3   Diving In to DRAW!

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

Even if you're an intermediate-level user, you have to admit that the drawing in Figure 3-1 is pretty rich in detail and perspective.
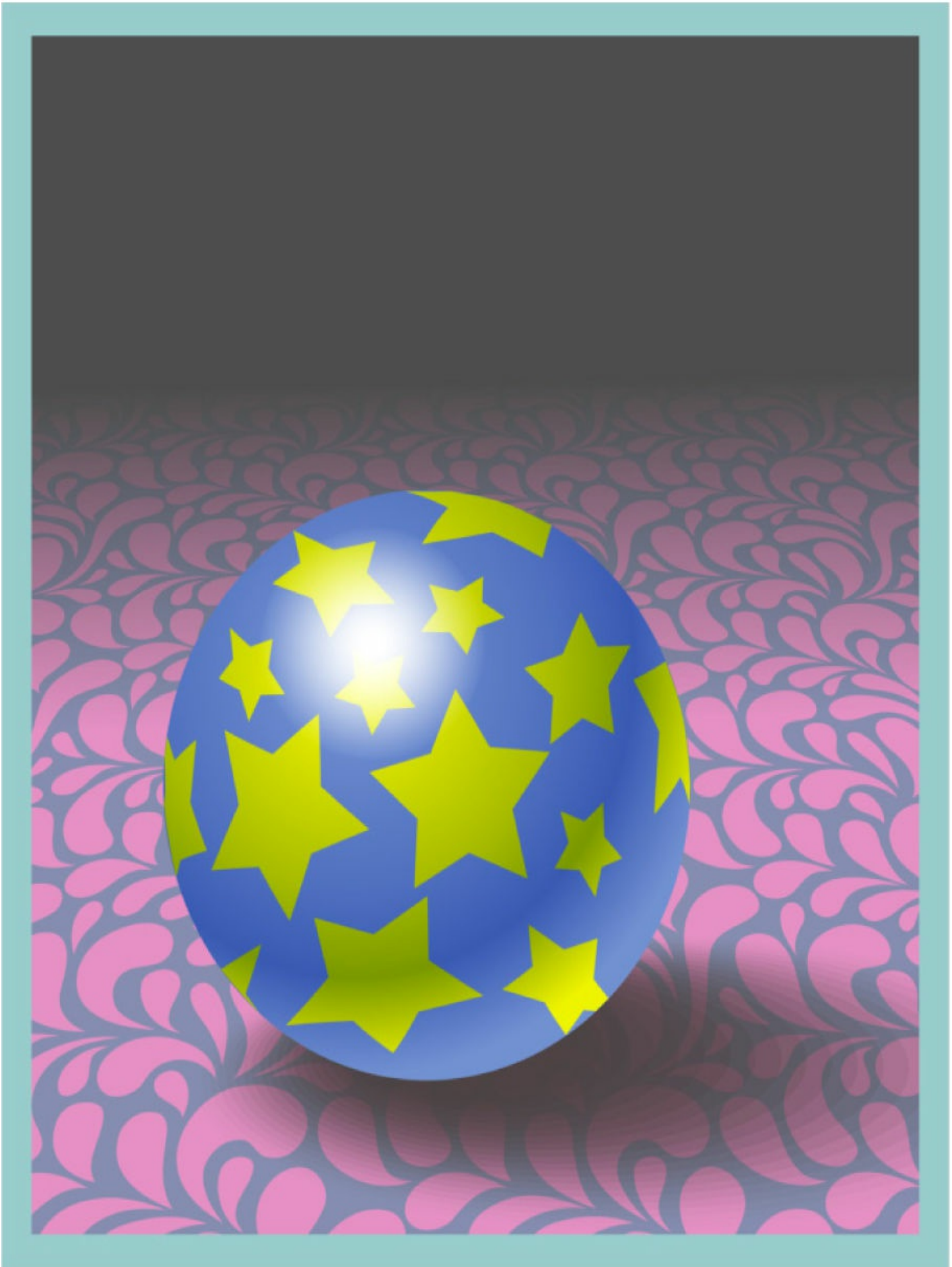
FIGURE 3-1   **By following through this chapter, you'll have a ball.**

This chapter shows you step by step, process by process, how to reproduce this scene, and along the way you'll become more familiar not only with the location of the tools you might use most often, but also with how they work together in a synergy that produces outstanding artwork in the time it takes to read a chapter in a book!

So let the author be your co-pilot; from here on in, you do the steering. It's going to be an exciting and educating journey—from File | New all the way to File | *Definitely* Save! Okay, that's not a menu item, but you *will* be pleased with how far you get in this amazing program with a minimum of coaching.

Working with the Star Tool to Build a Pattern

As you saw in the first figure, the child's ball is decorated with stars, all the same color, but of different sizes and angles of rotation. Additionally, the pattern of the stars suggests a bulge at the center, perfectly in keeping with the roundness of an actual ball—but this is a step we'll address later. For now, in the following steps, you'll grow acquainted with one of the tools in the Shape Tools group, the Star tool, and then you'll move on to editing a star, duplicating it, and eventually making a fill for the ball illustration. Follow along here.

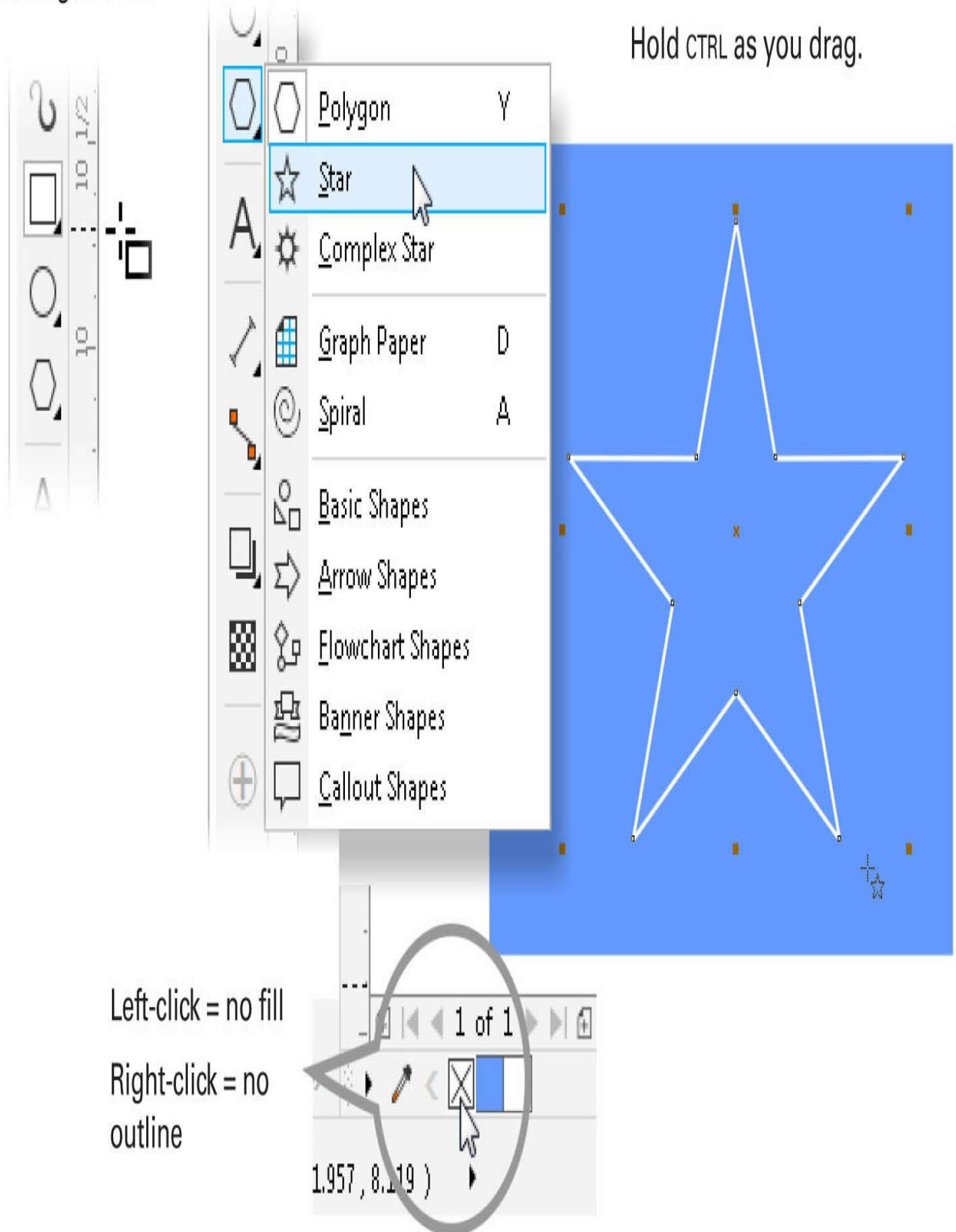# Making the Background: Putting the Star Tool to Work

Tutorial

1. You'll use the Rectangle tool first to create a background, because you're not going to be able to see very light yellow stars against paper white to edit them! Choose the Rectangle tool from the Toolbox (or press F6). Then, while holding CTRL (to constrain what you draw to a perfect square), drag diagonally until the rulers tell you the square is about 4" and then let go of the mouse button.

2. On the color palette, click a light blue color to fill the square with a solid color. Pastel Blue is a good choice, and if you have tooltips enabled, hovering over the collection of blues will produce a callout confirming it's Pastel Blue your cursor is over.

3. It's star time. The Shapes tool group is directly beneath the Ellipse tool on the Toolbox. Any time you see a tick check mark at the lower right of an icon, that means it's part of a group and there are others in the group to access if you click-hold on the top icon. So click-hold and then move your cursor over to the Star tool to choose it.

4. As with the Rectangle tool, holding CTRL will constrain the star shape you click-drag to be perfectly symmetrical. Within the rectangle, marquee-drag a star about one-half the

size of the rectangle now.

5. Click on the yellow color on the color palette docked to the right of the interface to fill the star with a solid fill.

6. By default, objects are created with a black outline, a very thin width and no fill. The outlines on the star and the background shape don't look very artistic, so choose the Pick tool (the top tool on the Toolbox), select the blue background, and then right-click on the "X" swatch, as shown in the following illustration. Then remove the outline around the star the same way. In this illustration, you can see a summary of steps 1–6, and the star has a white outline around it just so you can see it better in this book. It will actually have a thin black outline when you draw it.

7. Save the file (CTRL-S) and then find a location on your hard drive where it won't get lost. Don't close the file; we've hardly *begun!*

Rectangular tool

Hold CTRL as you drag.

○	Polygon	Y
☆	Star	
✲	Complex Star	
▦	Graph Paper	D
◎	Spiral	A
⬜	Basic Shapes	
⇨	Arrow Shapes	
⬚	Flowchart Shapes	
⬲	Banner Shapes	
⬜	Callout Shapes	

Left-click = no fill

Right-click = no outline

|◄ ◄ 1 of 1 ► ►|

(1.957 , 8.119) ►

Tweaking the Star Object

Like many "special" objects that are fast and convenient to create in DRAW, objects you produce using the Star tool can be modified at any time; even after you close the program and open it a week later (don't do this now). One of the unique properties of a star object is the capability to change the number of points or sides—from 5 to 11, for example—at any time, even if you extruded the star. Another special property, which you'll use next, is the degree of sharpness the points of the star have. When you first create a star shape, it has a value of 53, which is the sort of star shape you see on military craft and well-written third-grade papers. For this chapter, we want the stars on the ball to look a little inflated and cartoonish, which is more fun and light-hearted, so we'll decrease the Sharpness value before we get into duplicating and populating the blue background with stars. Here are two different approaches to modifying the star.

Reshaping a Star: Technique 1

Tutorial

1. After click-dragging the star with CTRL held, filling the star with a solid yellow, and removing the outline width, put your cursor between the elevator buttons next to the Sharpness area on the Property Bar.
2. Drag downward until the star looks a little puffed up, or you've arrived at a Sharpness value of about 36. Hang on; there's also a manual way to do this, which involves getting to know another tool in DRAW.

Reshaping a Star: Technique 2

Tutorial

1. Choose the Shape tool, the top tool in the Editing group, just below the Pick tool on the Toolbox.
2. Drag one of the convex nodes along the outline of the star slightly outward, as shown in Figure 3-2. You don't have to hold CTRL while doing this manual edit; there is no way to turn the star into a spiral or anything. The Shape tool is often used to change the appearance of "special" objects in CorelDRAW. For example, a rectangle produced with the Rectangle tool (and not hand-drawn) can have curved corners if you pull on the corner nodes with the Shape tool. As you grow more experienced with CorelDRAW, the Shape tool will become your tool of preference for editing.

☆ 5 ▲ 36

Sharpness

Adjust the corner sharpness of the star or complex star.

3 1/4   3 1/2   3 3/4
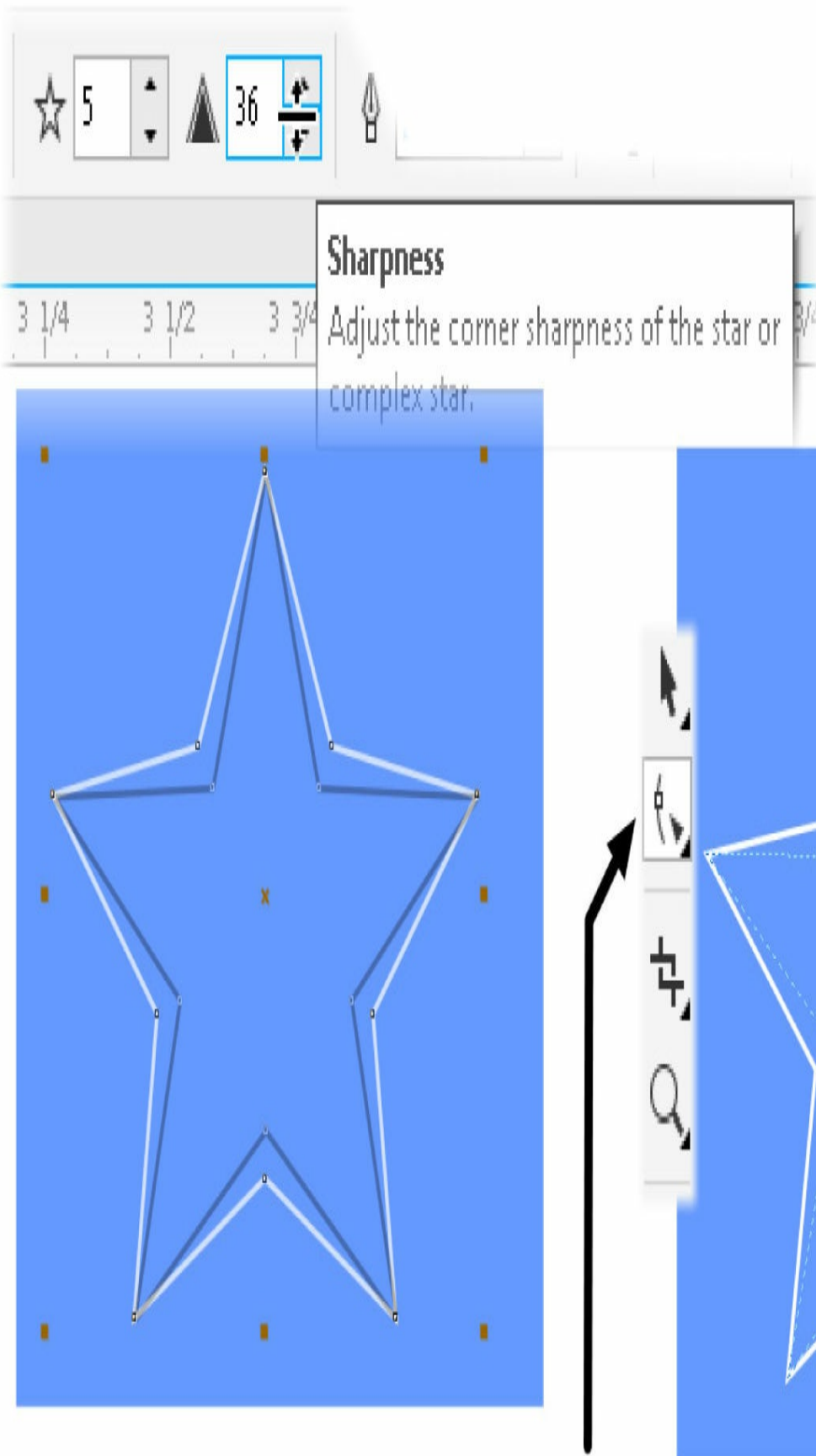
The Shape tool   Drag a node to adjust Sharpness.

Making a Pattern of Stars

Let's think about how this star pattern should be designed. Stars of the same size, rotational value, and spacing would make a boring kid's toy and they'd soon abandon it and go back to their Xbox. So let's take this opportunity to make a visually interesting pattern by unevenly spacing duplicates of our plump star. You're going to learn the now-classic "drop a copy" technique for duplicating and moving objects, and you'll do a little proportional scaling along the way. You put these moves together, and no one will suspect that all the stars in the pattern on the ball began as one single copy.

Ready?

Creating More Stars Than a Hollywood Agent

Tutorial

1. With the Pick tool, drag the star you just modified to a different location on top of the light blue background. It can go a little outside of the background rectangle if you're artistically inclined to add a bit of chaos to this ball's design. This is step "a" in the following illustration.
2. When you've arrived at the location where you want a duplicate of the star, with the left mouse button still pressed, tap the right mouse button. This drops a copy of the original where your current cursor location is. This is callout "b" in the illustration.
3. Release both mouse buttons, and the operation is complete; this is "c" in this illustration. You can do this as many times as you like, but you'll learn some steps to make the distribution and spacing a little more random next.
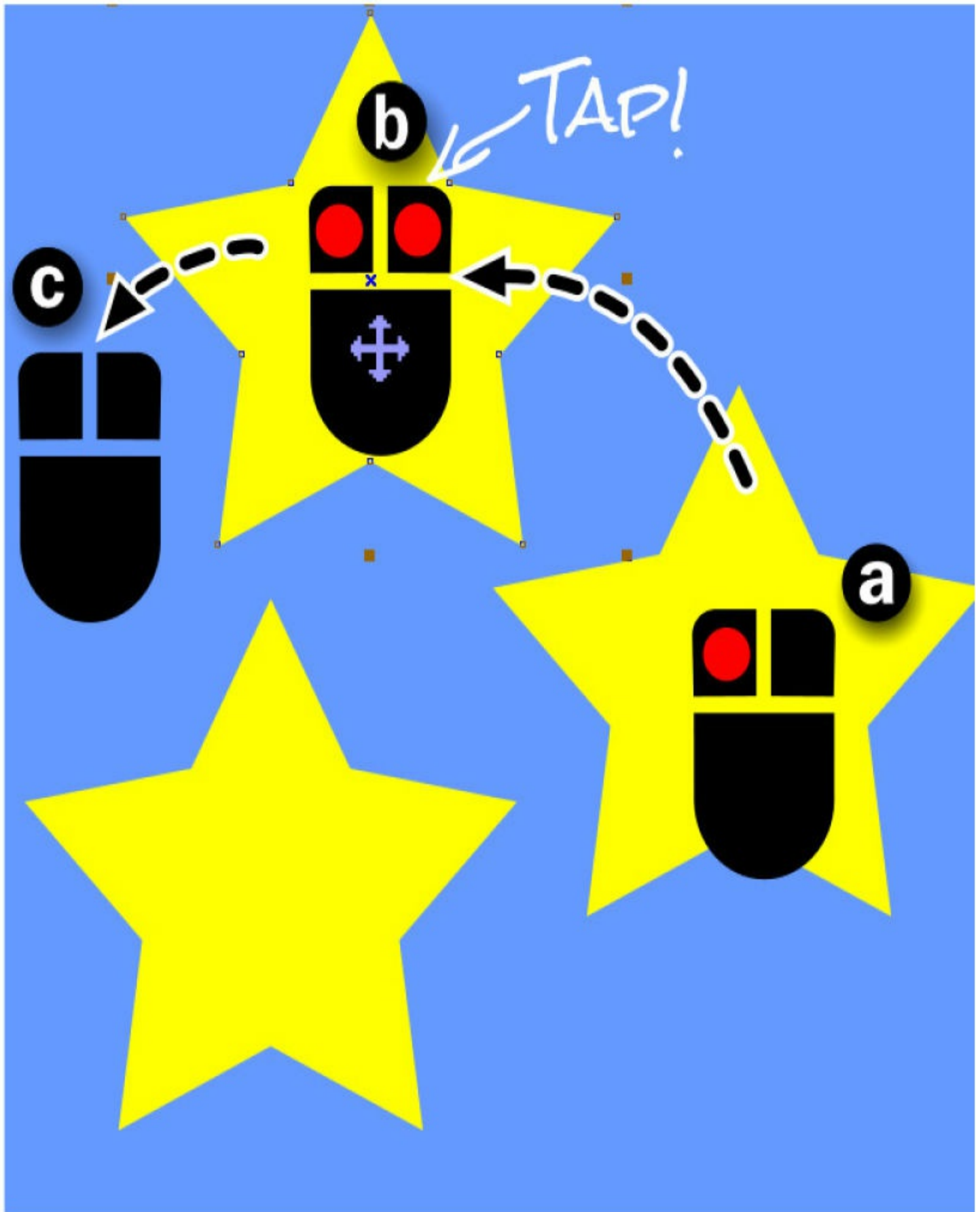
4. Press CTRL-S, but keep the document open.

Okay, it's on to refining and completing the pattern for the ball. Again, you can "drop a copy" or move a star so it's slightly outside of the background rectangle because the areas outside will be clipped eventually by a circle shape, representing the ball. We give the scaling and rotation features a workout next.

Rotating and Scaling to Populate the Pattern Area
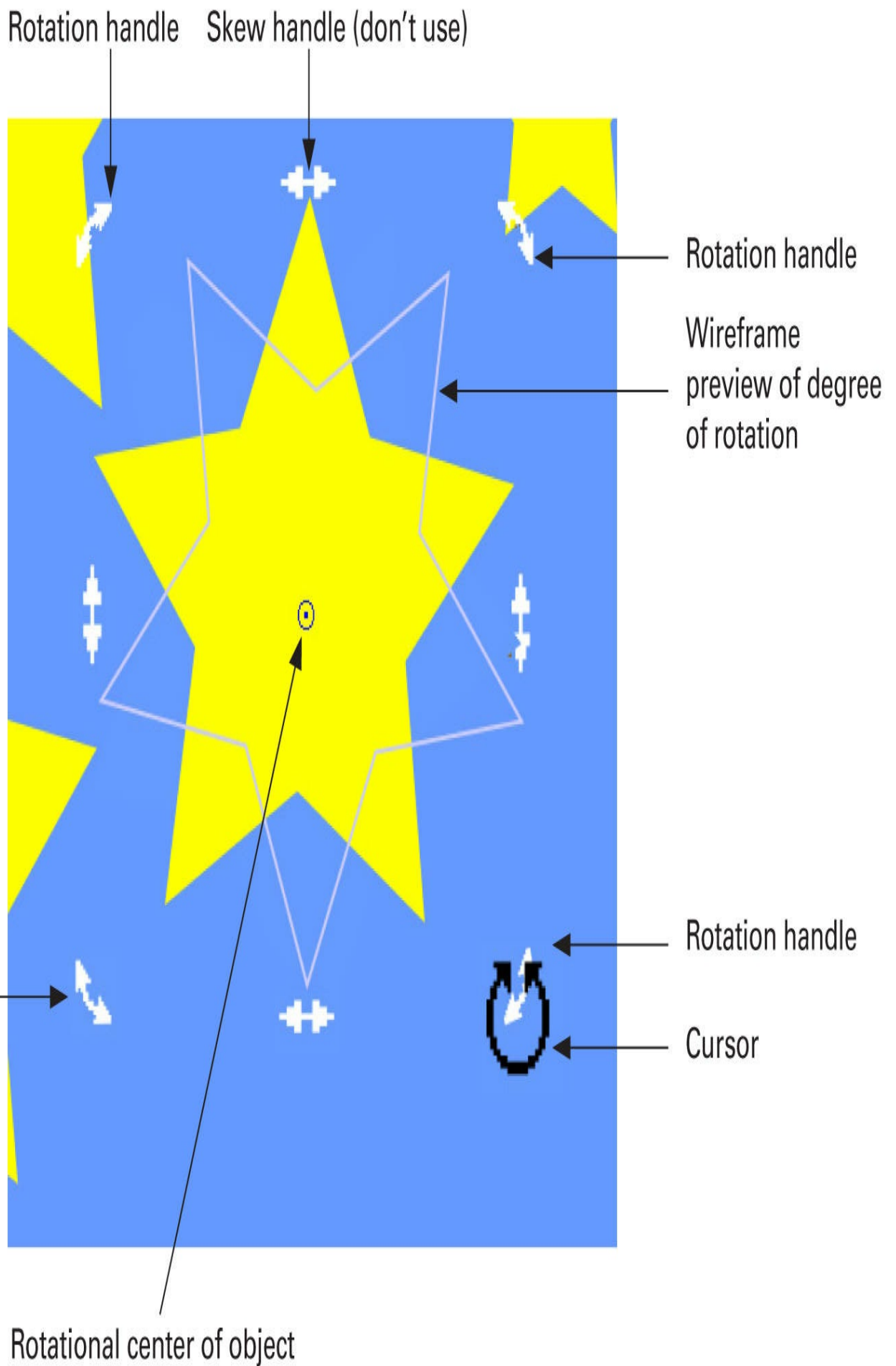
Tutorial

1. By the time you've dropped more than three copies of the star shape, you'll be running out of room on the background to make an intricate pattern! With the Pick tool, select one of the stars so you can see the eight bounding box handles, and then drag one of the corner handles—*not* one at 3, 6, 9, or 12 o'clock—toward the center of the star, as shown in this illustration. CorelDRAW provides a preview of what the final size of the scaled star will be; when you think it's an artistically appropriate size, release the mouse button and you've scaled the star, as shown here.

Drag a corner handle of the star toward its center.
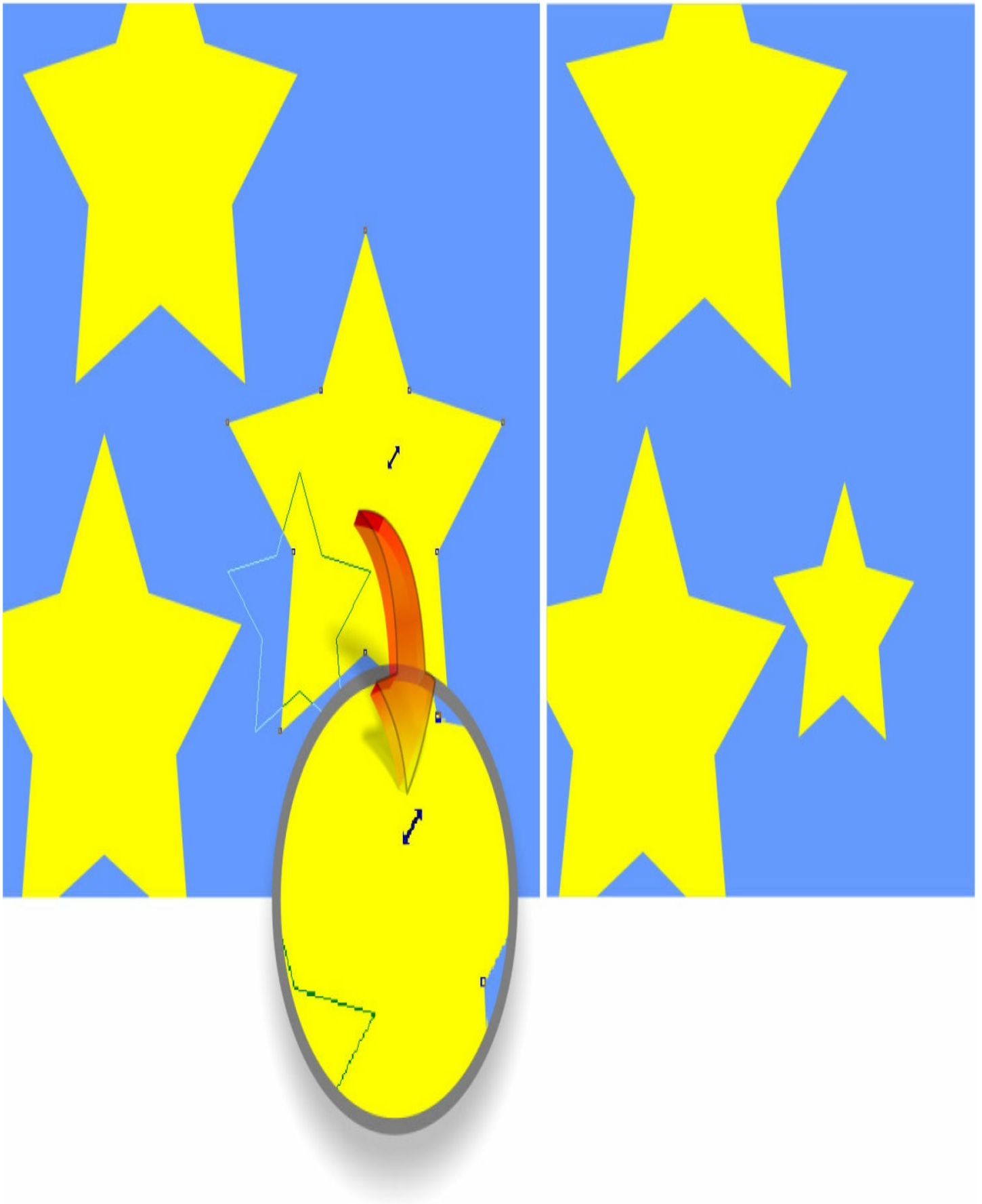
Tip When you grab a corner handle to scale an object, the position of the scaled object changes—it moves to the corner opposing the control handle you're manipulating. If you'd like to scale an object from its center inward so its final position is the same as before scaling, hold SHIFT and drag any corner control handle.

2. Let's try out the rotation feature in DRAW now, so all the stars don't look like clones of each other, even though they are. When an object is not selected, there's no screen element around it. When you select it, you'll see eight little dots bounding the selection, called selection handles, and you just used one in step 1. Now, when an object is selected and you click on it, rotation handles appear at the corners and skew handles appear at top bottom, left, and right. So click any of the stars right now, and then click the selected star to make the rotation handles visible.

3. Click-drag any of the four rotation handles to rotate the selected start, as shown in the following illustration.

Rotation handle

Skew handle (don't use)

Rotation handle

Wireframe preview of degree of rotation

Rotation handle

Rotation handle

Cursor

Rotational center of object

4. Okay. That's all you need to know to make about 14 stars of different sizes, different distances between one another (this is called *distribution*, and it's a feature in CorelDRAW's Object menu), and different degrees of rotation. Press CTRL-S, go get a refreshing beverage of your choice, and then read on to see how to turn a bunch of stars into a bulging bunch of stars—like the stars on the ball, except without the ball.

Shaping Operations and Combining Objects

Grouping objects requires very few brain cells: the shortcut is CTRL-G. However, in the steps that follow, you don't want to group the stars, leaving them as distinct objects, more or less like 14 passengers in the same bus. Instead, you want to perform the Weld operation, available on the Property Bar when more than one object is selected. This operation combines all the paths that make up the stars into one path whose components just happen to have spaces between them. This effect is sort of like the letter *O* when you type it. *O* is a combination of two circles that don't touch one another.

The reason why you're going from star-maker to welder will become evident after a few steps.

# Trimming the Stars to the Background and Beyond

Tutorial

1. With the Pick tool, try to marquee-select (diagonally drag the cursor while holding the mouse button) only the stars on the page. If you see a small origin node on the background rectangle, that means it's selected, too, a natural mistake during precision work. To retain the selection of the stars but deselect the rectangle, hold SHIFT and then click on the background rectangle. You might notice on the status bar at the bottom of the workspace that "x number of objects selected" has decreased by 1, which is both a confirmation and a reassurance.

2. On the Property Bar, click on the Weld button, shown in the following illustration. If you look closely at your screen, you'll see little origin markers (nodes) on each star. This means you welded them all and this galaxy of stars is now one discontinuous object (there are spaces within the single shape).

Weld

Combine objects into a single curve object with a single fill and outline.
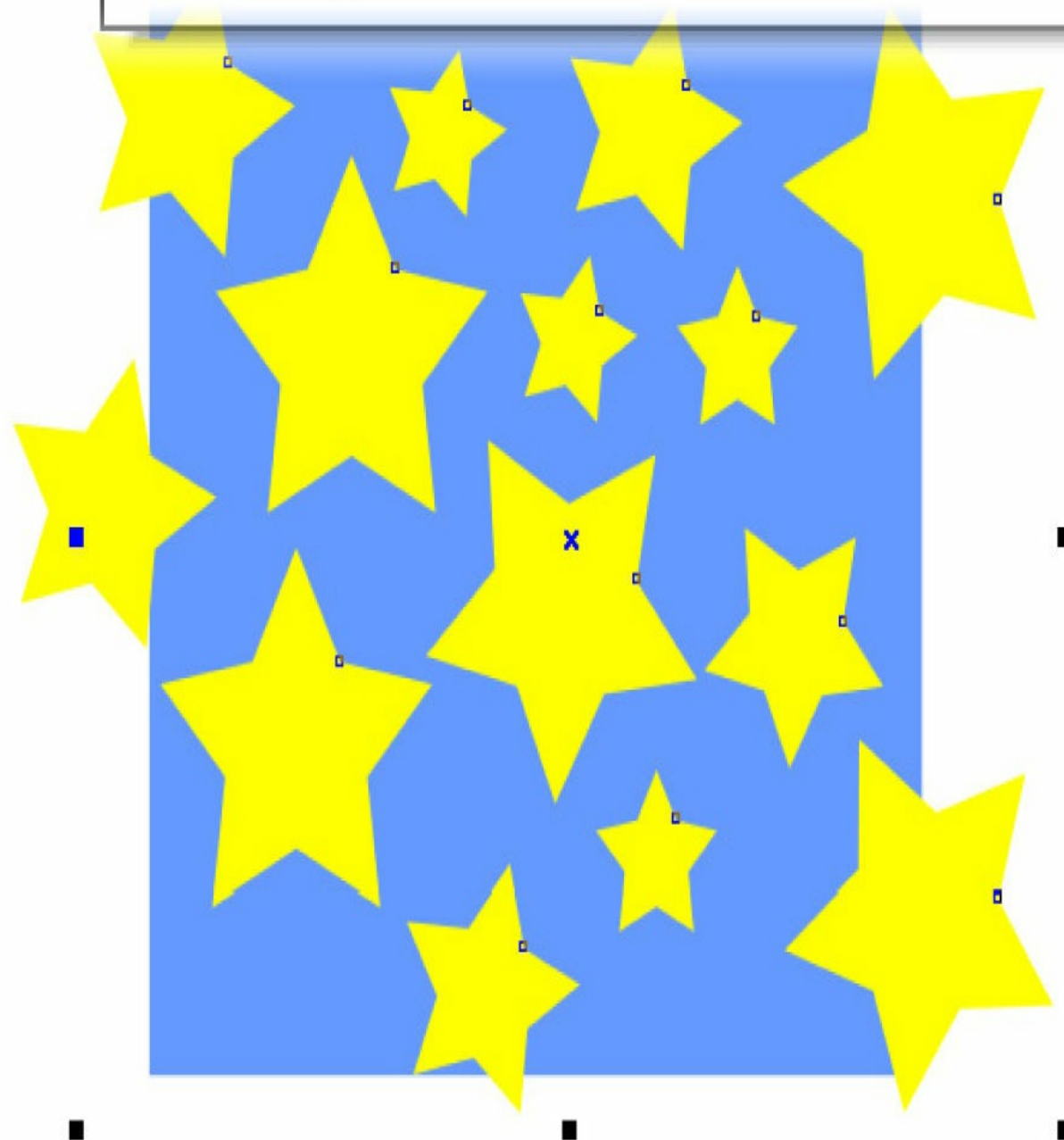
3. Let's get rid of the star portions that lie outside of the rectangle background now; they won't be featured in the final composition. Select the background rectangle using the Pick tool and then press CTRL-C (Copy) and then CTRL-V (Paste). You now have a duplicate resting on top of all the other shapes. When you paste, the order of the new object is always on top of the others, unless you paste to a different layer (explained in Chapter 6).

4. Select the single star object (there should be a few places where the welded stars stick outside of the top rectangle), hold SHIFT (to additively select), and then click the Intersect button on the Property Bar, as shown in the following illustration. It will appear that nothing has happened, but this is because by default when you command DRAW to create an intersection between two or more objects, it does so, but it also leaves behind the original objects (unless you use the Object | Shaping docker, which can do very obvious and destructive editing).
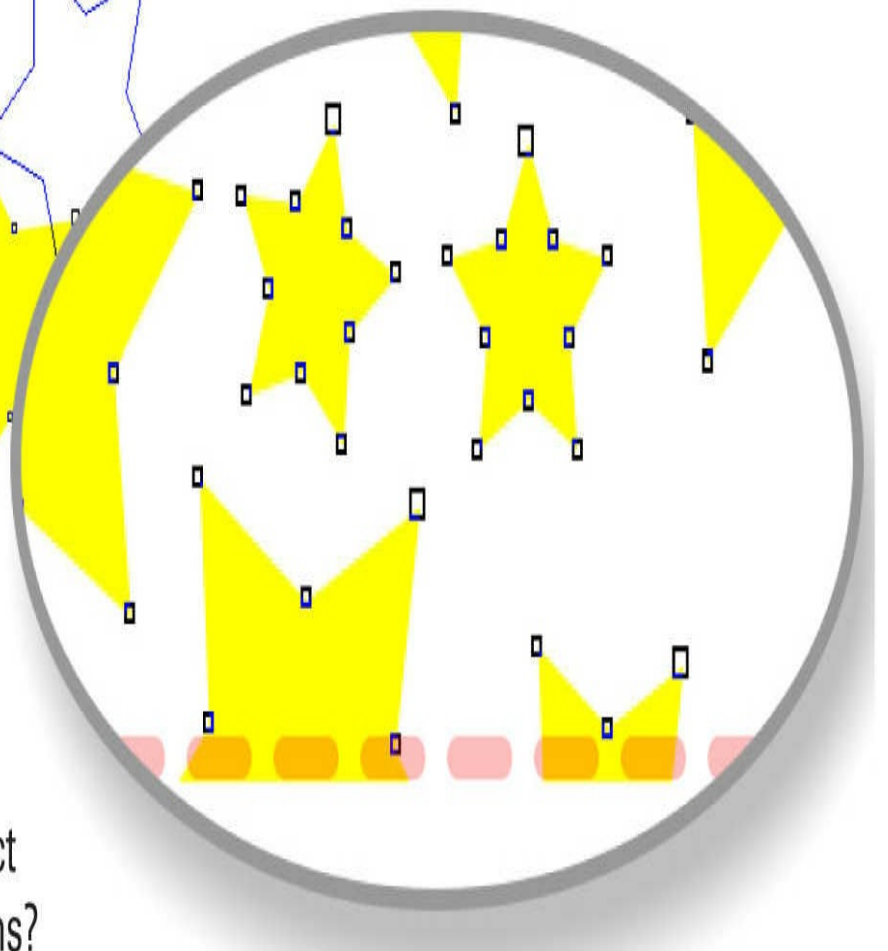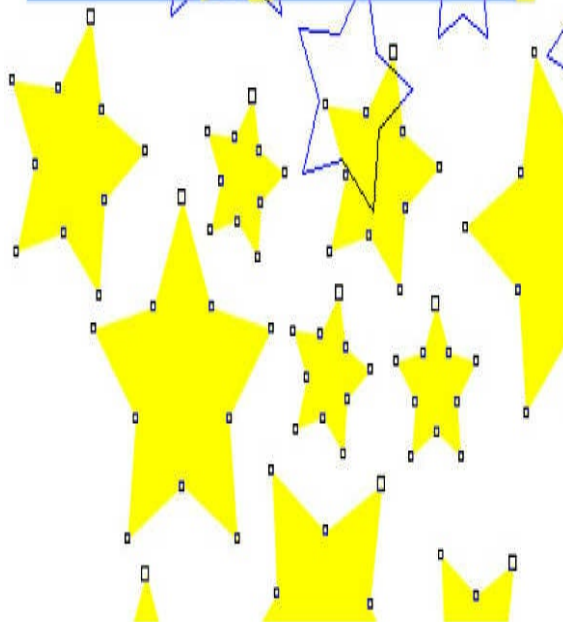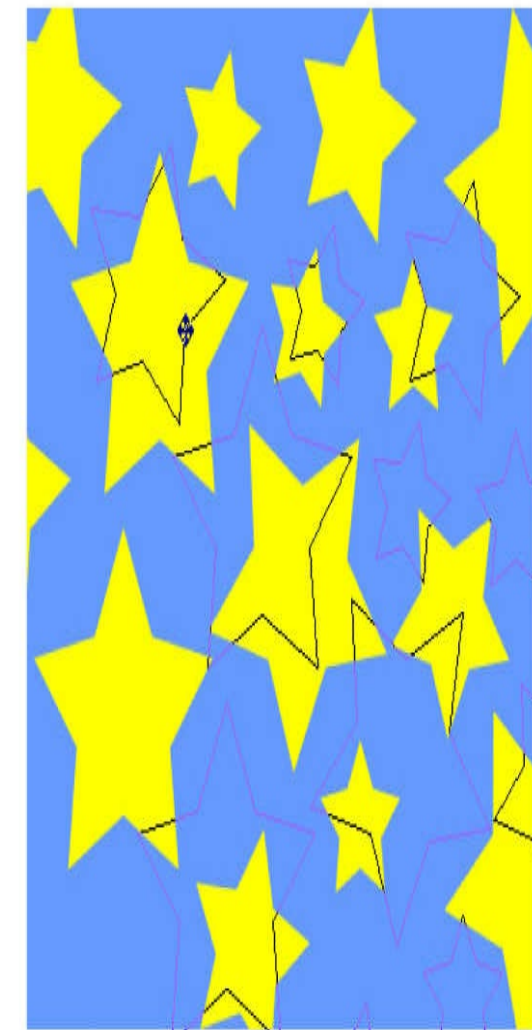
Intersect

Create an object from the area where two or more objects overlap.

5. First, with the Pick tool, select and delete the top blue rectangle. This leaves the original welded stars, with the intersection result underneath. So click on any of the top stars and press DELETE. The illustration that follows shows what the Intersect object looks like when it's moved away from the background—but this is only an illustration, not a step, so don't move the Intersect shape! All parts outside of the duplicated rectangle have been removed.

These are the original welded stars, above the intersection shape. Delete this object.

These are the product of the Intersect command. See the truncated bottoms?

6. Choose File | Save, and probably refill that glass with more refreshing beverage. The heavy-duty stuff is coming up next.

An Introduction to Enveloping Objects

The Envelope tool/docker (CTRL-F7) is perhaps the most sophisticated feature of its kind in any graphics program. You can turn any shape or group of shapes into Goofy Putty (we're not allowed to use the actually brand name here). You can stretch and twist at a number of control bounding nodes, yet this feature is not destructive. You can remove an Envelope effect at any time when the tool is active by clicking the Property Bar's Clear Envelope button.

   In this next set of steps, you won't be working with the core feature of the Envelope tool —the control points—but you *will* use a preset (Circular) to make the stars conform to a round beach ball you haven't created yet.

Enveloping and Trimming the Welded Stars

Tutorial

1. With the Pick tool, select the intersected, welded stars.
2. Choose the Envelope tool from the Effects flyout group on the Toolbox. You'll immediately notice a bounding box with several control nodes, but don't touch them.
3. On the Property Bar, click the Presets List drop-down at the far left and then choose Circular. Figure 3-3 shows this and the previous step in sequence, and you have to admit the Circular envelope preset makes the stars look pretty darned cool!
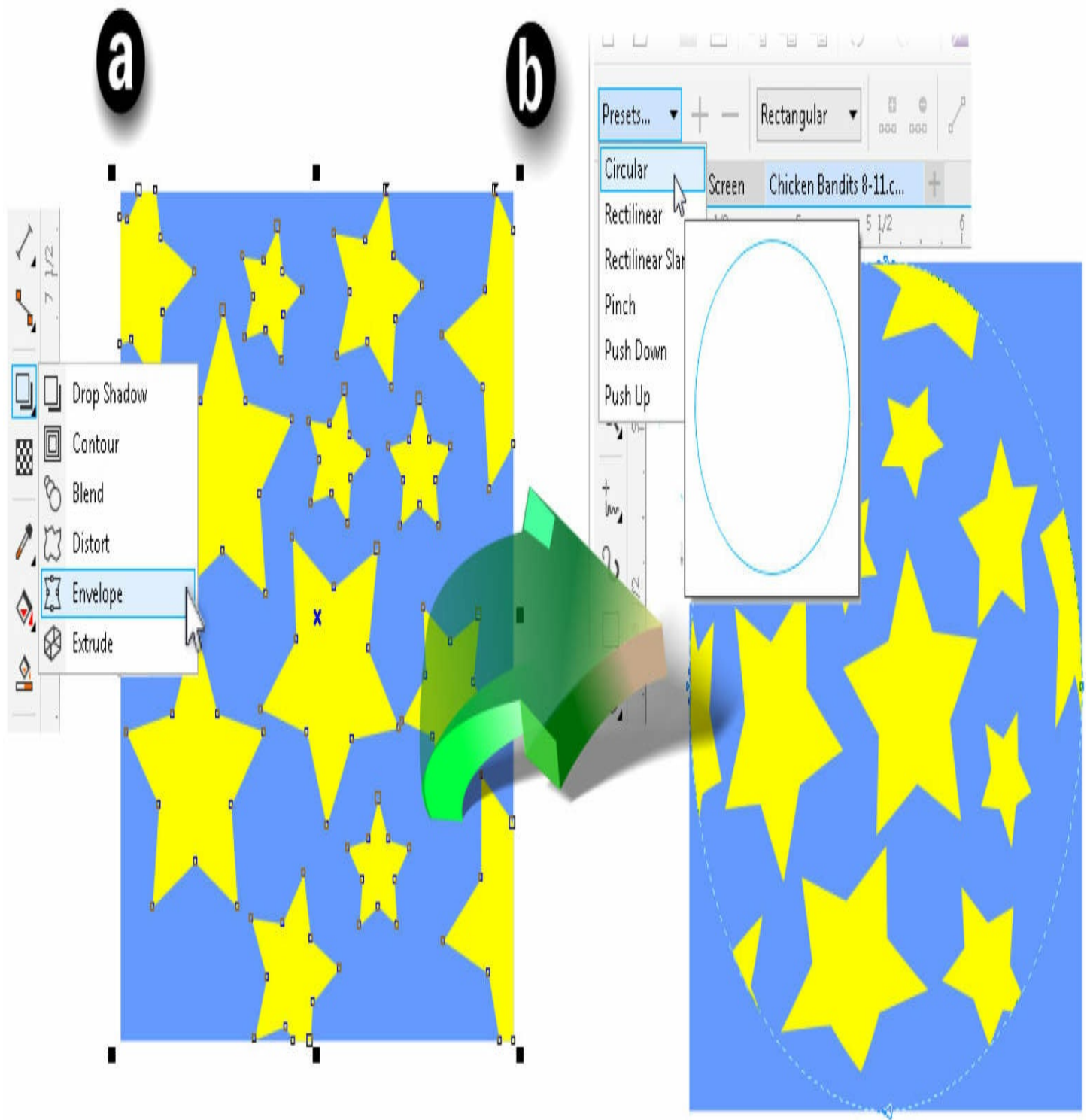
FIGURE 3-3 Use the Circular preset with the Envelope tool to make a "fisheye lens" treatment out of any group of DRAW vector shapes.

4. You need to drag two guides out of the rulers now to establish the exact center of the background square, so you can create a circle on top of it—the stars finally get their well-deserved and much-anticipated ball. First, select the background rectangle; you'll see a very small "x" in the center, and this is the absolute center mark for both the

rectangle and the stars, because the star-welded shape was intersected with a copy of the background, so they're both equal (more or less) in orientation and size.

5. Drag from the vertical ruler over to the little "x." You now have a vertical guide for the center of this composition.

6. Because you dragged a guide out of a ruler, the rectangle became deselected, so select it again and now drag a horizontal guide to the little "x" from the top horizontal ruler. See the following illustration.

Horizontal ruler

Vertical ruler

edge

Guidelines

Center point of selected rectangle

7. Choose the Ellipse tool from the Toolbox, put the cursor at the intersection of the two guides in the center of the square, and then while holding CTRL-SHIFT, drag away from the center, in any direction, until the circle produced is just a fraction smaller than the background rectangle, as shown in the next illustration. CTRL in this instance constrains the ellipse to a perfect circle, and SHIFT makes the direction of the oval created begin at the center point and expand outward.

Hold CTRL and SHIFT and drag out to here.

Ellipse   F7

3-Point Ellipse
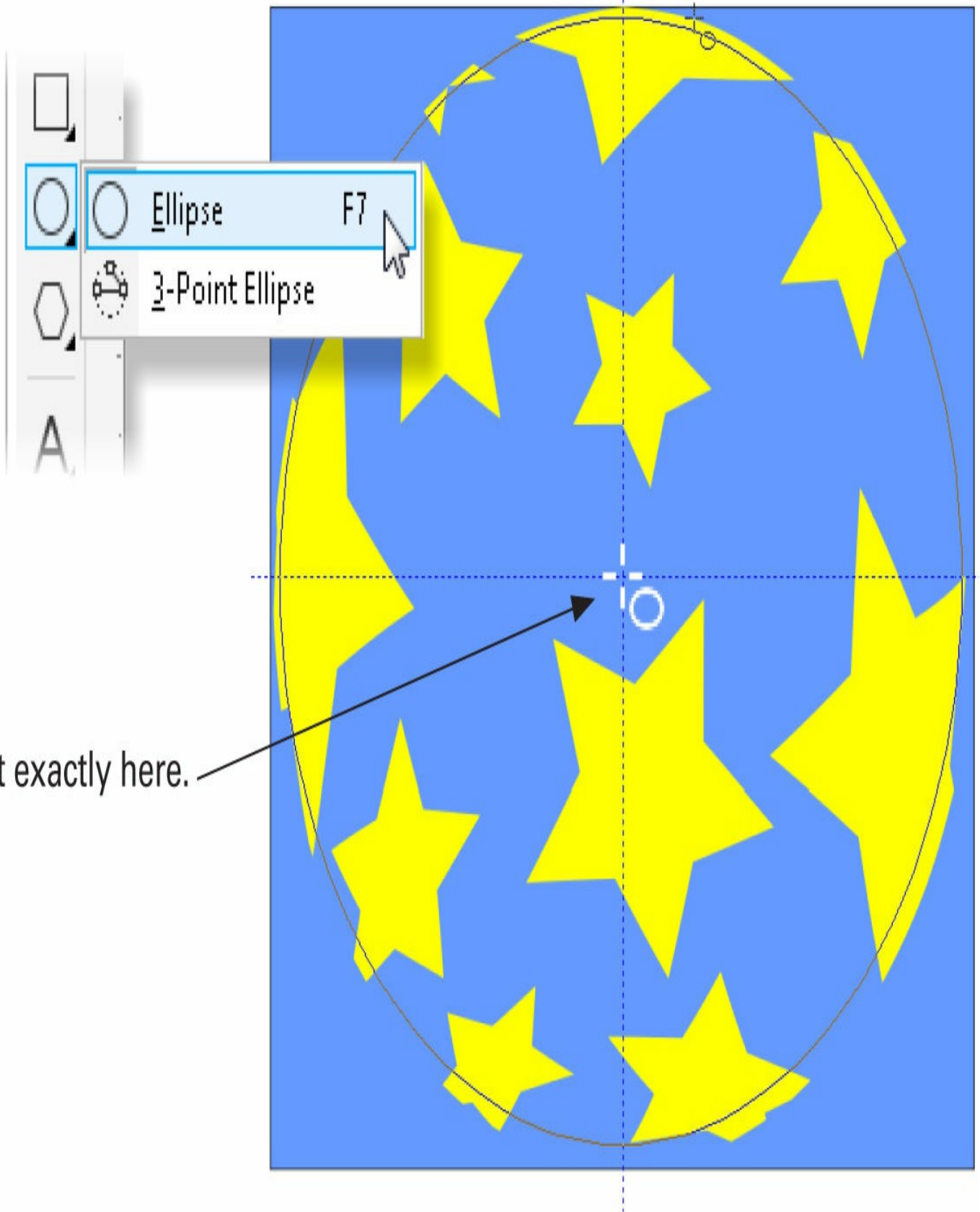
Start exactly here.

8. Choose the Eyedropper tool from the Toolbox and click to sample the background rectangle for its exact color. The eyedropper cursor now turns into a paint can, ready to fill the next object you click over.

9. Click over the circle you created in step 7, being careful not to position your cursor over any part of the "stars" object. Now, the stars are hidden by the filled circle, but this is as planned.

0. Choose the Pick tool, select the blue background rectangle, and then press DELETE (or CTRL-X).

1. With the Pick tool, select the blue circle, and then on your keyboard press CTRL-PAGEDOWN. This is a shortcut command to Object | Order | To Back of Layer, and now the stars are on top of the circle. Be sure to remove the outline around the circle by right-clicking the No Outline swatch on the local color palette at the bottom of the page, or the global one on the color palette docked to the right of the interface.

2. You probably want to move the background object away from the circle and stars right now. With the stars selected, choose Object | PowerClip | Place Inside Frame. With the targeting arrow cursor, click on the background circle, and you now have stars on a ball, no actually trimming necessary; a PowerClip is nondestructive. Figure 3-4 shows all of this graphically.

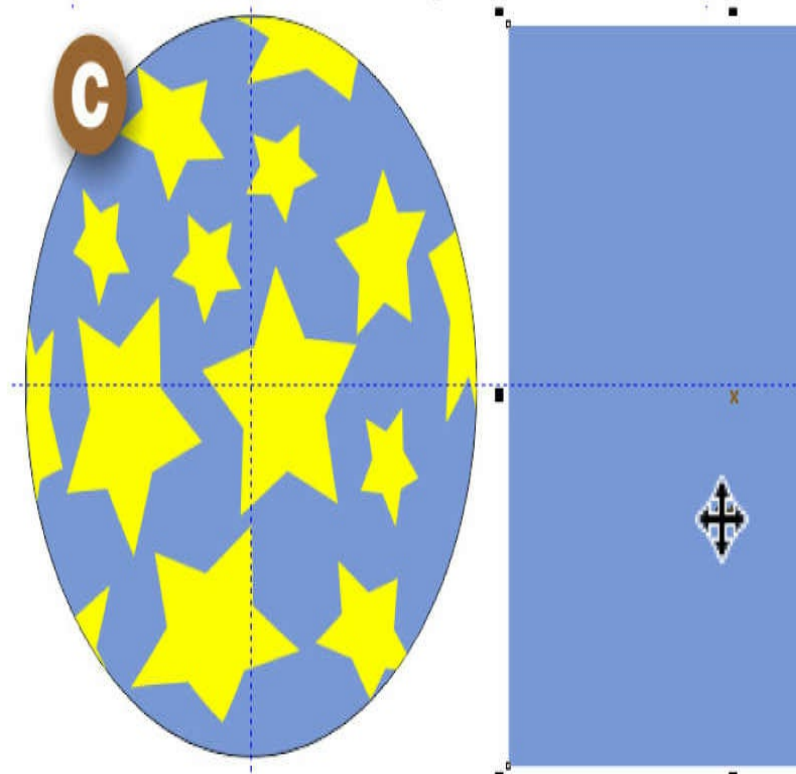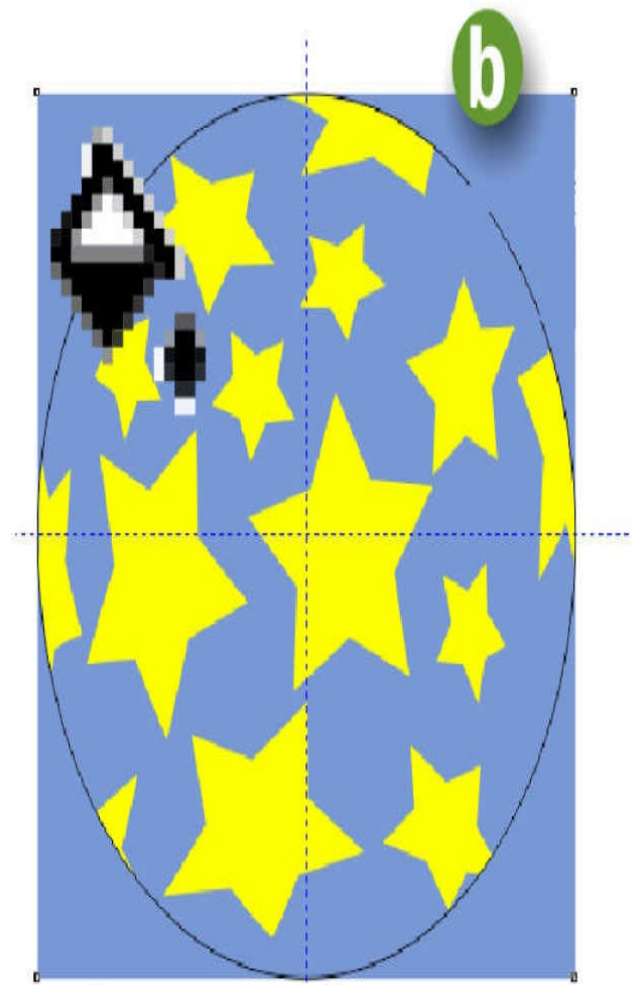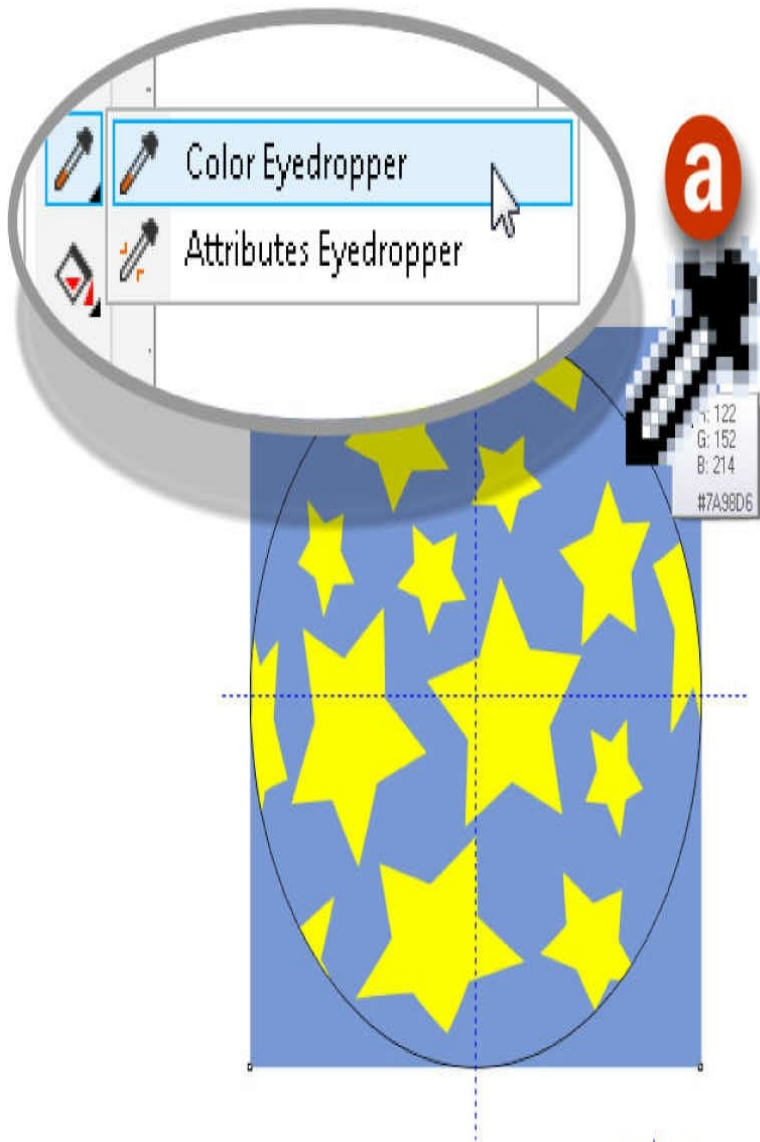Color Eyedropper

Attributes Eyedropper

a

R: 122
G: 152
B: 214
#7A98D6

b

c

3. Press CTRL-S, as usual!

Adding Shading to Your Composition

The perspective, choice of colors, and the general shape of a beach ball are all fine and in place. However, the quality of lighting is missing from this scene, and *lighting*—highlights and shading (and sometimes shadows)—is the quality and technique of classic painters (and has been for centuries). And you didn't buy CorelDRAW to become anything less than a modern-day classic Master now, did you?

The first thing you'll do is make a significant change to the beach ball's solid blue color by overlaying a tinted circle using X8's enhanced Transparency features—it's only proper that if the ball has shading, the stars should, too. Even experienced DRAW users should follow along here—in X8, it's easier than ever to set up a very complex fountain fill.

Adding Lighting to the Beach Ball

Tutorial

1. With the Pick tool, click any part of the blue background and then press CTRL-C (Copy) and then CTRL-V (Paste). You once again have the stars hidden by a duplicate of the blue beach ball shape.
2. Choose the Transparency tool from the Toolbox. Drag from about 11 o'clock to 4 o'clock, as shown in Figure 3-5. You'll notice that the sphere appears to be solid at the top left, and the stars appear at the bottom right, where the Transparency Linear fill type is 100 percent transparent. This figure should get you acquainted with the elements, the controls, and *why you're getting the results that you are from these steps*—which is the most important part of this tutorial and of this book. The next stop is the Property Bar and a little assistance from the pop-up Transparency slider to create dramatic changes to this piece.

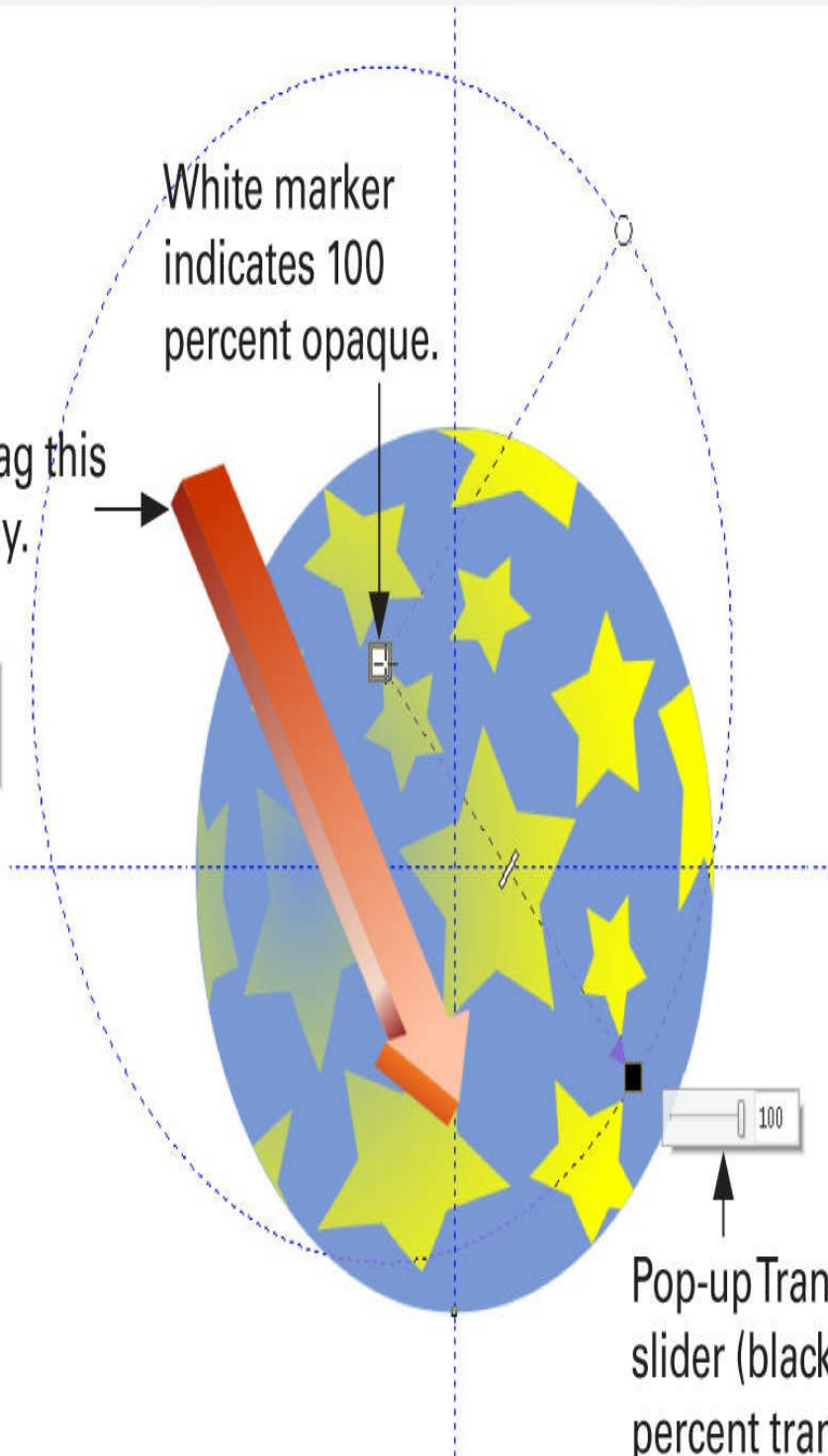Fountain Transparency type   Merge Mode drop-down list   Elliptical type

Normal

Transparency tool
Partially reveal image areas underneath the object.

White marker
indicates 100
percent opaque.

Drag this
way.

Pop-up Transparency
slider (black = 100
percent transparent)

FIGURE 3-5 **Drag the Transparency tool just as you would the Fill tool, to set an initial linear progression from a start color (or opacity) to an end point with different values.**

3. Although a duplicate of the result of the following steps can be seen on the right in Figure 3-6, you do not have to move or duplicate the object currently on top of your blue circle with the stars on top. First, click on the Elliptical Fountain Transparency button on the Property Bar, and the transparency values are going to be precisely wrong. Let's make corrections here.

Elliptical

Multiply

Untitled-1

100

31

0

100
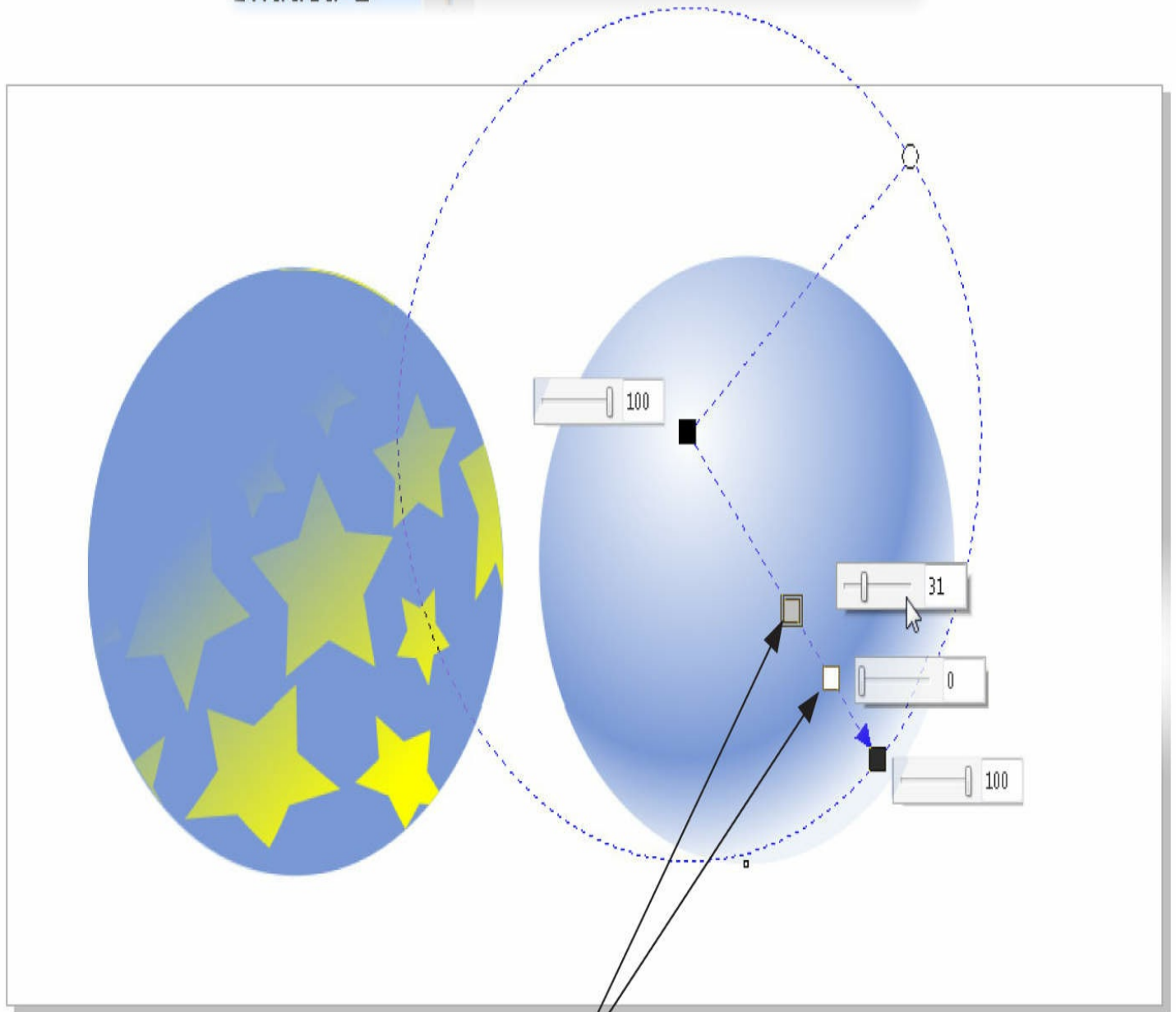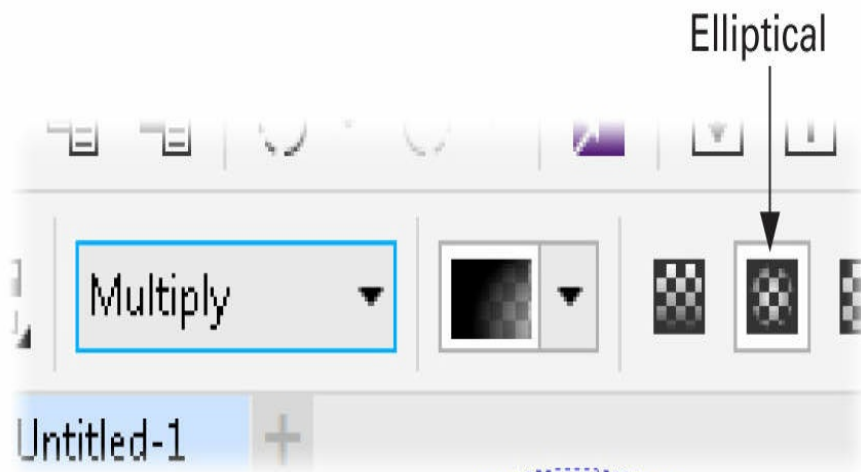
Double-click to create an
additional transparency value.

FIGURE 3-6 **The ball will get its color detail from your drawing. It will get its tonal detail from this transparent object overlay.**

4. Change the Merge Mode from Normal to Multiply. Doing this will intensify the shading you're going to perform.

5. The color node markers along the axis of a transparency fill are represented by white as totally opaque, black as totally transparent, and shades of gray indicating partial transparency. Click the beginning point marker, let the pop-up slider appear, and then drag the slider all the way to the right, making the marker black and making the beginning point of an elliptical (in this case, circular) transparency totally transparent.

6. Click on the end marker, the point you dragged to, and then on the pop-up slider set the value to 0, all the way to the left, making this area totally opaque.

7. At this point, you may be asking yourself, "What on Earth is the author doing here!?" Bear with him: you *add* transparency nodes by double-clicking the transparency line, that dashed guy that connects the Start and the End points. Double-click a point close to the end point, allow the pop-up slider to appear, and then drag the slider to anywhere from 12 to 0. Do you see what's happening? The bottom transparent area will serve as "rim lighting," making the beach ball look even that much rounder. This is a trick artists have used for centuries to make palace facades look more opulent and the royal family's children's faces look less flat.

8. One more double-click above the previous (zero value) marker. Give this new transparency marker a value of about 31.

9. Don't be afraid to experiment and move the markers along the transparency handle (the dashed blue guy) to increase or decrease contrast between neighboring transparency values (see Figure 3-6).

0. Let's assume you didn't move the duplicate circle to which you applied these various transparency values at different intervals. You should have a fairly dimensional illustration, like the one shown here.

Tip Don't be afraid to reposition—in fact, by all means *do* reposition—the beginning and end points of the transparency overlay if the beginning point isn't at the upper left and the end at about 5 o'clock. The rest of the composition depends on this lighting direction. Shadows and other elements need to be in synch and not contradict one another.

Adding Highlights and a Shadow

The beach ball doesn't look as shiny as new ones do, so the solution to illustrating this is to use a circular transparency inside of a circle whose size is larger than the end point of the transparency. The visual effect is that the highlight is feathered, like so:

1. With the Ellipse tool, drag an ellipse at the upper left of the ball, as shown in this next illustration. You can and should remove the outline width and fill the ellipse with pure

white.

2. Choose the Transparency tool, drag it across the white ellipse, but do not let the beginning or end point of the fountain fill go outside of the ellipse. Put it in Screen merge mode from the drop-down on the Property Bar.

3. Increase the size of the ellipse using its control handles and the Pick tool if necessary. In the following illustration, you can see on the left the solid ellipse and on the right the ellipse with the Elliptical transparency applied. The white outline is there simply to demonstrate the bounds of the ellipse when it has no outline width and its transparency handles stay within the ellipse outline. On the far right, you can see the somewhat phony effect caused when you don't keep the transparency handles inside the outline of the object. What is supposed to be a soft highlight looks like a frosted glass oval with its outer dimensions clearly visible.
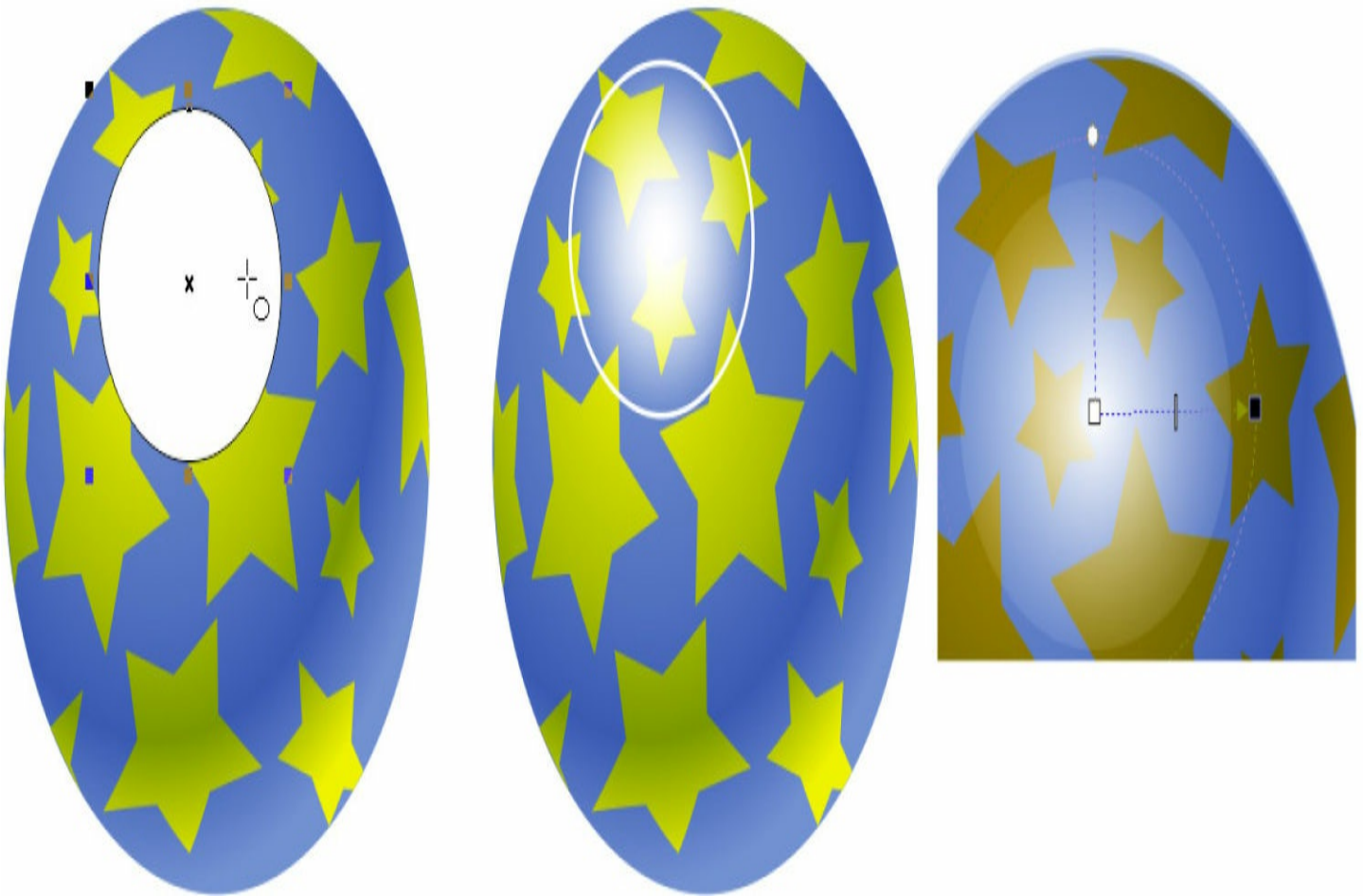
4. A good way to intensify this highlight without doing any amount of recalculations of values, midpoints, or any of that other jazz is to simply, now, select the highlight ellipse with the Pick tool and then press CTRL-C and then CTRL-V. See the following illustration, where there are duplicates of the ovals above the ball for comparison's sake.

Blending Yourself a Cast Shadow

CorelDRAW has its own Shadow tool, and it's covered in Chapter 18, but for now it would be good to try a manual technique for making a shadow beneath the ball. This ball is going to be resting on the floral pattern provided in the pattern for floor.cdr file. And as shadows go, they are never 100 percent opaque in real life. The solution? At least the one in this chapter? You're going to create a small dark ellipse at partial opacity and put it almost underneath and to the right of the beach ball, and then create a larger ellipse that eventually will be 100 percent transparent and then blend the two. This way, there's not only a highly photorealistic off-center shadow beneath the ball, but in some areas, you'll be

able to see the floor pattern. *Don't* get the idea that this is the last chapter in this *Official Guide* you'll need to read before becoming CorelDRAW Master (or Mistress) of the Galaxy. But what you're going to accomplish *is* pretty sophisticated and exceptionally cool.

Making a Cast Shadow with Blends

Tutorial

1. With the Ellipse tool, create a small ellipse to the right of the ball, give it about an 88 percent black color, and give it a solid Transparency setting of about 94 percent. You achieve solid transparency by clicking the Uniform Transparency button on the left side of the Property Bar. Press CTRL-PAGEDOWN to make this circle go behind the one you'll create next.
2. Make a much bigger ellipse (see the following illustration), and give it a 30 percent black fill and about a 75 percent solid transparency.
3. With the larger transparent object selected (which might be a challenge without going to View | Wireframe), press SHIFT-PAGEDOWN to put the larger ellipse to the very back of the page, for the sake of a correct transparency-enabled blend. A dashed outline has been added to the larger, nearly invisible object in the following illustration so you have a reference as to where the ellipses go.
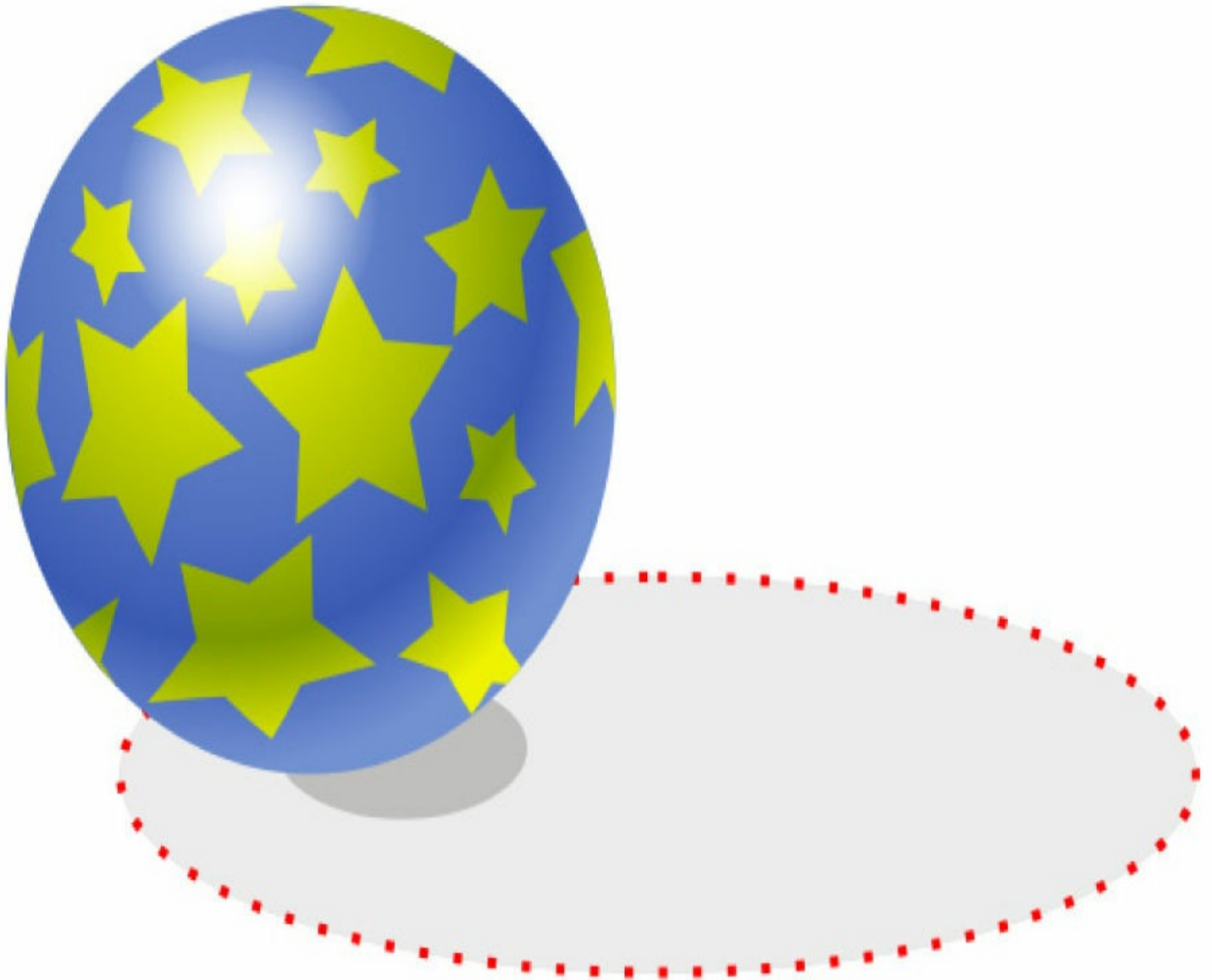
4. Choose the Blend tool from the flyout group above the Transparency tool, and then drag from the nearly invisible large ellipse to the small one, as shown in Figure 3-7. On the left, you can see the Blend tool being applied to the two ellipses—you'll notice a white node marker at each end of the Blend line, and a pair of acceleration handles in the center of the line. These handles perform a "preference" of one end of the blend over the other, and the effect when you drag the handles toward the ball is that more darker tones become visible, while at the outskirts of the cast shadow there is a gentle drop-off in color and opacity, which looks quite natural and photorealistic.
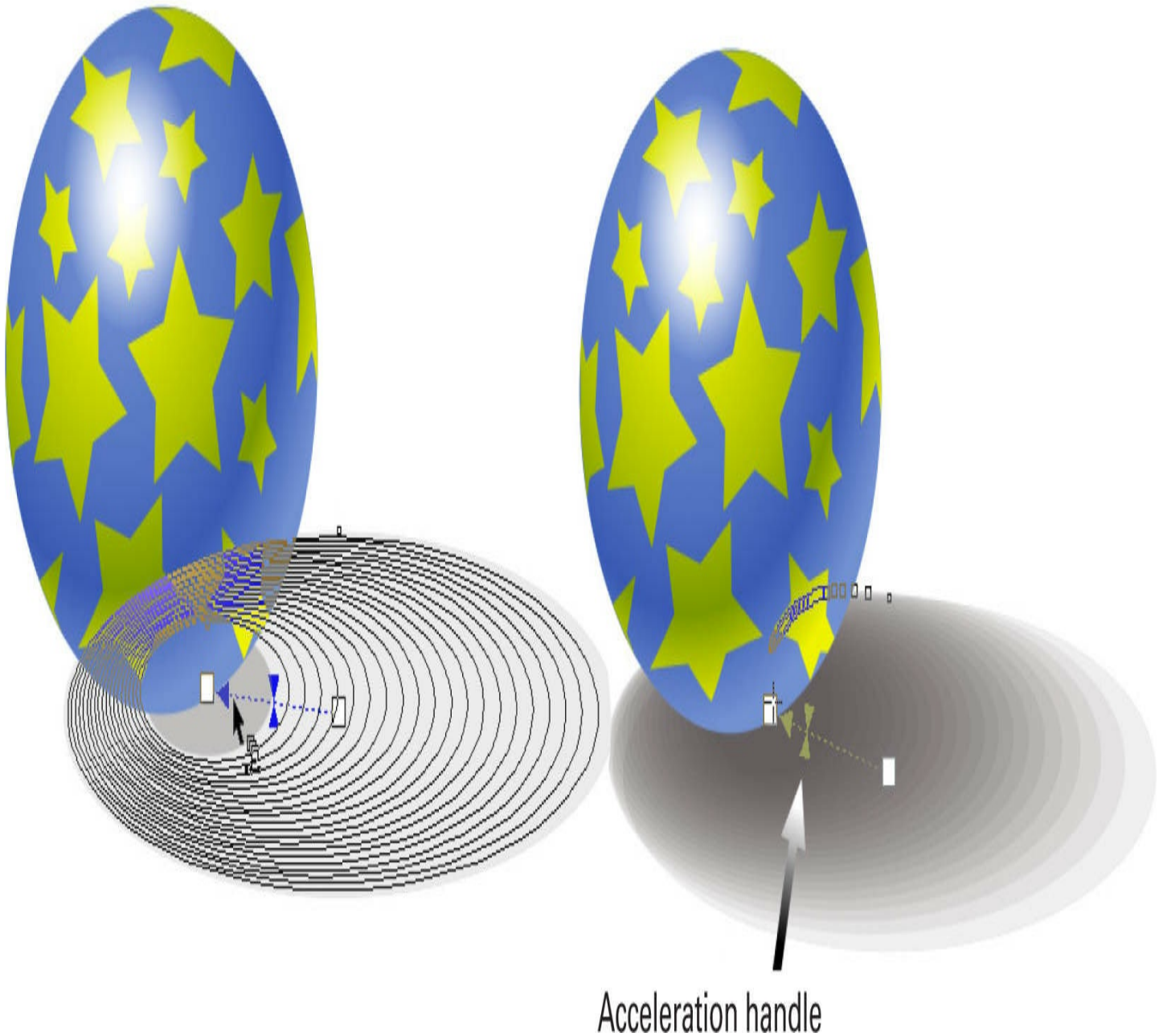
Acceleration handle

FIGURE 3-7 **You have a lot of power and control over shadow-making when you choose to combine Blend steps with transparency.**

5. Press CTRL-S!

Tip   Even while two objects are blended together, the start and end objects *can* be *moved*. You might have to go to Wireframe view to select one of the objects, but once you do, you can create fine or coarse changes to the shape of your Blend object.
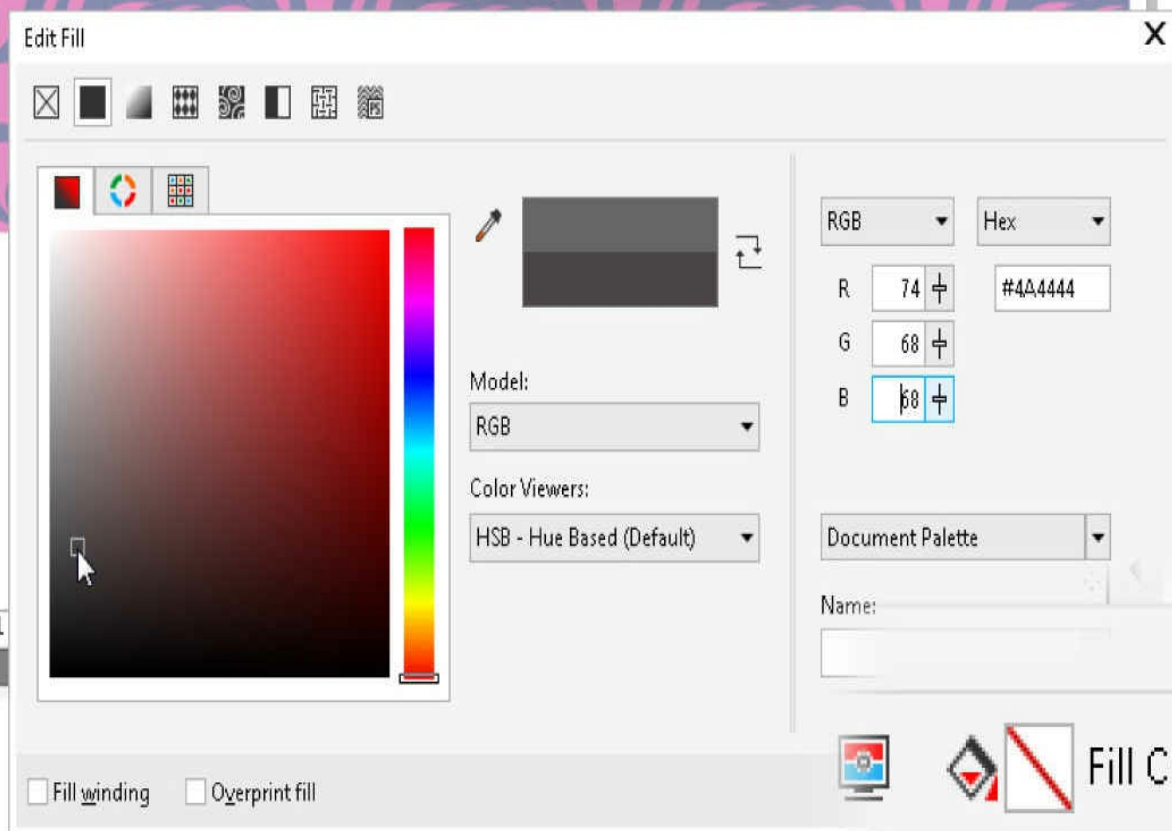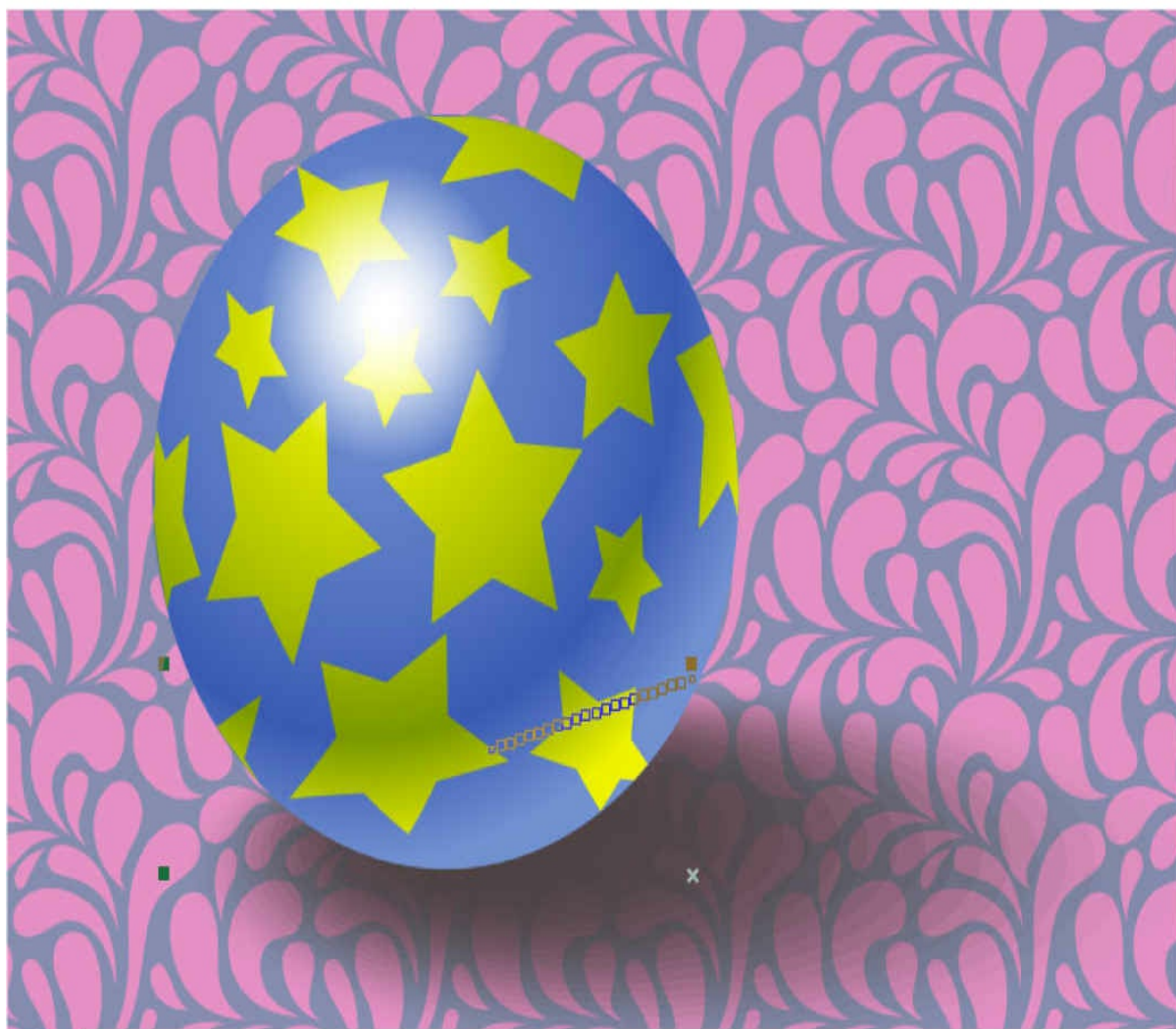
Adding a Background and a Floor in Perspective

Let's do the floor first because it's an exciting adventure into the Perspective tool—and there aren't a lot of exciting tech books out there. Select and copy the pattern from the pattern for floor.cdr document, and then paste it into the ball composition. From there, follow the steps outlined in the tutorial.

A Starry Ball Sitting on a Floral Rug

Tutorial

1. If the author messed up when building these files and the pattern is on top of the ball, press SHIFT-PAGEDOWN to put it to the back of the layer. *Now* we're talkin'.
2. The shadow might be too light against the pattern, or too dense. If this is the case, select one of the control objects—perhaps the inner one is responsible for the shadow's imperfection—and then double-click on the Fill icon toward the right of the Status Bar, the one that has a red slash through it because it can't figure out a solid color within the Blend group. This displays the Edit Fill box and, in real time, you can lighten the percentage of black of the chosen control object, and accept the change only when the Blend result looks good onscreen. See the following illustration.

Edit Fill

RGB   Hex

R   74   #4A4444

G   68

B   68

Model:
RGB

Color Viewers:
HSB - Hue Based (Default)

Document Palette

Name:

☐ Fill winding   ☐ Overprint fill

Fill Color

Page 1

3. With the pattern selected, choose Effects | Add Perspective, and four black squares (handles for you to manipulate) appear around the four corners of the group of objects.

Note Vector fills will not accept the Perspective command, and bitmaps distorted as much as you're going to distort them would make them suitable only for confetti. However, the author designed one of four tiles to create this large pattern—and as a vector and not a special object of any sort. So, you can pretty much do whatever you want in terms of distorting it.

4. This step is really easy and marginally fun: with the Shape tool, pull the bottom two control handles of the Perspective floor away from each other, and then drag the top two handles nearer to each other—but not by a lot, because by this tutorial's conclusion, you'll frame the piece and don't want bizarre empty triangles peeking through the background. See the following illustration for reference—and ignore the page border entirely.

Completing the Composition with Embellishments

If the composition looks rough around the edges, that's because *it is!* The bottom edges of the floor look as though they belong on a 747, and the composition ideally should be portrait mode and all the superfluous and unnecessary elements should be hidden. Also, a simple frame around the ball and floor will truly complete the scene and your first project in this *Official Guide*.

Let's first extend the background's height by taking a black rectangle that fits over the ball and the narrowest section of the top of the pattern. And then you'll use linear transparency to seamlessly blend the top of the pattern's end with a gentle light falloff.

# Framing Your Composition

Tutorial

1. With the Rectangle tool, draw a tall, moderately wide rectangle that covers the ball entirely and obscures the top of the pattern. Remove any outline width or color, and make it 90 percent or 100 percent, so it sort of reminds you of that monolith in *2001: A Space Odyssey*.

2. Take the Transparency tool and drag downward on this rectangle. Now comes the challenging part: you need to make the exact point at the top edge of the pattern 100 percent opaque, and then let the opacity gently fall off so you can clearly see the ball with no shadow casting on it. Today is your lucky day, though: you can select both the ball's components and its shadow and then press CTRL-PAGEUP to lift the order of the ball and shadow above the transparent rectangle without affecting the pattern. The illustration here shows all the action.
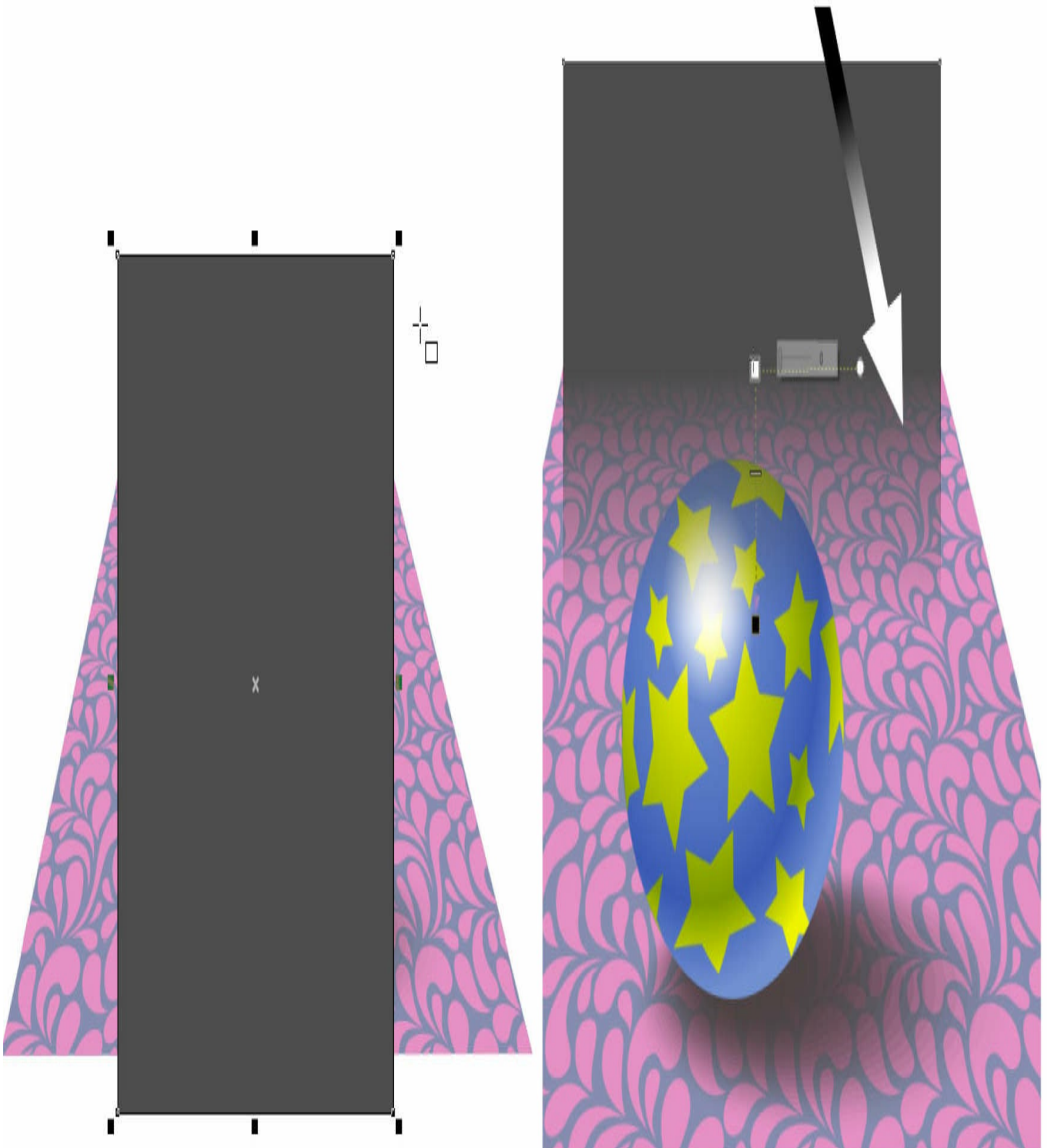
3. A frame around the piece is a no-brainer at this point; you already know how to use the

Rectangle tool. However—and this is a big however—there's a new feature you're not familiar with yet (unless you're a Corel Pro, in which case don't spoil this one for the others) called the PowerClip feature, which we breezed through without explanation earlier in the chapter. A *PowerClip* puts things you select into another object, and the effect is like a door that's open, but can be moved around without anything spilling out of the closet. With the Rectangle tool, draw a rectangle around only those areas you want to be visible in your finished piece. A 16-point outline width is good and is used with a dull bluish-green outline to make the composition look a lot like the following figure.
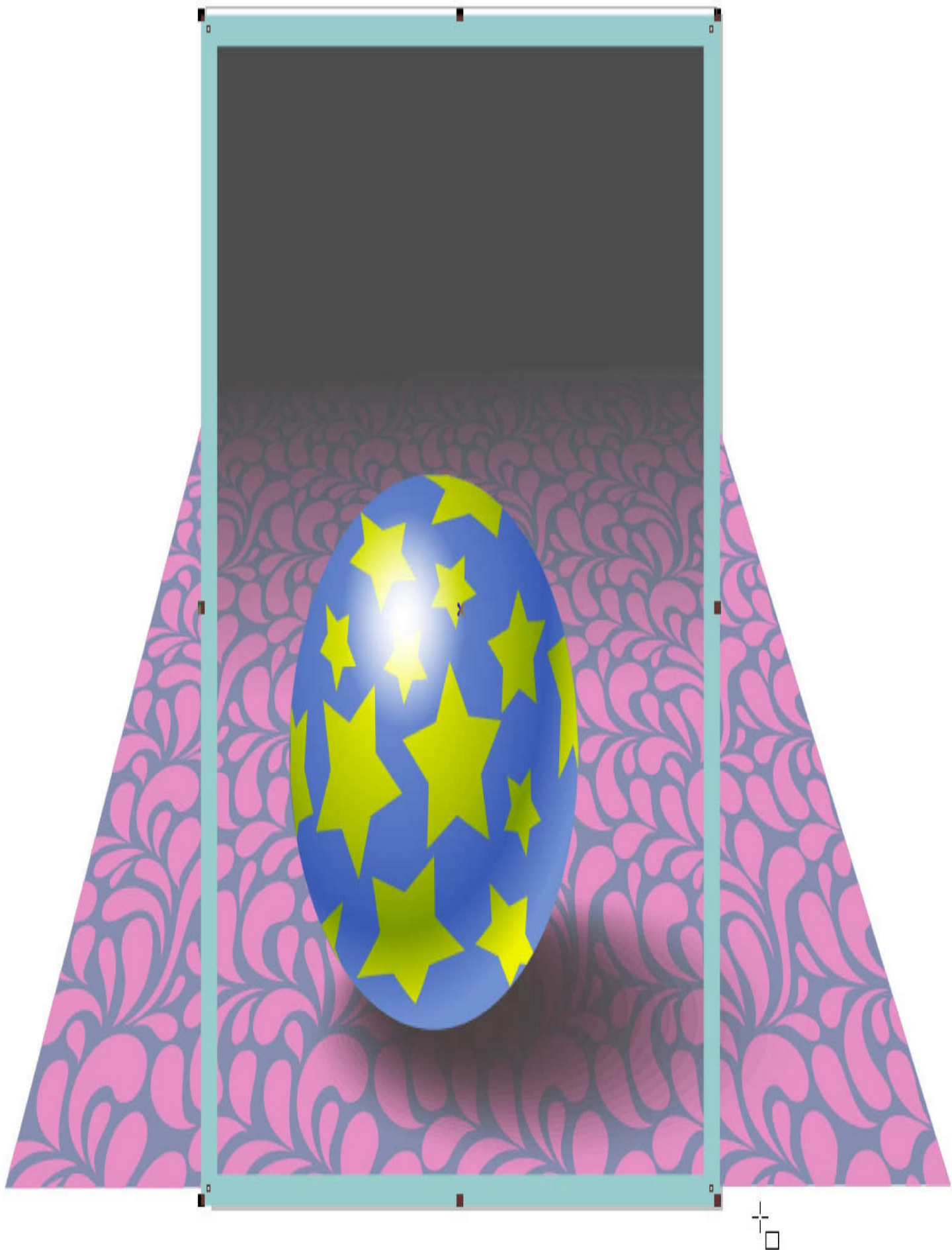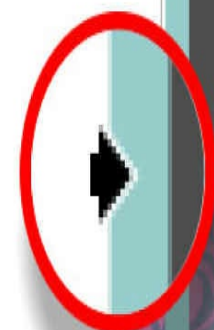
4. Press CTRL-A to "select all." The frame is going to be the PowerClip container, so we don't want it in this selection. So with the Pick tool, SHIFT-click on the frame to exclude it from the selection.

5. Choose Object | PowerClip | Place Inside Frame. See the following illustration.

6. Your cursor turns into a right-facing arrow, and you click the frame object. BANG! All your hard work is perfectly framed with no unwanted areas sticking outside of the frame—and it should now look like Figure 3-1 at the beginning of this chapter.

You've done well. You should use CorelCAPTURE to make a copy of your finished product and e-mail it to everyone in your address book to prove you're getting results out of CorelDRAW and this *Official Guide*.

Hopefully, you'll enjoy the more relaxed pace when you flip to the next page. Let the book cool down for a moment; Chapter 4 is *not* going to be the 350-mph, "I don't know what I'm doing but it's sure fun!" chapter this was has been, because we need to shift back into first gear and take a comprehensive look at shape tools. You'll learn how you can transform special shapes to wind up with exactly the shape you need, and this will be without the benefit of getting into the drawing tools in Chapter 7.

But believe it or not, this test drive has shown you a lot of essentials for getting the most out of this program. Now relax, take deep breaths, find some Smooth Jazz on Spotify—the incline we're going to take to get to our destination isn't quite as vertical from here on out!

PART II   Getting Started with CorelDRAW X8

4 Working with Single- and Multipage Documents

You have an idea for promoting your product or service; you have your graphics, and you have some body copy and a snappy headline in mind. The next step is to define the dimensions within which you express your promotional idea. And this is where an understanding of CorelDRAW's Guides comes in handy.

Do you need a flyer, or perhaps a four-page booklet? This chapter covers the beginning of any graphics project: setting up pages in CorelDRAW. You'll learn about layout styles, page dimensions for your screen and for printing, and page reordering, and in the process, you'll gain a good working knowledge of what you need to do—and what you can tell CorelDRAW to do—to create a page that suits your ideas.

Note   Download and extract all the files from the Chapter04.zip archive to follow the tutorials in this chapter.

Setting Up Your Document Page

Every new file you create has its own set of *page properties* that have two attributes: physical properties and display preferences. The *physical properties* refer to the size, length, and color of each page as you'd define a physical page in the real world. *Display preferences* control how page values are *viewed*. Let's begin with the most common options and then move on to the more specialized features.

Controlling Page Size and Orientation

If you've unchecked the Always Show The Welcome Screen At Launch check box, the default size of a new document is CorelDRAW's default, which might depend on the language version of CorelDRAW you use. For this U.S. author, it's U.S. Letter, 8 1/2" by 11", but this can be changed. The quickest route for document size change is through the