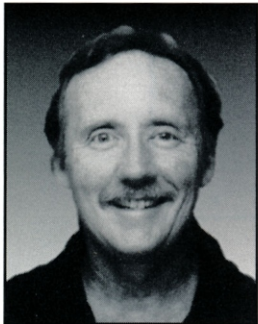First in a series

◆

about special effects

◆

for not-to-be-ignored

◆

type headlines

With the gazillions of typefaces available to anyone using Windows and CorelDRAW, you may sometimes want to give your headline text a little extra boost or interesting variation that will make your project successfully stand out from the rest. After you've followed the "thumb-rules" of good typography and design, using TYPE f/x may pro-vide the eye-catching difference that will get your publication read while others are skipped over.

Using *TYPE f/x* can be a double-edged sword: the right amount can be great, but too much of a good thing can be disastrous. So, try not to be a victim of overuse.

The effects presented here can be used individually or combined with other effects. Keep in mind that the descriptive steps are for the specific example in this arti-cle. Use the settings described here as a starting point for your own work. But don't hesitate to experiment, and please write and let us know if you find a better way to accomplish the same thing, or come up with your own special *TYPE f/x*.

Soft Shadows

Drop shadows are a great way to make text pop off the page, and basic drop shadows are easy to create in any version of CorelDRAW. Duplicate the text, and offset the top copy of text slightly above and to the left or right. Give the back copy a fill that is slightly darker than the background (see example lower left).

However, to easily create more natural-looking shadow effects you'll need to use the Contour feature in CorelDRAW 4. (Refer to the example at the top right of the facing page.)

▶ Step 1: Enter the text ACAD, in all caps at about 80 points. Any bold typeface will work. For experimentation and prac-tice, the simpler the better. Fill with 100% black or color with no outline.

▶ Step 2: With the text selected, use the numeric + key to make a copy. Use any of the keypad arrows to nudge the copy out of the way. Re-select the original text. Give it a Fill of 100% white. Select the Contour effect from the Ef-fects menu, and configure for the following: to Center Con-tour Width: 0.010; Fill Color: 50% black; Outline Color: white. Select: Apply. The re-sulting "shadow" will soon ap-pear. Or, depending on the speed of your computer, the image will appear when it's done. The result should be a series of concentric bands filled from white to 50% black (with a number of inter-mediate steps in between) go-ing from the edge of the text to the center of the text. The image should resemble a dif-fused shadow of the text.

▶ Step 3: Select the copy of the text (from Step 1), and Bring to Front (Shft-PgUp). Drag it over the shadow, and place it slightly above and to the left or right. Experiment with the placement until you achieve satisfactory results.

Drop Shadow
Drop Shadow
Drop Shadow

Step 1.
Original text. Filled with BLACK or a dark solid color, given a 2 point WHITE OUTLINE, set Behind Fill and Scale with Image to ON.

Step 2.
Copy, filled with 20% BLACK and sent to BACK (Shft-PgDn).

Step 3.
Original text placed in FRONT, and slightly offset (use nudge).

Notice the nice "relief" line created by the behind fill outline.

ACAD

Object Outlines

Until Corel*DRAW* 4, there was no easy way to create an outline for text that could be fountain filled or extruded, etc. When an outline was added to text, it was (and still is) a raster outline and could only be given a solid color. Now, Contour will allow you to create a (simulated) outline that can be treated as an object, just like the text that it is created from. This feature allows for the creation of many special *TYPE flx:* fountain fills, and extrusions, etc. The following effect is easy to achieve, and gives the impression of a chiseled-edge letter (see example below right).

▶ Step 1: Enter some text — ACAD is used this example. Any bold typeface will work. For experimentation and practice, the simpler the better. Set the size to about 80 points. Give the text a Fountain Fill from white to light blue (or, for black-and-white work, 100% white to100% black), with No Outline.

▶ Step 2: Select the text. Select Contour from the Effects menu, then use the following settings: To Outside; Contour Width: .050; Steps: 1; Fill Color: white; Outline Color: white. Select: Apply. In due time (read: your computer's own pace), a single-pass contour will be created around your text.

▶ Step 3: Select Separate from the Arrange menu. De-select, then re-select the contour. The status line should indicate: Group of One Object. Select Ungroup from the Arrange menu. At this point, the newly created contour (effectively, an outline of the text)

will be a separate object from the text.

▶ Step-4 : With the Contour (Outline) selected, click on the ✕ on the left side of the color palette with mouse button two to remove the outline, then select Copy Attributes (Fill) from the Edit menu, and copy the fill attributes from the text (the fountain fill). Select the Fountain Fill from the Fill flyout, or use the F11 key. The angle of the fill should

equal 90.0 degrees. Change this value to -90.0, and select OK. The result should look like the sample.

Don't forget to experiment with different settings, colors, and combinations of the *TYPE flx* described in this, and future articles. In the next installment of *TYPE flx* we'll look at prismatic lettering and contoured extrusions.

You may remember Bill as Corel 1992 Design Contest winner and intrepid creator of large signs (V.2, 2: 10-13)

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