I* U

Options ✕

▲Workspace
  Appearance
  General
  Display
  Edit
  PowerClip Frame
  Snap to Objects
  Warnings
  VBA
  Save
  PowerTRACE
  Plug-Ins
 ▷ Text
 ▷ Toolbox
 ▲Customization
   Command Bars
   Commands
   Color Palette
▷ Document
▷ Global

Commands

Text ▼ 🔍

eral | Shortcut Keys | Appearance

Move Left 1 Word
Move Right 1 Charact
Move Right 1 Word
Move Up 1 Fra
Move Up 1 P...ph
Move to Beginning of F...
Move ...inning of Li...
Move to ...eginning of T...
...to End of Frame
...to End of Line
Move to End of Text
...on-breaking Hyphen
○ Non-breaking Space
None

ooltip Help:

Non-breaking Space

Currently Available On:

Menu Bar (Normal Mode)/Text
New ToolBar 1
Property Bar (Text)
Property Bar (Text)

Should you get into trouble with excessive customizing, you can always "reset" all of CorelDRAW *as a last resort*. Exit the program, and then while you launch CorelDRAW again, hold F8 to reset the program to its factory defaults. Factory defaults might *overwrite* any *wanted* modifications you've made, so this is somewhat of a life-changing decision to get up and running with DRAW again.

- **Pages area** In this area, you can add pages to your current document, delete pages, and reorder pages in your multipage document. These commands and more can be executed as menu commands from the Layout menu. If you want an *overview* of your book, manual, pamphlet, or other multipage document, this isn't done in the Pages area but instead from View | Page Sorter View, where you can drag and drop pages to reorder them.

Tip You will run into a number of predictable UI elements in CorelDRAW, such as number boxes, radio buttons, and others that are featured in many Windows programs. However, spinner buttons might be new to you. *Spinner buttons* can do one of several things. *Spinners* (also known as *spin boxes*) are similar to combo boxes; they're used to specify values by typing *or* using mouse actions. Single clicks on the up or down arrow button increases or decreases the value incrementally, but you can *also* click-drag on the divider between the two arrow buttons—up to increase or down to decrease the value. *Command* buttons perform commands instantaneously, but *toggle* buttons control (and indicate) a specific feature's On and Off states, using a pressed or not-pressed appearance. Generally, a *pressed* state indicates On, while the *not-pressed* state indicates Off. *Shortcut* buttons open dialogs to further options, while *selector* buttons open lists of preset selections. See the following illustration.

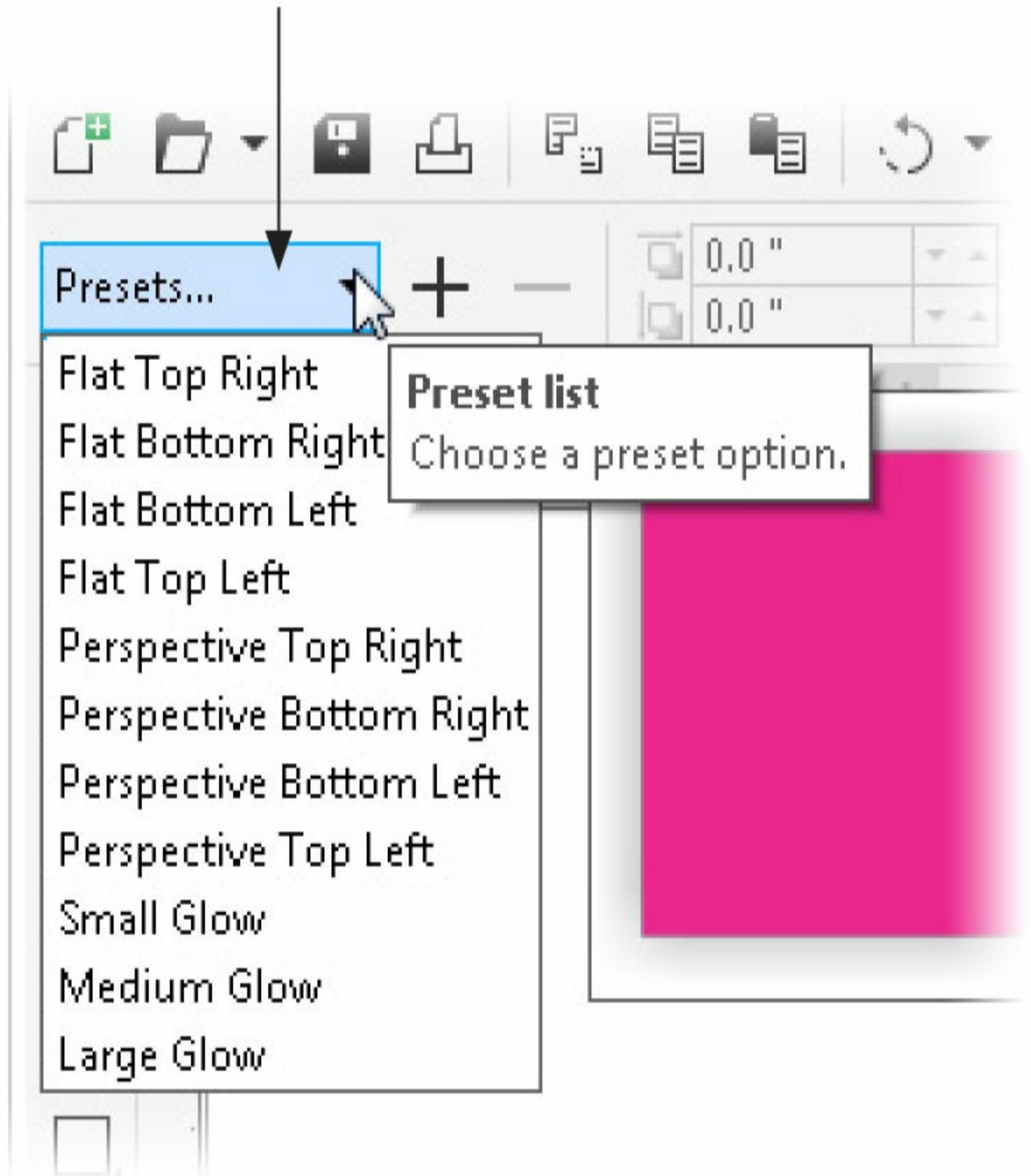Lodge the cursor
between the arrowheads.

Drag up or down to change
the spinner box's value.
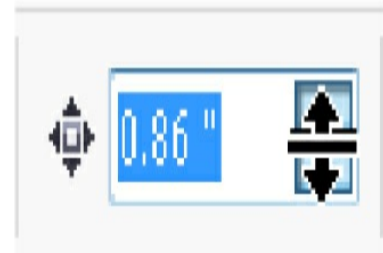
Spinner button
cursor

- **List selectors**   *List selectors* differ from combo boxes in that you cannot enter a value, but instead pick from a predefined list of values or graphic samples that show the way that a style or arrow (or similar) will be applied or created. Clicking on one of the entries in the list chooses and applies a value, size, state, mode, or style to the currently selected object. These lists are occasionally called *drop-down* or *pull-down lists* in other applications.

Click to access preset values.

Presets...

Flat Top Right
Flat Bottom Right
Flat Bottom Left
Flat Top Left
Perspective Top Right
Perspective Bottom Right
Perspective Bottom Left
Perspective Top Left
Small Glow
Medium Glow
Large Glow

**Preset list**
Choose a preset option.

0.0 "
0.0 "

- **Selection icons and option boxes**   These two interface devices are slightly different, not just in shape, but also in the choices they offer, as shown next. Selection icons look more or less like regular interface icons, except they are usually smaller. Also, in keeping with Windows 10's "minimalist" look, they're usually grouped, and you're supposed to make one selection per group and not more. An example of this is the

alignment options. In previous versions of Windows and of programs like CorelDRAW, a radio button accompanied a small illustration of a choice—now, we have only the illustration. *Option boxes* are square and let you choose an option or state to be either on (with a check mark) or off (without a check mark). You'll find in many areas of the Options pages that you can choose more than one option (that is, more than one box can be checked).
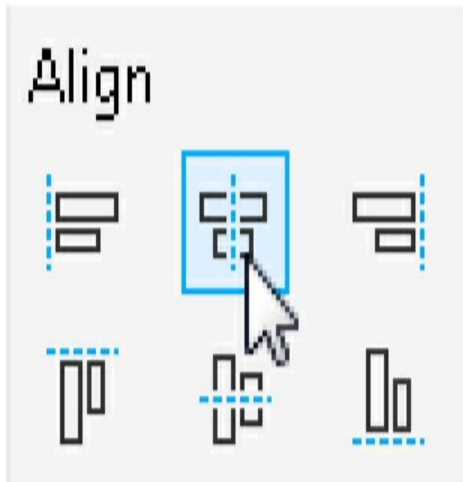

Selection icons
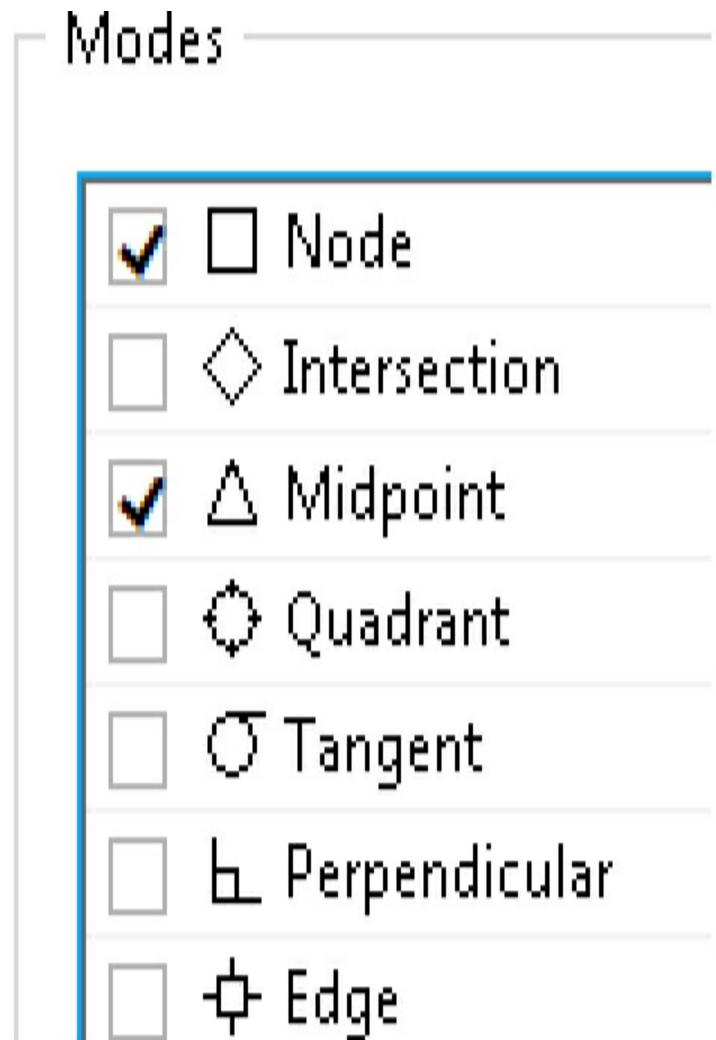
Option boxes

Note   Left-handed artists are not uncommon; if you're a southpaw, the order of your mouse buttons is not defined in CorelDRAW, but instead in the operating system's Control Panel | Mouse menu. Just mirror the instructions in this chapter: if a step tells you to left-click, it's the right mouse button, and vice versa.

CONNECTing to Your Workspace

Earlier, the importance of registering and authorizing your copy of CorelDRAW was stressed (okay, it was *suggested*). Here's the reason why: CorelCONNECT and the Corel Content Exchange have been developed for years, and they're fully integrated with the software. When you have an Internet connection active, all you need do is choose Window | Dockers | Get More, and a world of goodies is at your beck and call, as shown here.

Window | Dockers |
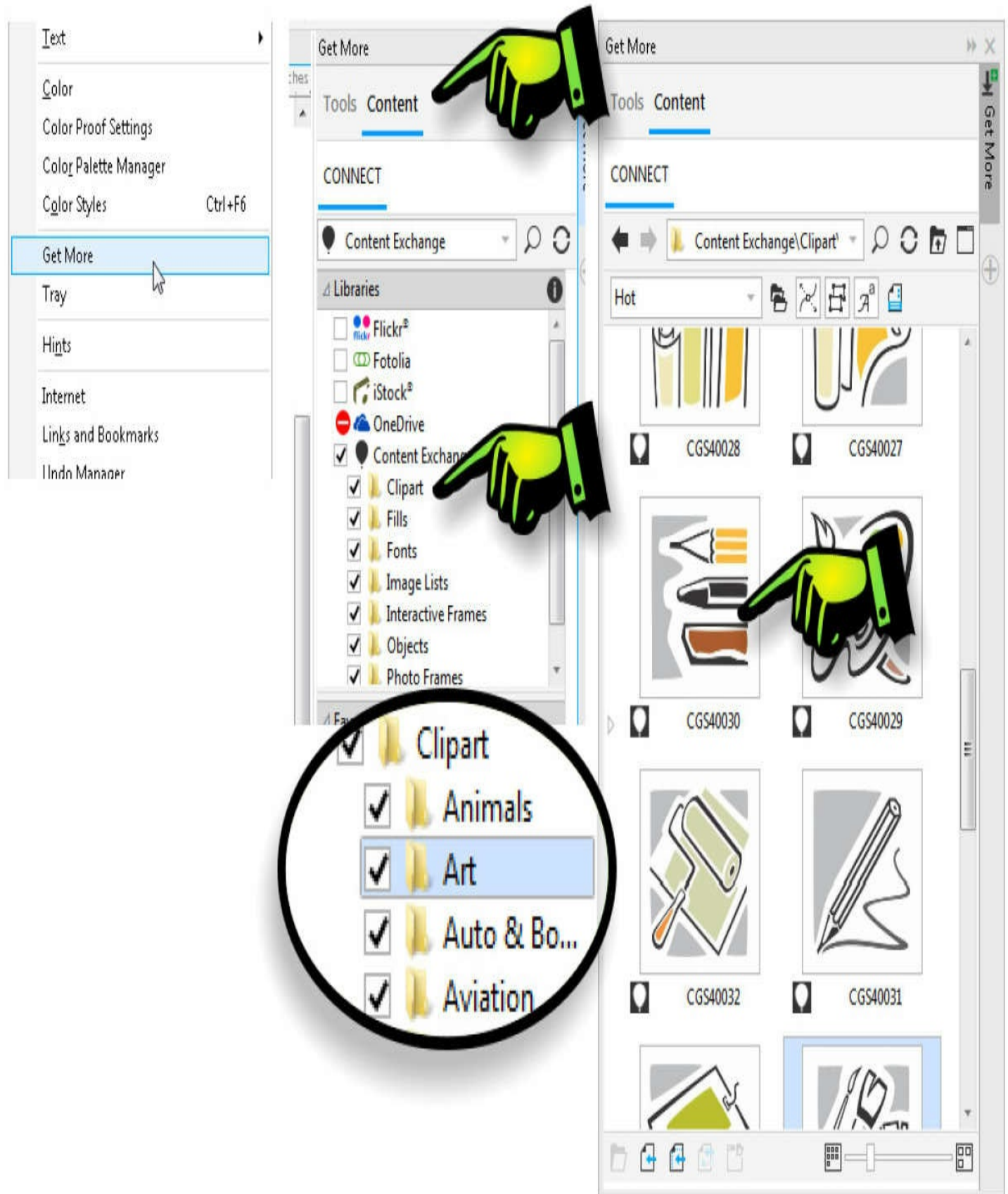
Using Your Universal Connection

It's quite easy now to integrate media from a remote server across the Internet with content you've created and stored on your hard drive. After you've chosen Get More, the Get More categories are Tools and Content. As you saw earlier on the Get Started screen, the tools Corel offers are plug-ins, small applications, and add-ons, ranging from totally free to a few bucks. However, Corel Content, from the Content Exchange, will amaze and delight you. Rather than depending on a CD, or loading tons of digital media on your hard drive, you can pick and choose in this Content field.

There are two different ways to get Corel Content from a server, located somewhere over the rainbow, to your hard disk so you can permanently include the art, background, preset fill, and even some typefaces in your work.

Here are two brief run-throughs (let's call them tutorials) on how you'd download a neat-looking nature-theme background vector, the ideal setting for a cartoon character to sing to the animals.

From Corel Content to Your Content, "Add to Page" Style

Tutorial

1. With CorelDRAW open, open a new page and then choose Window | Dockers | Get More.
2. From the menu at the left of the docker, double-click the Content Exchange, which opens to reveal categories. Double-click the Clipart title, and from there, double-click the Backgrounds title.
3. In the following illustration, the author has chosen Top as a subcategory—the top-rated backgrounds chosen by the Corel Community—and the author has settled on the silhouette of the trees against a sepia background.
4. For this brief tutorial, choose any background that tickles your fancy, and then drag the thumbnail onto the page. You might see a status line, depending on the speed of your Internet connection. The bottom line of the thumbnails contains the More from Selected List command, which you can use to gain access to even more content.
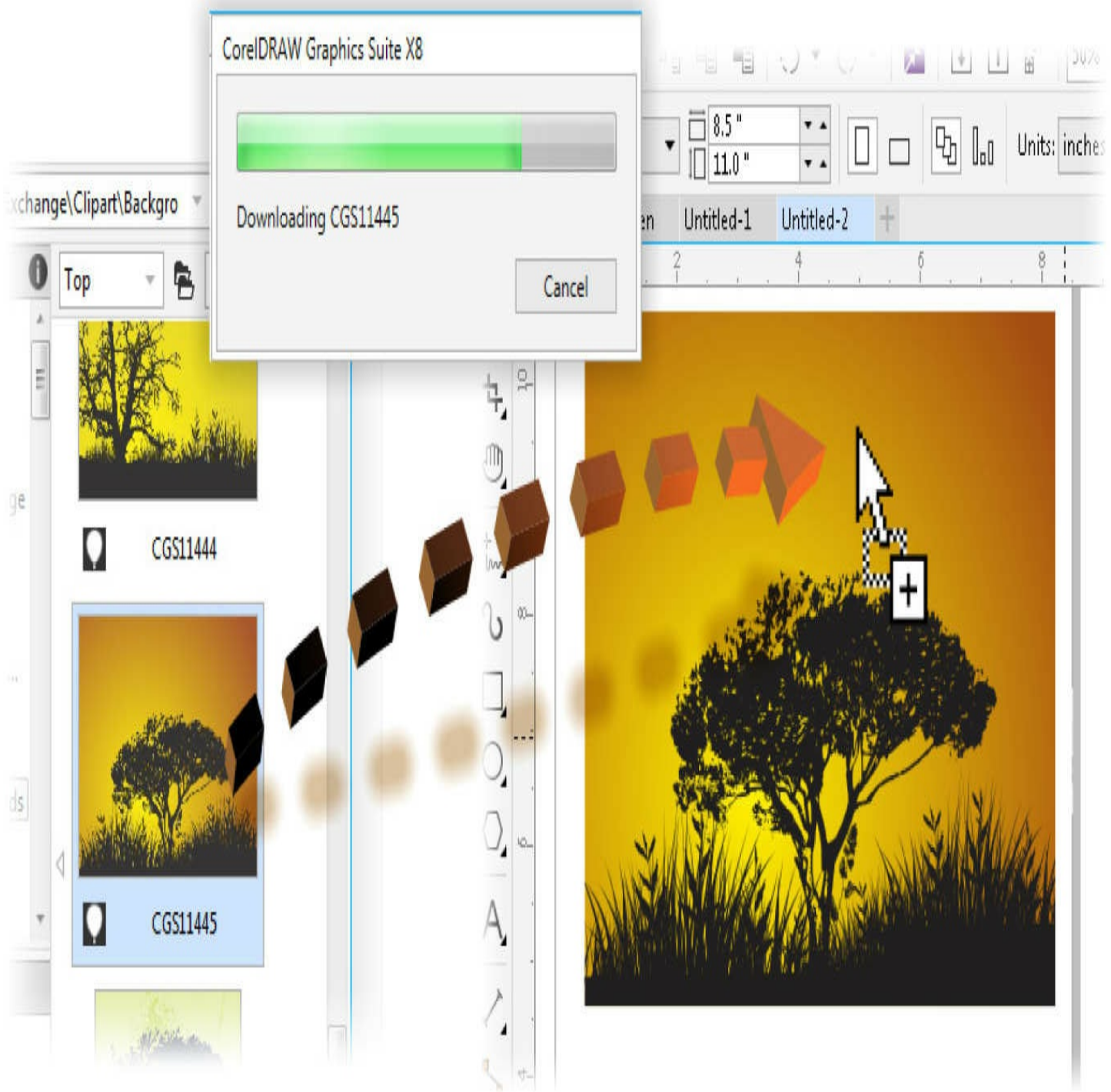
5. That's it! There is no step 5. You've just downloaded some art that was not part of the X8 package. You can now begin drawing your singing princess and appreciative animals on a new layer, and you can close and reopen the file. The file is yours to use privately or commercially, and no one is going to come to your house and repossess it —or hurt you, unless you try to resell the art, which is forbidden according to your user agreement.
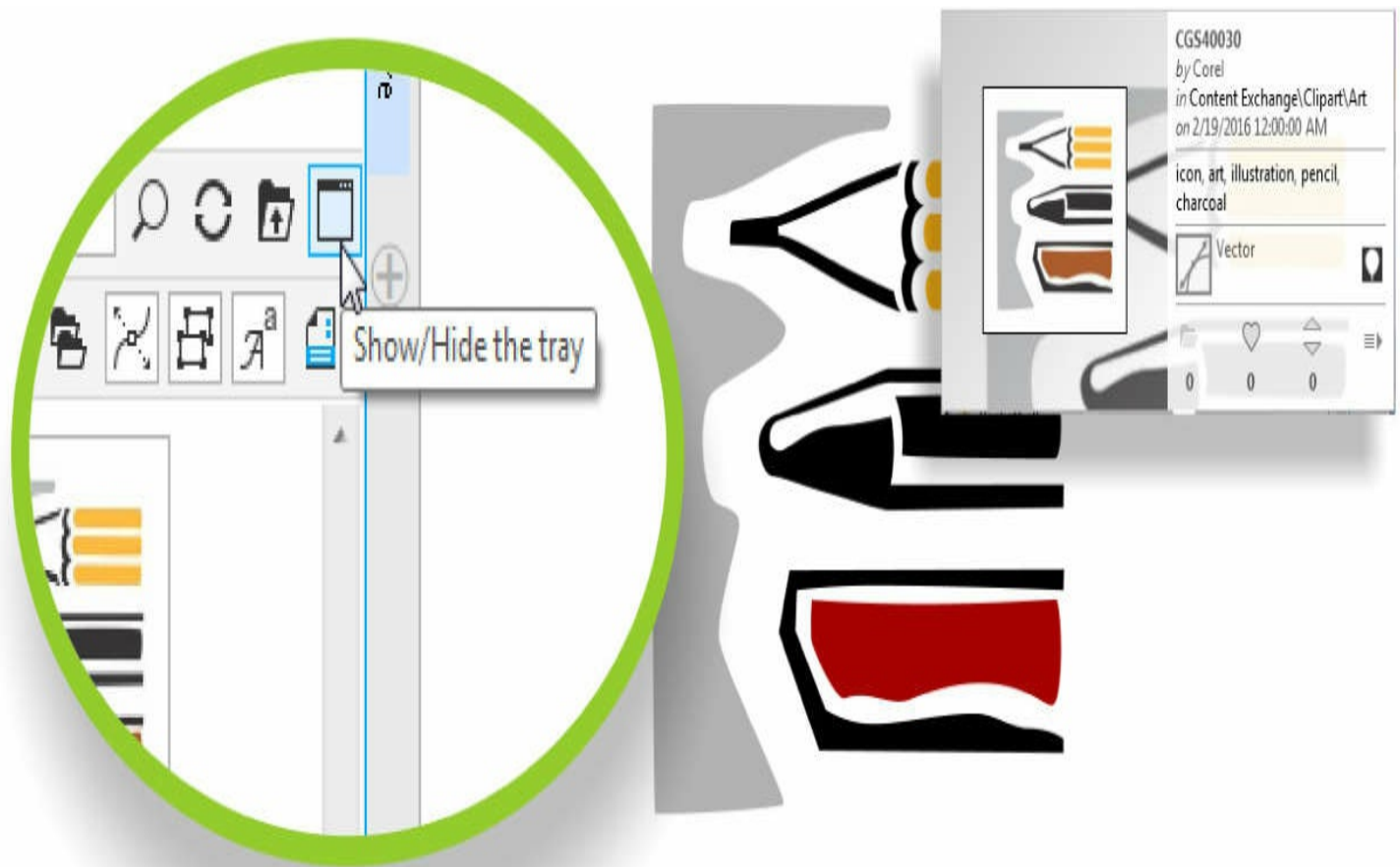
Here's a different, and perhaps better, way to download and save goodies—especially if you want to drink deeply from this well and download a lot of stuff you'll be using in a

project.

From Corel's Content Server to CorelDRAW's Tray

Tutorial

1. Pick some art from the Art category. Let's pretend your name is Bradley Bennet (even if you're a girl), that you're an artist, and you need a business card or poster for advertising.

2. Go to the Get More docker first. By the way, you might want to undock the Get More docker and then drag either of its vertical edges away from its center. Why? Because there are certain docker elements such as the forward and backward buttons that aren't visible when the docker is docked.

3. Under the Art category, there's a swell graphic of art materials you can see in the following illustration. The author was particularly struck with art labeled CGS 40030. And if you hover over certain Corel-created pieces of clipart, you'll see details and keyword tags for future reference. You want this clipart—but don't drag it to the page. Instead, click the button on the Get More docker marked in the next illustration. If you have tooltips turned on, it will tell you that this toggles a tray on and off, at the bottom of the interface. This tray is a neat-as-can-be storage space for downloaded files; it's like setting up all your resources on your drafting table before you begin an award-winning project.
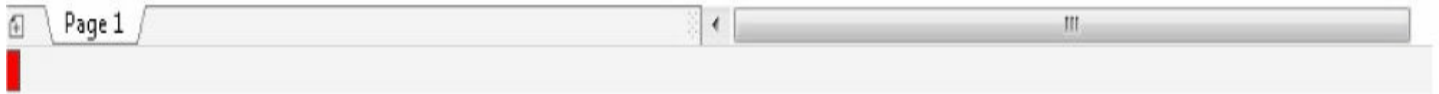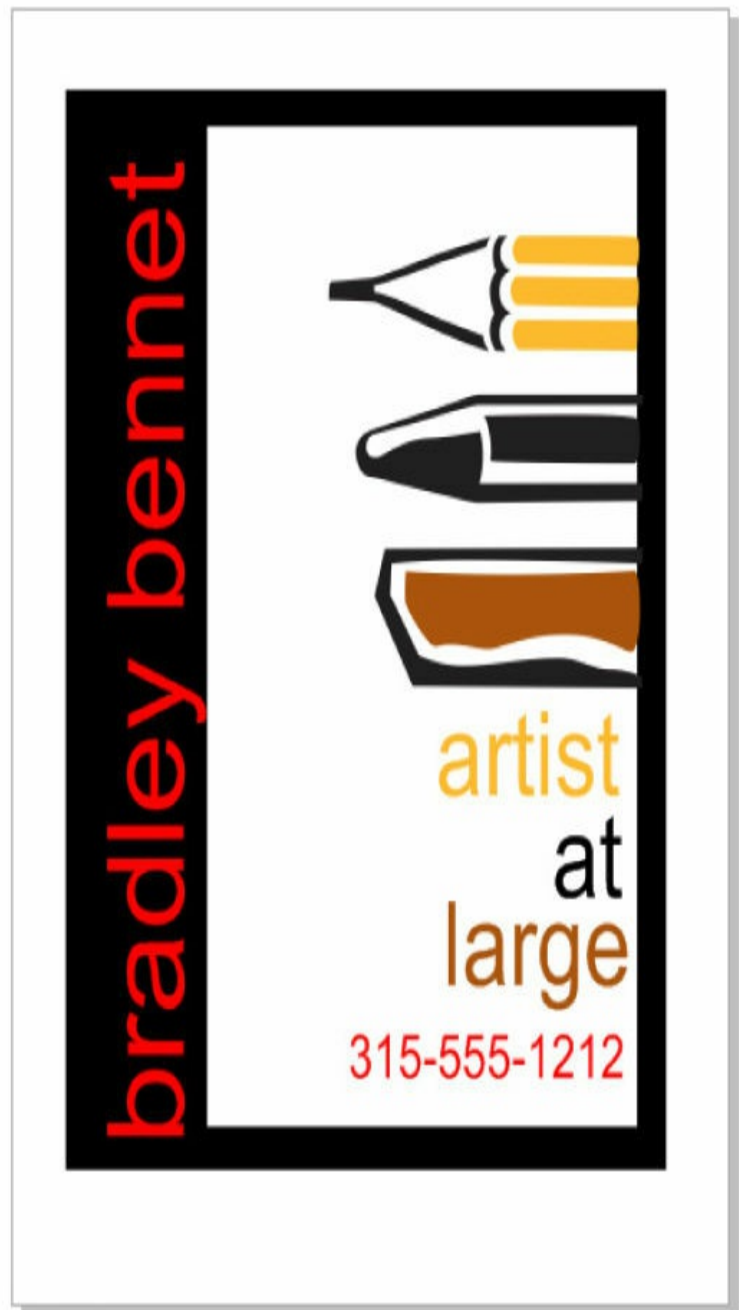
CGS40030
by Corel
in Content Exchange\Clipart\Art
on 2/19/2016 12:00:00 AM

icon, art, illustration, pencil, charcoal

Vector

Show/Hide the tray

The author already dragged these into his tray.

Content Exchange\Clipart\Art

Libraries
Flickr
Fotolia
iStock
OneDrive
Content Exchange
Clipart
Art

Top

Favorite Folders
My Documents
My Pictures
Desktop

Folders

CGS40030

Page 1

Bright Rainbow Burst   CGS11445   CGS40030

1st Tray

In the final illustration here, you can see that you (Bradley) have gone to town and customized the clipart; it's all vector, so you can edit clipart you've downloaded as objects using the Toolbox tools. Fonts that you put in the tray can be loaded by right-clicking over

their thumbnail.

The "Cool Kids" today use Sans Serif fonts and primitive drawing for compositions.

bradley bennet

artist
at
large

315-555-1212

Page 1

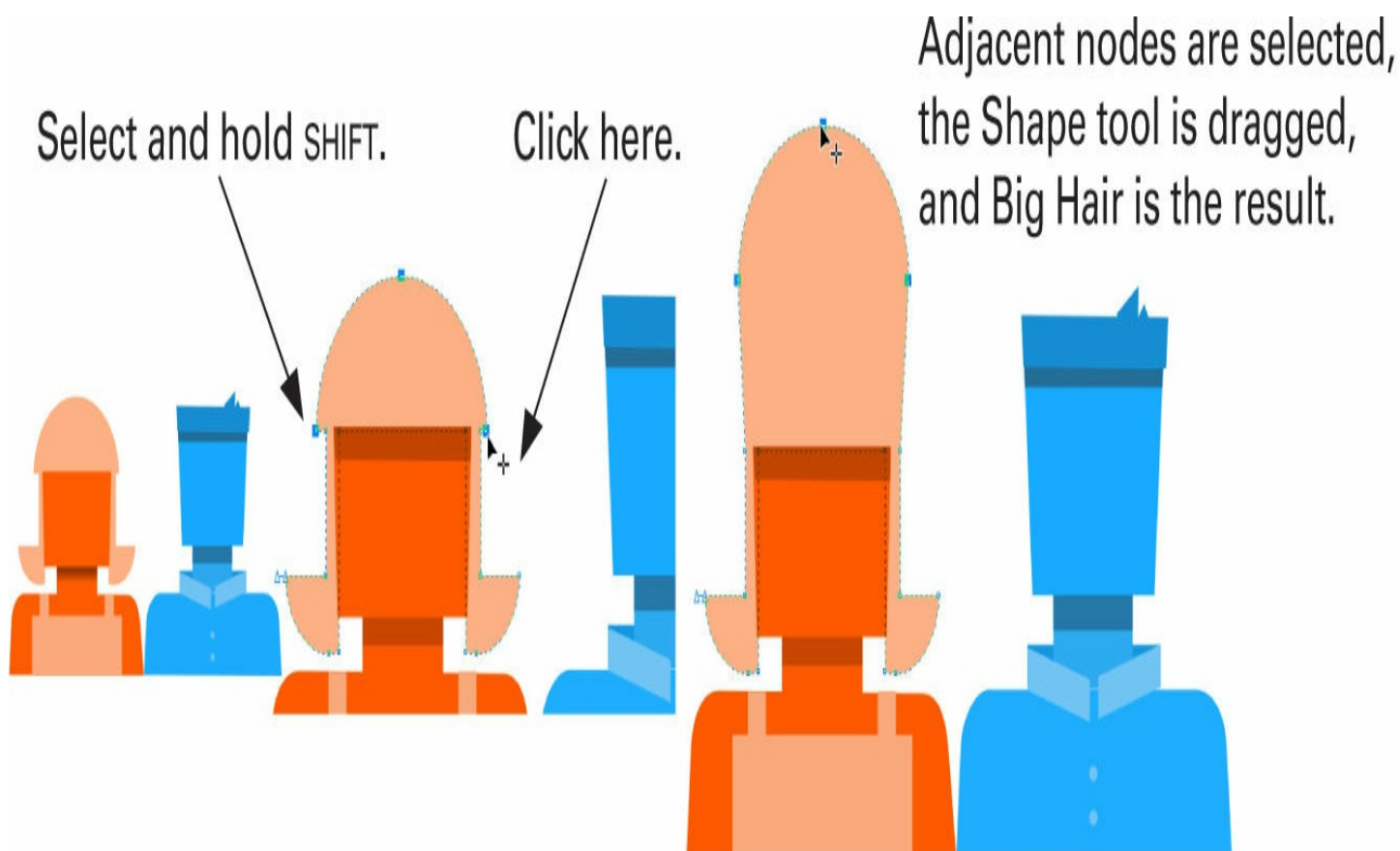inbow B...   CGS11445   CGS40030   FrankGoth Cn   Folio Bk

Tip The Get More command is so named because you're getting more content than you originally purchased with the Graphics Suite. You already have a lot of Fountain Fills and fractal textures you can access without an Internet connection, and the new Corel Font Manager can snag a whole base collection of wonderful typefaces without a Get More command. Perhaps Corel might have named this command "Above, Beyond, and in Addition To."

For experienced users, you'll find using the new workflow to be much faster to arrive at a graphical idea, and new users will feel right at home with the intuitive UI properties.

So What Else Is New?

Corel Corp. coded a lot of enhancements to previous versions in the spirit of "logical evolution." As just one example, you can now *select adjacent nodes along an object* merely by holding SHIFT as you use the Shape tool, as you can see in this illustration.
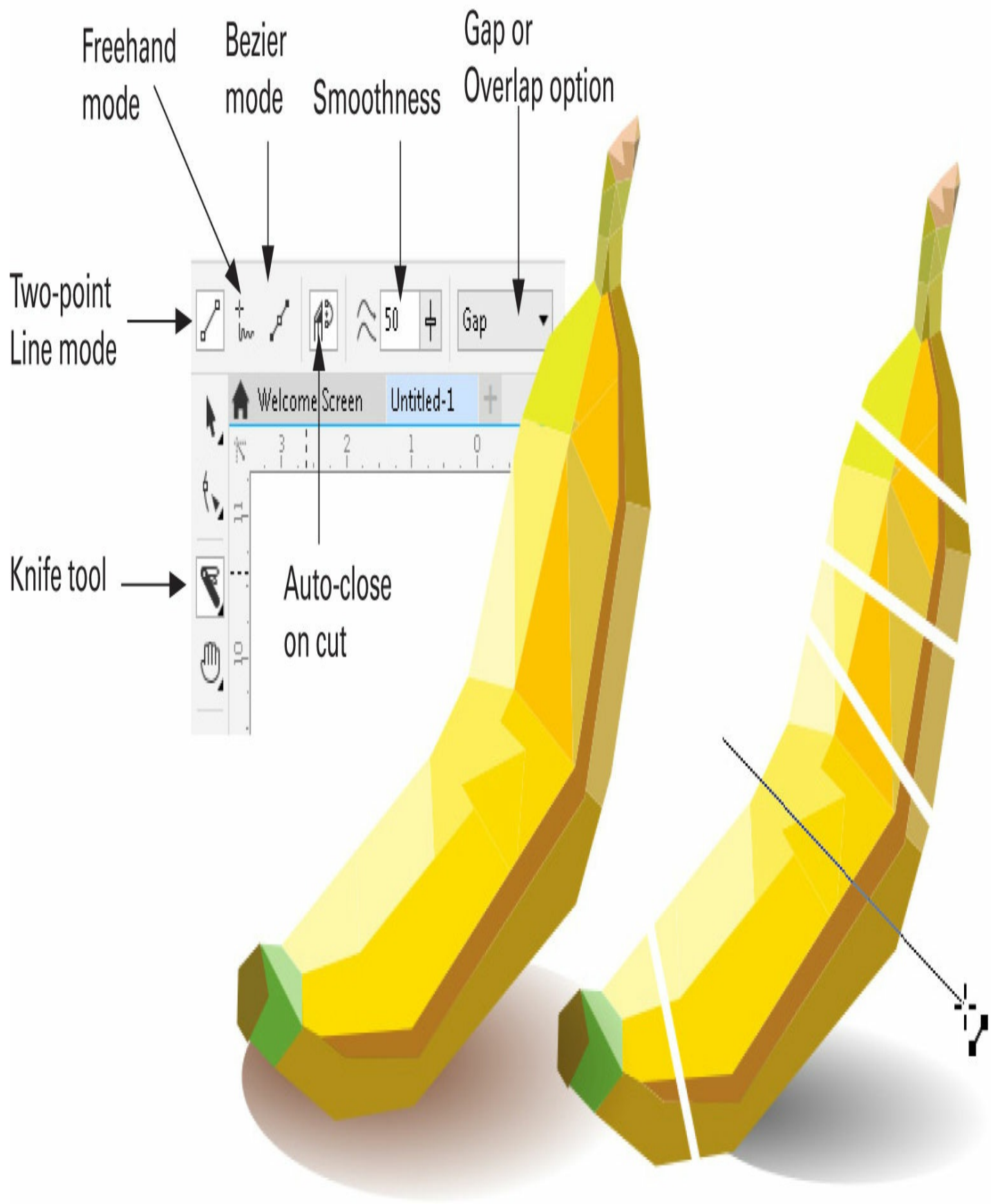

Select and hold SHIFT. Click here.

Adjacent nodes are selected, the Shape tool is dragged, and Big Hair is the result.

The Elliptical Fountain Fill

Although you can still make a Circular Gradient, the past version of DRAW grew the tool to include elliptical fountain fills. If the boon to artists is not apparent, check out the following illustration. The drawing of the water molecule looks as though it has edge lighting and, as a result, the circle looks a lot rounder, offering a more photorealistic look at the fundamental parts of this wet substance. The color handles can still be used for positioning and rotating the fountain fill (also called a *color gradient*). The illustration here shows you how a radial fountain fill is changed to an elliptical one, in one step. In this example, the fountain fill's end color handle is a tiny circle, and pulling on this handle is what transforms the fountain fill. Also in this illustration, not one but several colors make up the atoms. You do this by double-clicking on the start color handle to add another color node and then fill it with the color palette or the little pop-up mini color picker. More on fountain fills later in this book. Note that the molecule shown on the right has a soft, Gaussian Blur–style drop shadow that's cast on a ground plane. This is controlled by the Feather slider on the Property Bar when the Drop Shadow tool is selected.
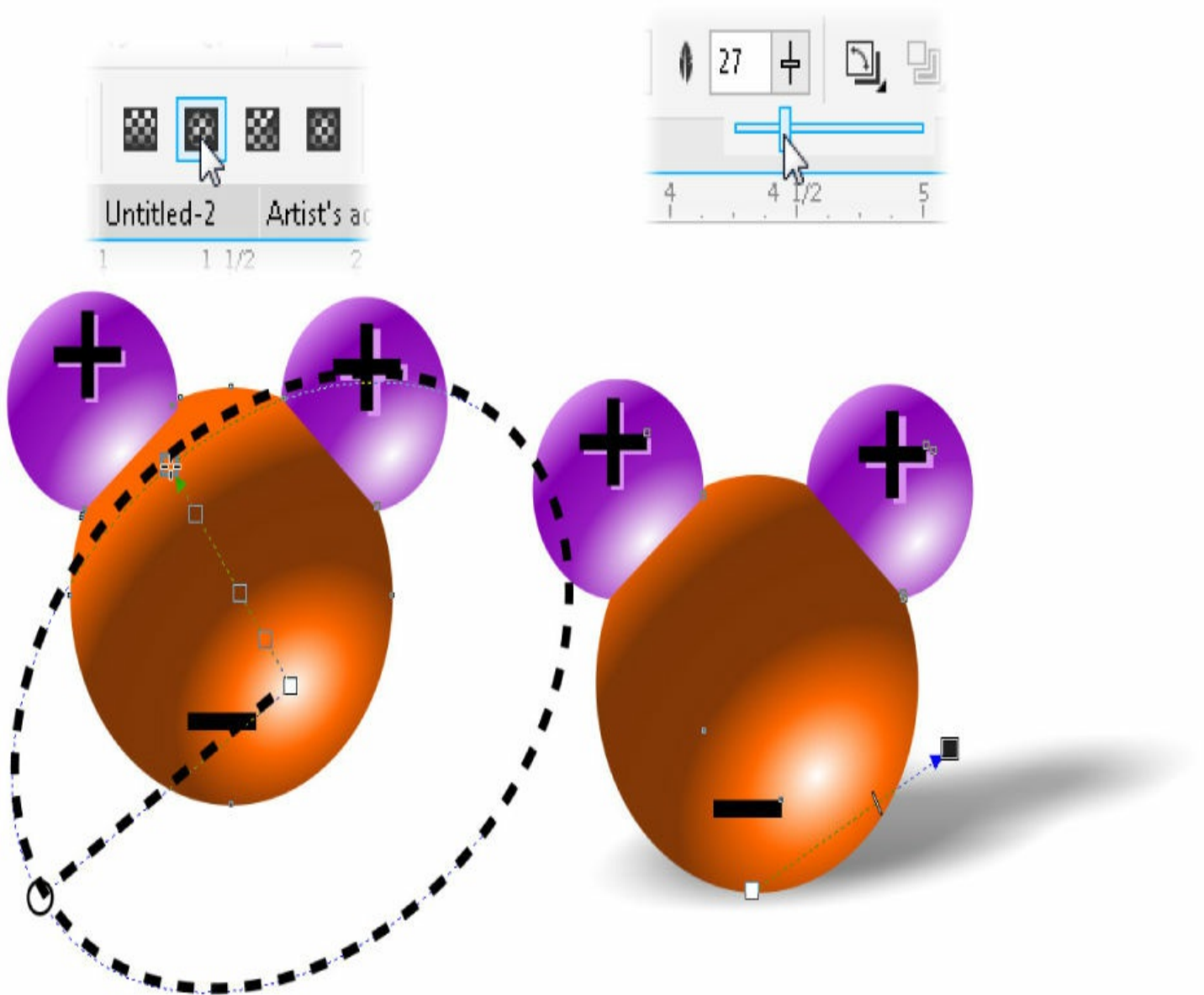
An Improved Knife Tool

You're in for a treat if you need to slice objects as part of your work. The Knife tool is easier to use and can now leave a gap between split shapes (and groups of shapes) as well as an "overlap," in case you need to make objects appear aligned but you don't have time for precision. In the following illustration, you can see the Knife tool in action, slicing a banana drawing made of 58 objects. The Knife tool slices the banana with the finesse of one of those knives you see in TV ads. The banana would go great on a bowl of cornflakes, but the author forgot to peel the banana before slicing it.

Freehand
mode

Bezier
mode Smoothness

Gap or
Overlap option

Two-point
Line mode

Knife tool

Auto-close
on cut

Welcome Screen | Untitled-1

50 | Gap

Copying Paths

Think about this: you've spent a great deal of time with the Polygon tool, drawing a

stylized sun. A little later you draw a gentleman tipping his hat, but you want him to have a hip hairdo, and don't want to spend the same amount of time as you did drawing the sun.

Not a problem. A new feature in DRAW is the capability to copy a path segment and then close the path or just extend it using one of the Pen tools. This illustration shows the content and the problem.

Artistic Media Stroke blended many times, then blended along new path (a circle), then converted to curves, and finally welded to the sun object

Sun accomplished by using Polygon tool at 99 points

Target gentleman who needs hair

The steps here to run through are only the procedure for copying paths and then doing

something useful with them. You probably don't own a sun and a gentleman with male-pattern baldness, so just follow along with the steps and the illustrations. This is a non-tutorial tutorial, as the editors have creatively named it.

Making Use of the New Copy Segment Feature

Tutorial

1. You create the sun object as described in the callouts in the previous illustration. Mastering the Polygon tool is thoroughly covered in chapters to come.
2. You create a person in need of hair.
3. You choose the Shape tool, and probably hold the ALT key, which lets you lasso some curves on the sun, instead of trying (unsuccessfully) to use the default rectangular selection mode.
4. Press CTRL-C to copy the selected path segment, and then move the sun away from its original position because the pasted path will land directly over the sun.
5. Press CTRL-V to paste a copy of the selected path segment. Now, the sun has no outline, so neither will the pasted path segment. Give it a narrow outline so you can see it, so you can work with it! Refer to the following illustration.
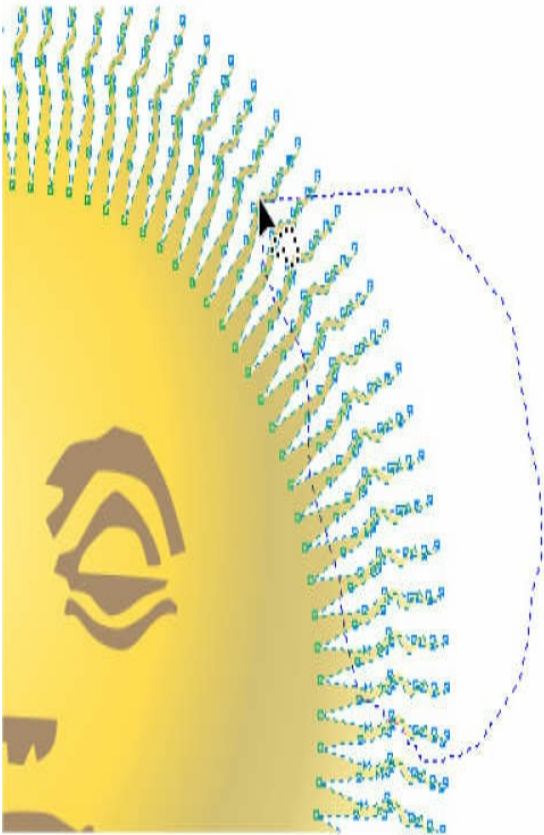
Lasso a good amount of spikey curves and then press CTRL-C to copy.
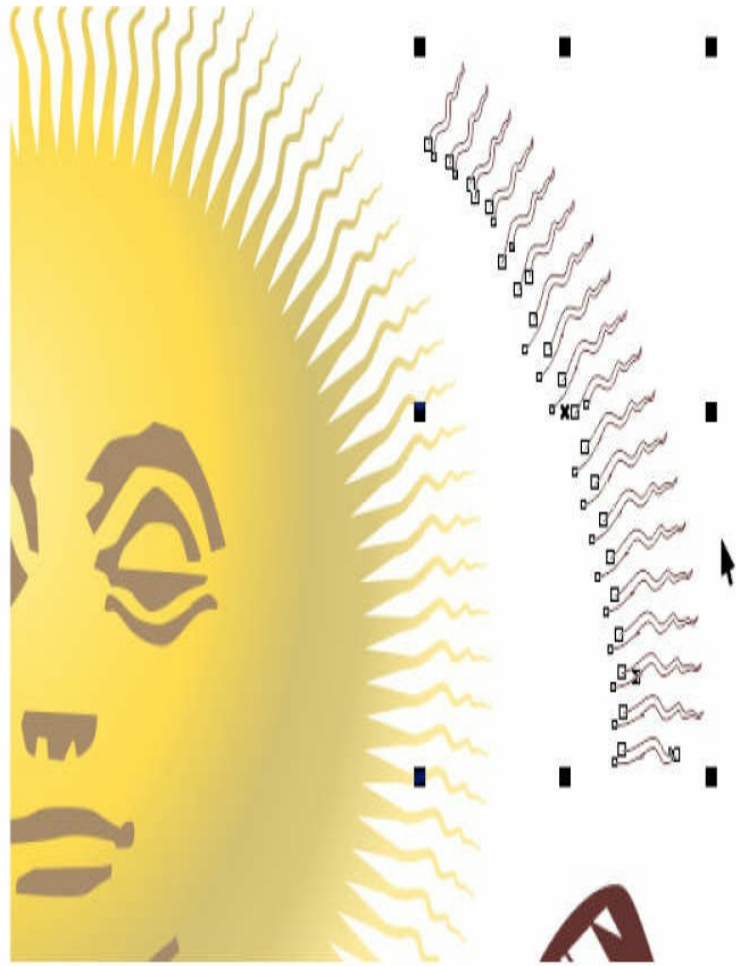
Move the sun so the pasted path is easier to find, press CTRL-V to paste the segment, and then give it a thin outline because the sun has no outline, so the pasted object will be hard to see.

6. With the Pick tool, drag the open path to a position that is aesthetically and Rogaine-ishly stylish. Rotate and/or scale the path if necessary. It depends on which part of the sun you copied.

7. From the Object menu, choose Join Curves. A docker appears, and the only command you need to use here is to click Apply. As you can see in the following illustration, there's a golden set of closed, joined curves with a thin outline as an object separate from the gentleman, but the next step fixes that and concludes this non-tutorial.

Join Curves

⅄ Extend ▼

Gap tolerance: 0.1"

Radius: 0.5"

Apply

Join Curves
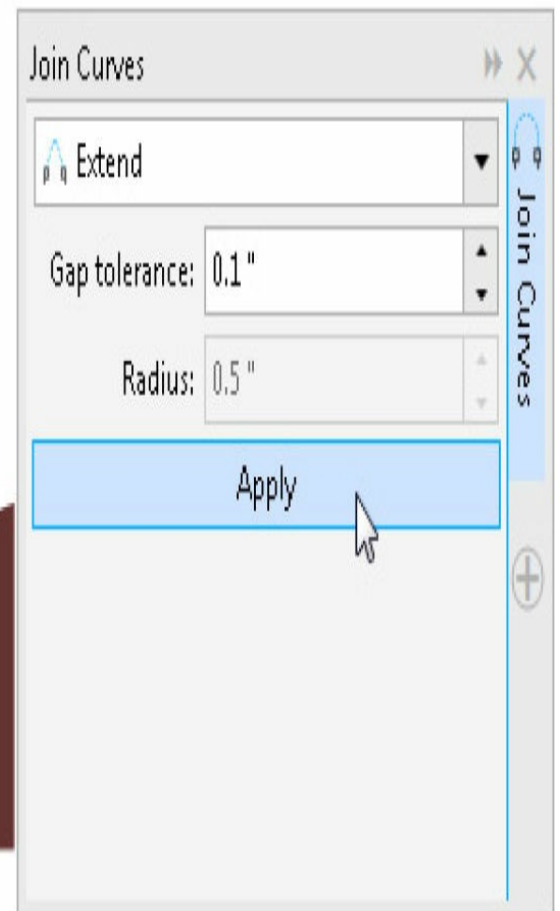
8. Select both the gentleman object and the hair, and then go up to the Property Bar and click Weld. Your gentleman now has hair that might need a little combing; unfortunately, CorelDRAW X8 doesn't have a Comb tool, but it *will* in version X9— and I am totally kidding about this. See the following illustration.

THE PATH COPIER

Certainly, if you're just beginning to use CorelDRAW, you might be totally unprepared and a little confused about the ton of stuff thrown at you in this chapter. Well, previous users have gone through the same thing, so don't sweat it.

You could call this chapter "foreshadowing," but this literary device is usually reserved for novels you buy at the airport, and not technical tomes. Kidding aside, there are a lot of pages under your right thumb, and it's all good stuff. Your next stop is to look under the hood and kick the tires of this brand-new model, as your guided tour of the Corel Graphics Suite becomes more "hands on" and pretty productive, considering this will be only the second chapter! But believe it or not, the hands-on work also comes with a helping hand in the form of the author's expert step-by-step guidance. So if you're good at math, you just realized that you're going into the next chapter with three hands.

Don't worry, three hands are more than enough for the fun and learning coming right up!

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.