



BONUS CHAPTER 1

Creating Your Own Font

At some point in your work as a designer, you'll need a special font: something you can't locate online, something that perfectly complements a drawing, perhaps a typeface that contains a logo that you want to distribute to employees for letterhead stationery.

You can design the characters of your dream font right in CorelDRAW and export your work as a typeface you and others can use. In this chapter, you'll learn how to set up a page layout specifically for creating fonts, create a simple but interesting typeface, discover some of the secrets to professional font-making, and create a typeface template you can reuse later. Because a digital typeface's characters are simple drawings, this chapter makes it easy to create a logo font for business. Naturally, there are some rules covered in this chapter for building a font that works correctly, and it's a good idea to review Chapters 10 and 11 if you're not totally comfortable yet with drawing paths and editing them. The payoff, however, is a new skill, a

Type 1 or TrueType?

CorelDRAW X5 can export your font design to Adobe Type 1—one of the oldest file formats for digital typefaces—and to the TTF file format, TrueType, a font format shared by Windows and Macintosh users. Which format you choose depends largely on how skilled you are in file management and how much free space you have on your hard drive(s). Type 1, due to its early invention before operating systems were capable of displaying fonts you print and fonts you see onscreen, comprises two separate files, a PFM and a PFB file. CorelDRAW automatically generates the PostScript Font Metrics (PFM) file for you should you choose to export to Type 1 (listed as PFB on the Save As Type drop-down list in the Export dialog). Windows uses this file to display a font's onscreen appearance, but the PFB file (PostScript Font Binary) is the one that actually contains the vector information for the font so it can be printed.

As you can imagine, if a PFM file is lost or misplaced, the corresponding PFB file is pretty useless. This is the primary reason why you might want to choose TrueType as the file format for your fonts. Similarly, a PFM file without the corresponding PFB lacks the font outline information: you're sunk. One of the advantages to writing your font to TrueType is that the outlines when you type with it are exceptionally smooth. This is because TrueType uses more nodes in the outline than a similar Type 1 version. And this is also the disadvantage to writing all your fonts to TrueType format. The more nodes it takes to describe the outline of a character, the larger the file size is: approximately one byte per node. This seems like a trifle, but it eventually adds up. Some symbol fonts that are more than 200K in TrueType format can be written to less than 100K as Type 1's. Another consideration is how many nodes it requires to describe the shape of the character. Type 1 files require that a character has fewer than 200 nodes; there is no real limit to the number of nodes in a TrueType character.

font unlike anything else on the Web, and a tool you've created from knowing the tools in CorelDRAW.

NOTE

Odyssey, the completed typeface in this chapter's example, is available for you to check out and use in the Chapter Bonus 1.zip file. It is in both OpenType and TrueType. CorelDRAW doesn't export to OpenType, so a third-party program (FontLab) was used to make the conversion.

Basic Setup Rules and a Custom Template

By digital typography convention, characters are set up on a 1,000 × 1,000–unit grid. The units don't actually have a label such as “inches” or “centimeters,” but to get a bearing here, 1,000 “points” is a valid unit and works for making the characters in a font. The characters you draw won't fill the entire height of the page, and some can extend below beyond the page (for descenders in characters such as *q* and *y*) and occasionally to the right of the page for characters such as *W*. Ultimately, you'll export each character using CorelDRAW's Export dialog for TrueType and/or Type 1 fonts, and in this dialog you can scale your page so characters are exported in their entirety.

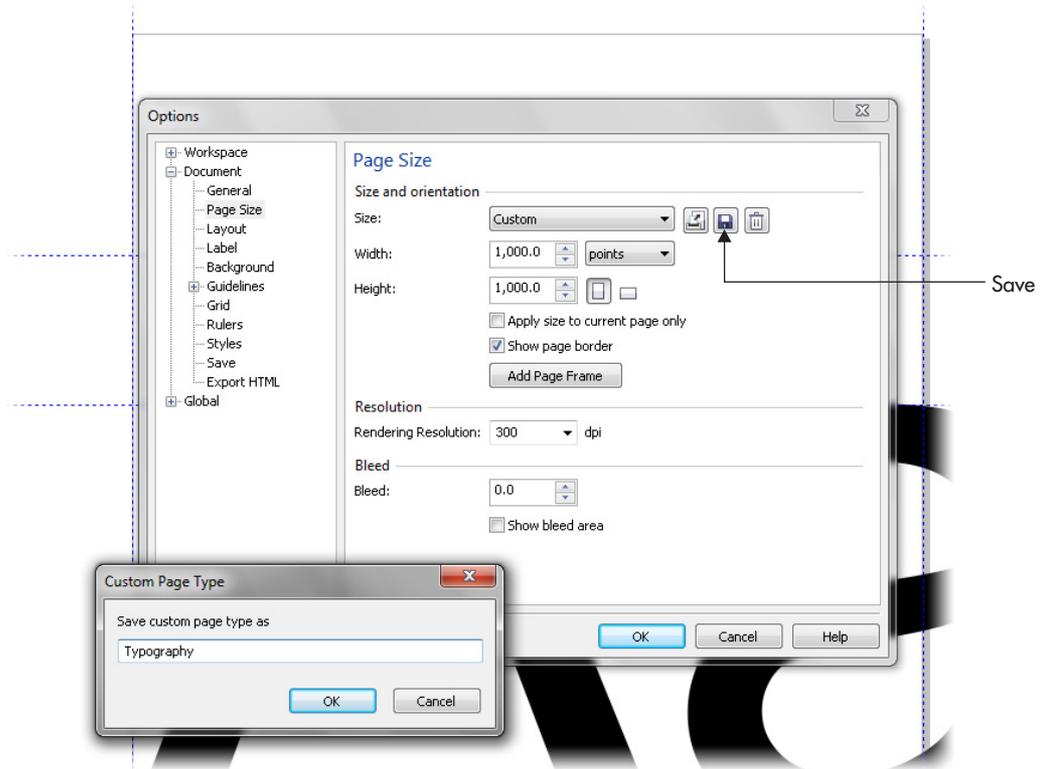
The wisest approach to creating a digital font is to set up a custom page size, add guidelines, and then create new pages for the document as you design the characters in the typeface. Probably the hardest part of designing anything is finding a place to start: begin by creating a custom page and adding guidelines, as shown in this tutorial.



Making a Template for a Digital Typeface

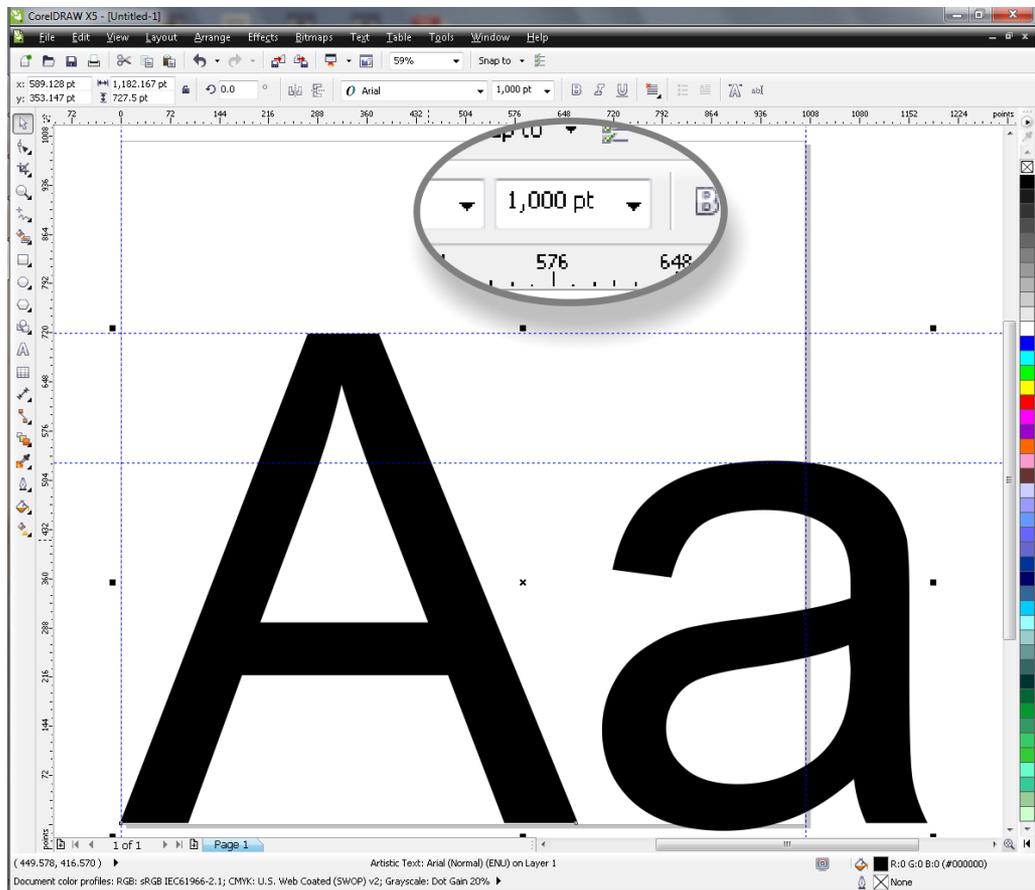
1. Click the New button on the standard toolbar. In the Create a New Document dialog, choose Points from the Units drop-down list, and then type **1000** in both the Width and Height fields. Click OK. If you already have a blank new file open, double-click the printable page border (or choose Layout | Page Setup). This displays the Page Size options menu. Then, uncheck the Apply Size To Current Page Only check box.
2. It's probably a good idea to save this custom page size: click the entry Custom on the property bar, and then choose Edit This List. Click the Save icon in the Options Page Size dialog, and then name this custom page size something easy to remember, such as “Typography,” as shown next. Click OK, and then click OK in the Options dialog to apply your changes. In the future, the Typography page size can be accessed from the Page Selector drop-down list on the property bar.

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3. A very good question to ask now is, “How large should the uppercase and lowercase letters be?” A good answer is to use a font installed on your system to size up your own font’s measurements; to type an uppercase and lowercase letter from, say Arial, on the page; make it the final size; and then to drag guidelines from the rulers for your own character-building. With the Text tool, click the cursor to make an insertion point as close as possible to the bottom left corner of the page, and then type **Aa**.
4. With the Pick tool, select the text, and then type **1000** in the Points field on the property bar; press ENTER to apply the value.
5. With the Pick tool, use your mouse wheel to zoom very close to the lower-left corner of the page, and then click-drag the artistic text to put it exactly touching the lower-left corner.

6. From the rulers, drag guidelines so they touch the top of the capital *A*, the left edge of the capital *A*, the bottom of the capital *A* (this is the *baseline* of the font), and the top of the lowercase *a*. You're not done with the guidelines, nor are you finished with the "stand-in" text on the page, but you do have a good working template for designing your own font now, as shown in Figure 1.
7. Choose File | Save As Template. Save the document in CorelDRAW's CDT file format; keep it open for further refinements.

**FIGURE 1**

Create a custom size page, and apply special units for the rulers to make a document suitable for building digital typefaces.

You'll notice something funny going on: although you specified 1,000-point text and the page is set up to 1,000 points in height for the imaginary font grid, the guideline you dragged to the top of the capital *A* shows that this character is only 716 points. This discrepancy is for two reasons:

- The gap from the top of the letter to the top of the page is for descenders of letters from the line above when you type with the font.
- The 1,000-point grid is only a reference that designers work against. Some font capital letters you'll find are taller and some are shorter, decided upon as an artistic call by the font's creator.

Refining and Resaving the Template

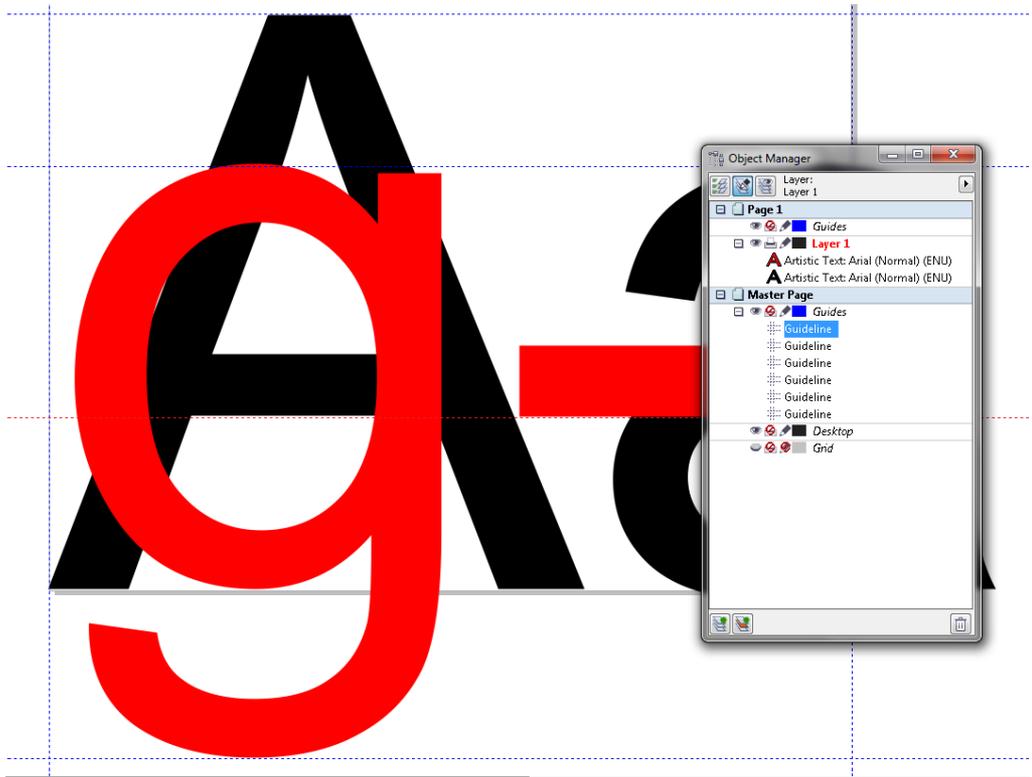
The template requires two more guidelines, and although in theory you'll be finished with the Arial font in the current template, it would be nice to hang onto it for reference as a custom, user-created guide. First, to create a complete typeface, you'll need a guideline for where a descender (for example, in a *g*, *y*, or *q*) should end, and a good typeface would also contain a hyphen and an em dash: their positions are easy to determine based on the current font on the page.

Follow these steps to finish off the template so you can get down to drawing characters for your font.

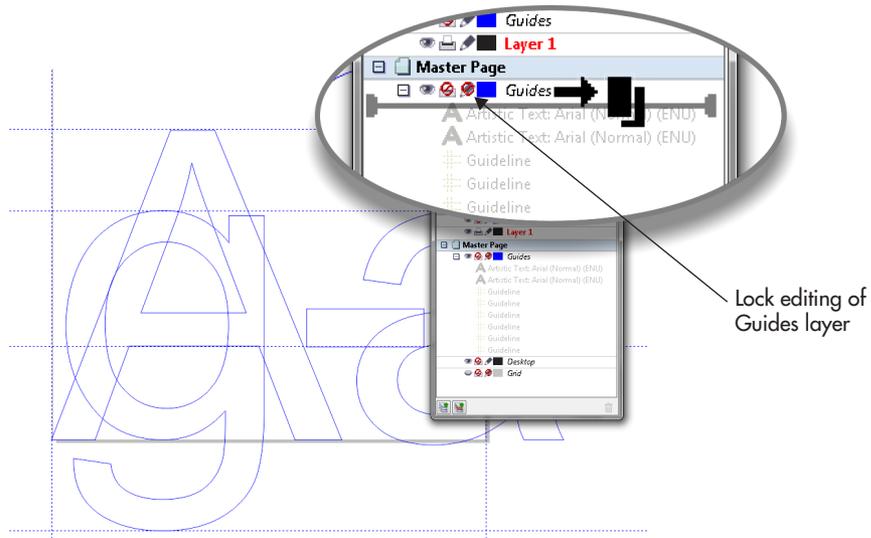


Creating More Guidelines

1. With the artistic text selected with the Pick tool, press CTRL+C and then CTRL+V to copy and paste the text in exact alignment with the original text.
2. With the Text tool, highlight both characters of the duplicate text and then type **g**, and then type a hyphen (-).
3. With the Pick tool and the text selected, apply a color other than black so you can see what you're doing; red is good.
4. Drag a guideline from the horizontal ruler to the point where the descender of the *g* ends.
5. Drag a guideline to the bottom of the hyphen. Choose Window | Dockers | Object Manager for your next move. Your screen should look like the following illustration:



6. Click-drag the Artistic Text titles, one at a time, to a position on the Object Manager directly below the Master Page Guides layer, as shown here. By doing this, you'll have the characters you typed as a visual guide on all the pages you create for the different characters in your font.
7. Lock the Master Page Guides layer from editing (and from accidentally moving the guide characters) by clicking its pencil icon.



8. Save the document again as a template (File | Save As Template), overwriting this file as it existed earlier.

Drawing a Centerline, Not an Outline

The only real qualifier for characters you design for a digital font is that the shape must be one single shape, vector in format. This means as part of the font creation routine, you'll use the shaping operations a lot to combine several objects into a single one. But that's about it: typefaces don't use fancy fills, but rather a digital typeface just has to have outline (path) information for each character.

You can take three different approaches to drawing the characters that make up a typeface:

- **Auto-tracing** If you're handy with a felt-tip pen and own a scanner, you could bring the bitmap images into CorelDRAW and then use PowerTRACE to auto-trace every character. Using this approach, as shown in Figure 2, often leads to a natural style full of little irregularities for the typeface characters. Routinely, you'll need to manually edit the result of the tracing to eliminate superfluous nodes and to make other minor consistency corrections. Alternatively, you could bring your scanned image in, lock it on a layer, create a new layer, and then manually trace over the characters you physically drew. This takes more time, but adds consistency as you draw.

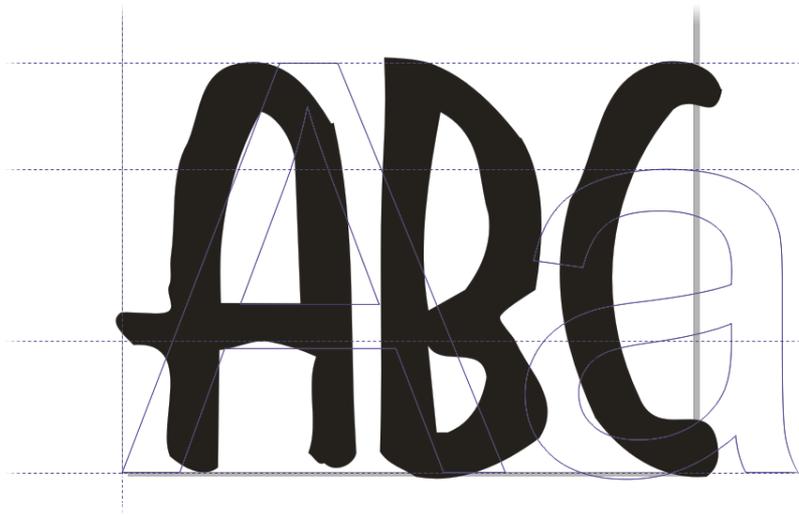
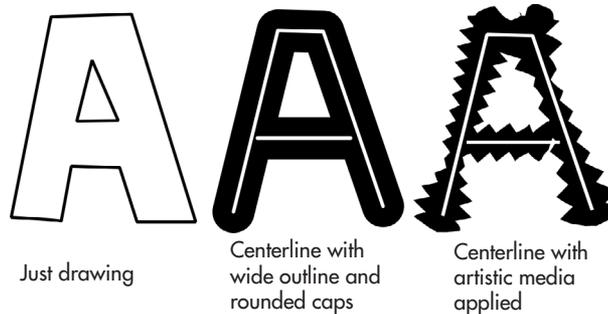


FIGURE 2 Corel PowerTRACE is available with CorelDRAW for tracing bitmap characters to vector format.

- **By hand** Drawing each character by hand often leads to noticeable inconsistencies between character stem widths when you look at two finished, typed characters, and even consistency within a single character's parts can look unprofessional. This is a time-consuming process, and you can't reuse the basic structure of each character as you can do by defining centerlines for the stems of each character, and then giving the stems different properties.
- **Centerlines and outline properties** Making centerlines for characters and then applying outline properties is the way to go for speed, stem consistency, and reusability of your character designs. It's the approach shown in this chapter. Here's the idea: you draw a "skeleton" of a capital *A*, for example, a teepee shape with a crossbar, so you have two paths, three maximum. You can now apply a wide outline to the paths, even put a round line cap on the strokes. Then at some point you choose **Arrange | Convert Outline To Object** on a copy of your paths, and before you know it you have a character whose stem widths are completely consistent. After you use the **Weld** operation on the paths, the resulting shape qualifies for export as a TrueType character. Better still, you can apply an artistic media stroke to your capital *A*, and then later use the **Break Artistic Media Group Apart (CTRL+K)** command. CorelDRAW saves your original paths, and with a little refining, the artistic media object becomes

an elegant, intricate character that's perfect for exporting to a font. In the illustration here you can see examples of a manually drawn character (left), a character made by increasing the outline width and then converting it to an object (center), and then a character made with a centerline and artistic media applied (right).



Professional Fonts

It's beyond the scope of this book to describe how commercial, professional fonts are created, not because CorelDRAW doesn't have the tools, but because typography is an art unto itself and requires many years to develop the skill and knowledge to produce such contemporary classics as ITC Garamond, commonly accredited to Tony Stan in the 1970s. The typeface you're reading in this book has serifs (the small extensions to the stroke stems on each character), and Roman-style typefaces have thick and thin stems that need to be carefully calculated for character consistency and legibility at small point sizes. Therefore, creating a commercial typeface you could, for example, sell for \$45, is not the point of this chapter. You need both an artist's skills in CorelDRAW and a typographer's skills to make the big bucks. However, you can, indeed, make interesting fonts for personal and in-house use and make symbol fonts, and this chapter is a guide on how to make a basic typeface and how to export the characters to TrueType file format.

Using Artistic Media on a Centerline for Characters

Artistic media pens can be used by click-dragging on a page with the tool, or the media that surrounds any path can be applied at any time by using the Artistic Media docker. Artistic media presents a wonderful opportunity to make elegant characters from a "skeleton" path, and it's also a great timesaver, as you'll soon see. To qualify as a bona fide TrueType and

Type 1 character in a digital font, artistic media strokes need to be simplified before you export them: digital fonts must consist only of paths (usually closed paths) to indicate the shape of a character, while the space outside the path is empty space (the inside of the letter “o,” for example). Artistic media strokes, at least most of the presets that ship with CorelDRAW, can consist of several objects; therefore, an artistic media character needs to become a single object before it’s exported. But let’s tackle first things first.

Basically, no one but you can tell you what your typeface’s characters should look like; in English-speaking countries, you’re probably best off with a capital *A* that looks like two strokes converging at the top with a crossbar somewhere in the center—you get the idea. Therefore, your best working tool is probably the Bézier pen tool because it handles both straight strokes and curves, and you can use the Arial font on the Master Page Guides layer to determine a centerline for your font creation, just to get you started. A *centerline* is necessary to provide a control curve upon which you hang artistic media strokes. It’s much easier and provides character *consistency* to first make a centerline for a character and then apply an artistic media stroke than to go click-dragging with an artistic media brush from the get-go.

Let’s cut to the chase. In the illustration, you can see an alphabet composed of paths. Notice that this skeleton for a typeface is a little unusual: it’s narrow and the crossbar for characters is lower than you might expect. It’s also not a complete alphabet: it has no lowercase letters and has only the essential punctuation marks. There are two reasons for presenting this example. First, you’ll be able to get through the tutorials in this chapter faster if you have fewer characters to create, and second, a typeface doesn’t necessarily have to have lowercase letters; plenty of commercial typefaces such as Banco (ITC) are uppercase-only because certain fonts are used primarily for large headlines. So you don’t need lowercase letters. However, it’s a good idea to *map* the uppercase characters you create to both upper- and lowercase keystrokes; this is done during the export process and saves the frustration of having to type with the CAPS LOCK key on! This example typeface, *Odyssey*, is used in the following examples, and you might want to base your own font on these characters; they’re very easy to draw.



Let’s create the first character now.

Creating the Centerline Characters

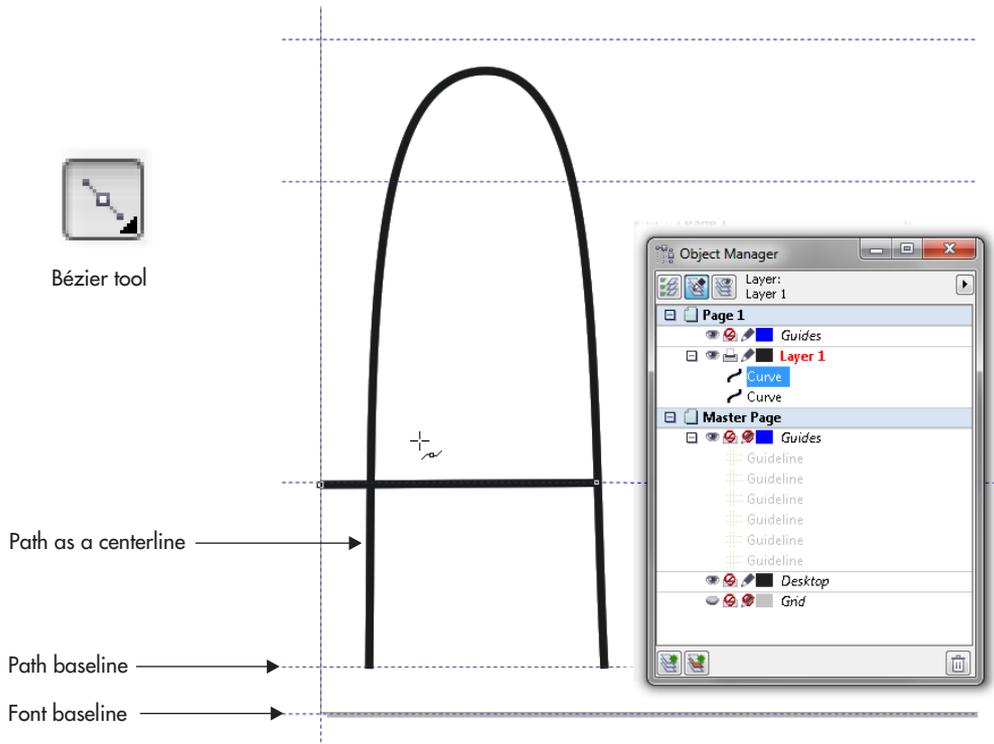
Keep in mind when drawing the centerlines of the characters that the center of the lines needs to end before you reach the top and bottom guidelines you created earlier. If you don't end a path, for example, about 30 points (using the 1,000-unit grid you set up earlier) above the baseline, when you apply an artistic media stroke, the media will extend below the baseline. Fortunately, because artistic media strokes and their underlying paths can be dynamically edited, this is not a big problem.

Follow these steps to create a few characters and to add pages to the document.

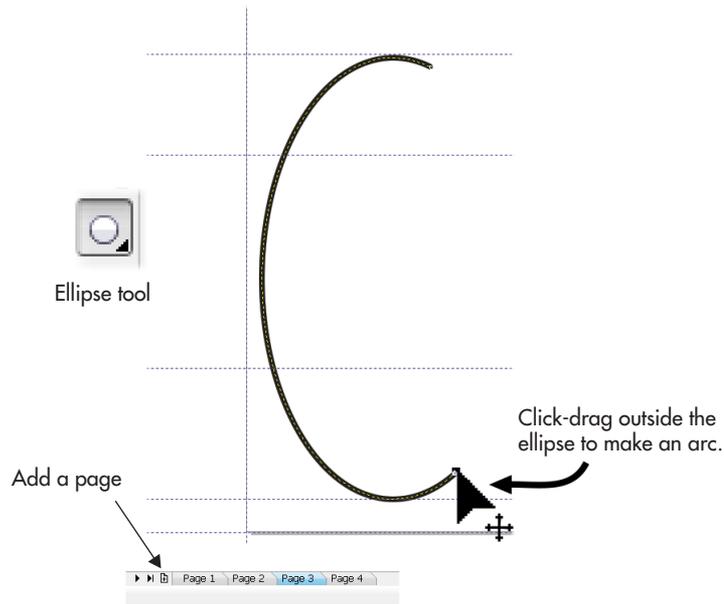


Drawing the Characters

1. Choose File | New From Template, and then load the template you set up earlier.
2. The Bézier pen might be the best tool for drawing both curve and straight segments, so choose it from the toolbox.
3. Drag a guideline to about 30 points above the baseline guideline; this will be the baseline for the skeleton of the character; artistic media will extend your strokes to meet the actual font baseline at the bottom of the page. You might not even want the Arial font as a guide in this document if you're following the structure of the Odyssey typeface for your own font. You can unlock the Master Page Guides layer and delete the artistic text.
4. First, click-drag the upside-down "U" path, starting at the path baseline, extending up toward but not reaching the capital character (the *cap height*) guideline in the template, and then click-drag down to reach the path baseline guideline. You can now press ENTER to end the path.

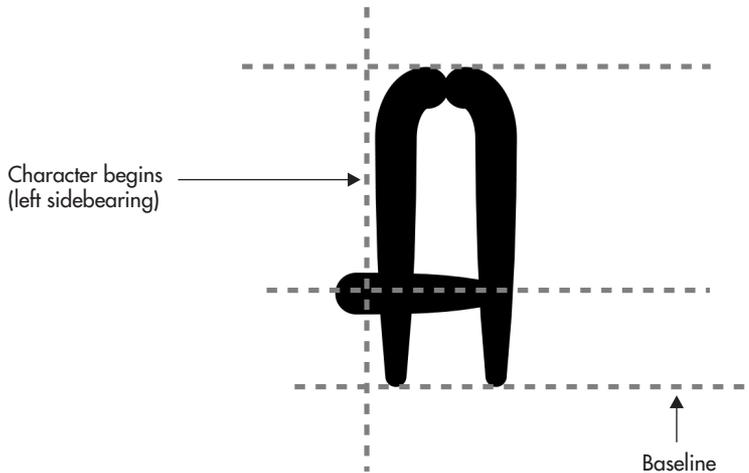


5. Click a start point and an end point with the Bézier pen tool to create a horizontal crossbar for the capital *A*; press ENTER to end the stroke. The illustration here shows the two paths with an 8-point-wide outline only so you can see it here. Eventually the path's outline will be hidden by artistic media, so use any width outline you like as you work.
6. Click the Add Page button at the lower left of the interface. You should have all your Master Page Guides in place, so it's off to the character *B* in the typeface. You'll get the routine: draw the character, add a page. However, don't confine yourself to using the Bézier pen tool, particularly when you get to *C* and *D*. These characters can more easily be described using an arc, and arcs are quickly created by using the Ellipse tool, then click-dragging outside of the shape on the nodes to make the arc, as shown in the following illustration. As you're designing, don't forget to reuse paths by copying, going to the page where you need a path, and then pasting. For example, the crossbar of the *A* can (and should) be reused as the top of the capital *T* and the crossbars of the *E* and *F*; the *O* can be reused for part of the *Q* and also works for the zero in this font. Consistency is the name of the game to ensure a good-looking typeface when you use it later.



Sidebearings: Where to Position Your Characters

Even though you drew the characters according to the guidelines, there's a little bit of page relocation that needs to happen before you export the characters. The tops and bottoms of the characters are probably fine, but when you type using this font, think of where the character will begin. Characters have *sidebearings*: you can set the right sidebearing when you export the character, but it's usually a good idea to set the left sidebearing (the point where the character begins) according to how you designed the font. This Odyssey typeface has crossbars that overshoot some characters such as the *A* to the left. If you were to type some words with this font, you'd see that the crossbar needs to extend beyond the left of the page just a little, thus making words you type look evenly spaced. In your own work you might not design a typeface like this, but if you do, here and now is the time to move the character so any part of the character you want tucked into the character that precedes it, does so on the document page. In the following illustration you can see what the finished *A* looks like compared with the page guidelines—the crossbar extends just a little outside of the imaginary 1,000-point grid on the page—and when the *A* appears in a word and a sentence, overall the spacing looks good.



The Fun Part: Applying Artistic Media

It's quite a lot of work drawing the centerlines, but here's the part where it all pays off: applying artistic media strokes to the characters. As mentioned before, you're *not* locked into a look for the characters—it's quite easy to separate the artistic media objects from your centerlines (CTRL+K), use a different artistic media style, and to possibly get five or six entirely different-looking typefaces using the same centerlines! Again, consistency counts, however; it would be a good idea to settle on an artistic media style and to keep that style for all the characters.

Limitations and Workaround to Paths with Artistic Media

If you think a path is too long to take an artistic media stroke in an eye-pleasing way, you break the path where you think it should break, using the Shape tool. You right-click and then choose the Break Apart command. But you're not done, because the broken path is still one compound object. You then press CTRL+K (Arrange | Break Curve Apart) and life is good. However, this is a lot to remember, so this is a "worst case scenario" here: once artistic media is applied to a path, no Break Apart command is available. You need to select the artistic media stroke on the page, not the underlying path, break the artistic media from the path (CTRL+K), delete the media object, and then work on the path and reapply the artistic media to the broken, individual path segments.

Depending on how you drew your characters, you might or might not get exactly the look you're seeking because artistic media wraps itself around the entire length of a path, including bends and turns. Therefore, a stem for a character might need to be split to get exactly the detail you need—this and other techniques are covered in the following tutorial.



Stroking a Character Path

1. Choose Window | Dockers | Artistic Media. The steps you'll follow could use any type of artistic media, but for this example, let's just work with the first Preset on the list.
2. Because it was recommended earlier to set a baseline for the paths above the font baseline, you're free to choose a stroke from the selector that has a round tip at its beginning. For simplicity's sake, click a path in the character with the Pick tool, and then click the very top stroke in the list, as shown in Figure 3. If the stroke looks too thin, increase its width using the Artistic Media tool Width spin box on the property bar. As you can see with the *W* character here, the stroke doesn't work very well; it really should break at the bottom node so both segments of the *V* shape that makes up the *W* get the full tapering effect. This won't be a problem with the short crossbars to characters and with single strokes such as the capital *I*, but there's a fix for this seeming problem. Tutorials are often about problem/solution situations.

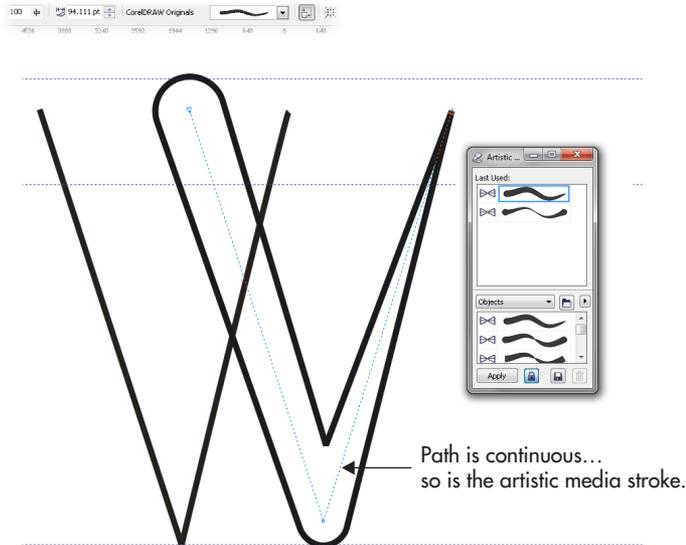


FIGURE 3 Artistic Media travels the length of a path.

3. With the Shape tool, right-click over the node on the centerline, which is invisible unless you go to View | Wireframe or Simple Wireframe, but you probably have a good idea where the path is lurking. You can right-click the path, which then reveals itself as a faint blue line; then it's easy to spot the path node.
4. Click the Break Curve button on the property bar. You'll see that the artistic media changes; it's wrapping around two parts of one path now, so you're close to the finished character, as you can see in Figure 4.
5. With the Shape tool, drag one of the bottom nodes (horizontally) away from the other until you have a good view of both unconnected bottom nodes.
6. Hold SHIFT and then click the bottom node of one of the broken path segments, and then click the top node of the same segment so they are both selected.
7. Click the Reverse Direction button on the property bar, as shown in Figure 5 (before reversal at left, after reversal at right). You're almost there.

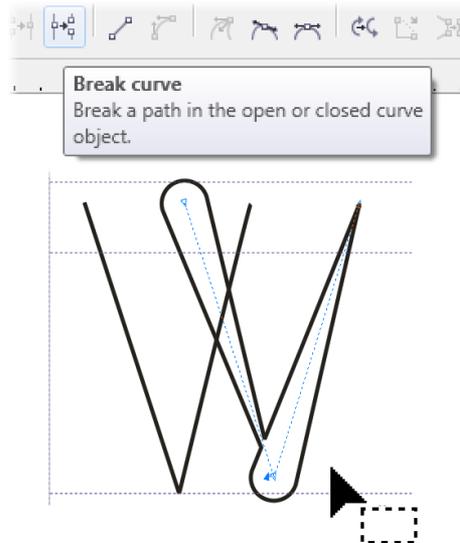


FIGURE 4 Break the path at the bottom node to make the artistic media travel along two path segments.

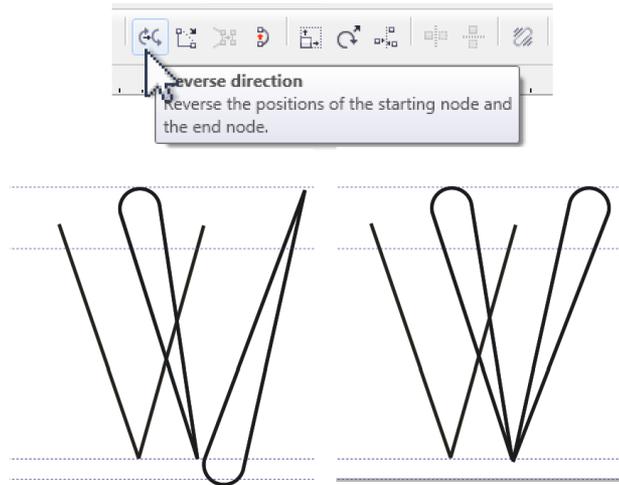
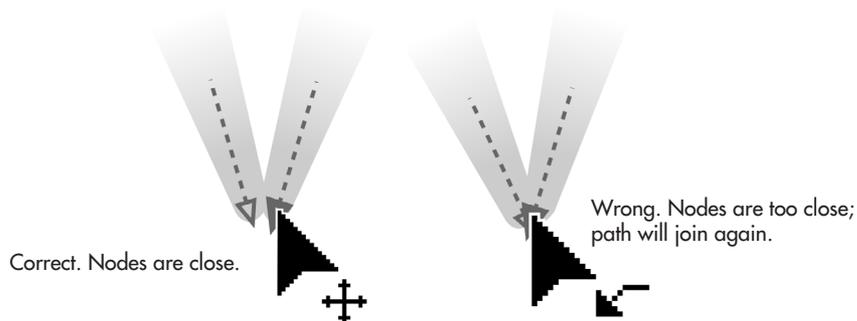


FIGURE 5 Reverse the path segment to reverse the artistic media stroke.

8. Drag the bottom node on the path segment close to, but not directly over, its original position, so the artistic media strokes overlap, but *don't* drag the node directly *on top* of the other segment's node. By default, CorelDRAW rejoins broken paths, and if you allow the bottom node to touch the other node, you're back to step 4! See the following illustration for the right and wrong position for the node you need to move.



9. This is the biggest step: take what you've learned in this tutorial and apply artistic media, the same Preset, to all the characters in the typeface, all the pages. If it helps you visualize your characters, you can give them a fill and no outline property when your editing work is done. After you've applied the artistic media to all the path segments of your characters, it's time to detach the strokes from their paths and export all the characters to your own typeface.

You might want to copy some of the characters to a new document window and line them up to get a better visual idea of how your typeface will look when you actually type with it. The following illustration shows a few of the characters from this typeface; they align nicely and there's good consistency because of all the preplanning, setting up guidelines, and using the same artistic media stroke for all the letters.

Exporting Your Typeface

Depending on the strokes you used on your paths, the next thing you'll want to do is review the characters to make certain the baseline of the character meets the baseline guideline; similarly, the top of the artistic media stroke should meet the Cap Height guideline. Some of the artistic media strokes begin with a butt cap, while the one recommended in this chapter's tutorials has a round cap. Adjusting the strokes is not a big deal; because the media is dynamically linked to the paths, use the Shape tool to move nodes until the ends of the artistic media strokes meet the proper guidelines.

It's time now to break the artistic media strokes from the paths. Follow these steps; they're easy and the process goes quite quickly.



Converting Artistic Media Strokes to Objects

1. Go to the first page of your document or wherever the first letter of your alphabet is.
2. Select an artistic media stroke with the Pick tool, and then press CTRL+K to break the stroke from the underlying control curve. Deselect by clicking an empty space on the page. You might want to click the artistic media stroke now to confirm that it's now an object and not bound to the path. The status bar should tell you that a Curve is selected and it's a "Curve on Layer 1." It should also help here to choose View | Wireframe; this view doesn't show object fills, so you can see the path in the center of the (former) artistic media stroke, another confirmation that the Break Apart command was successful.
3. Repeat step 2 with all remaining paths until you see all your paths and the surrounding objects.
4. Beginning at page 1, SHIFT-click all the objects, and not the paths.

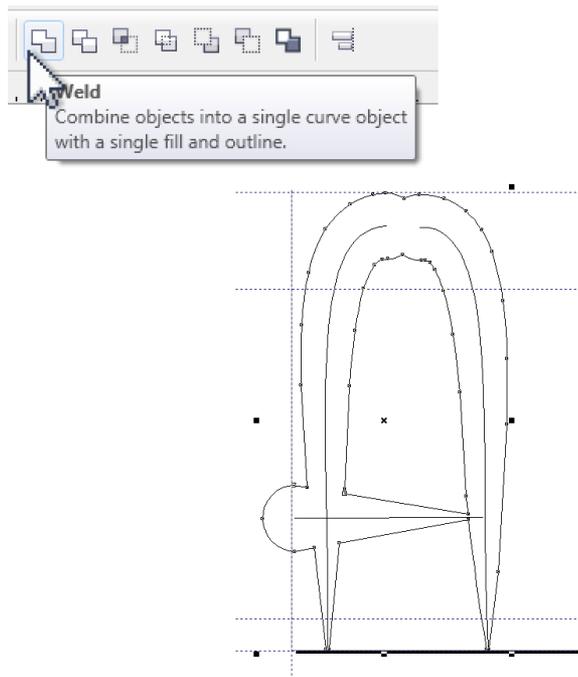


FIGURE 6 Use the Weld operation to make all the components of the character into a single object.

5. Click the Weld button on the property bar, as shown in Figure 6.
6. You can go through all the letters in the typeface now and repeat steps 2–5, but this tutorial will continue to the export process. It's simply a choice of your workflow whether to “husk” and weld the characters in one session, or to perform this process page by page.

Exporting Your Finished Font

The hard part is over; CorelDRAW's dialogs will guide you through exporting your characters to a typeface, but you'll need to understand some of the typographer's terms in the dialogs. You'll learn them as you follow along.

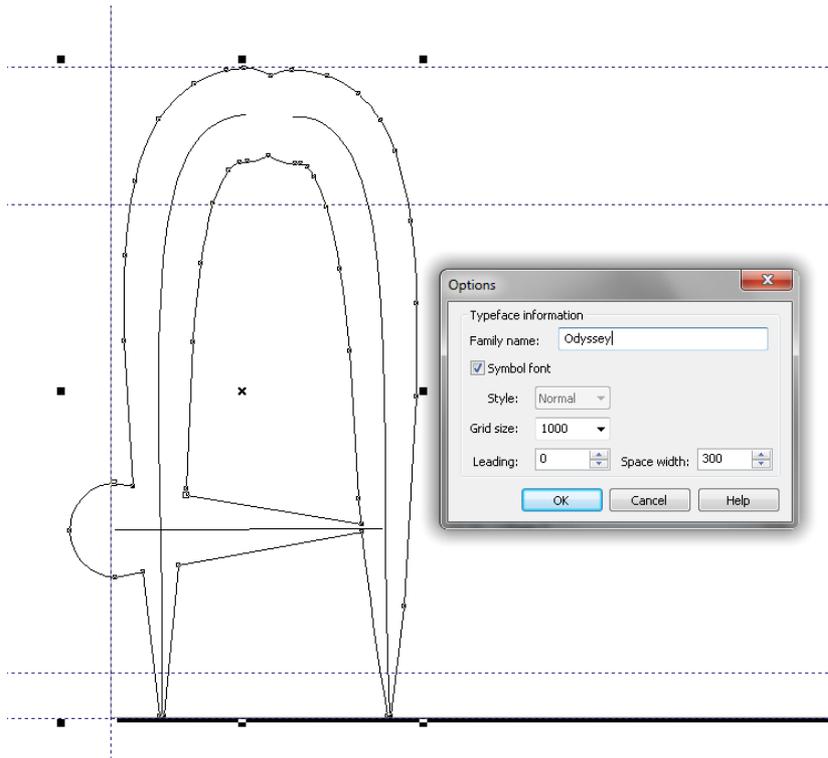
Follow these steps to export your typeface!



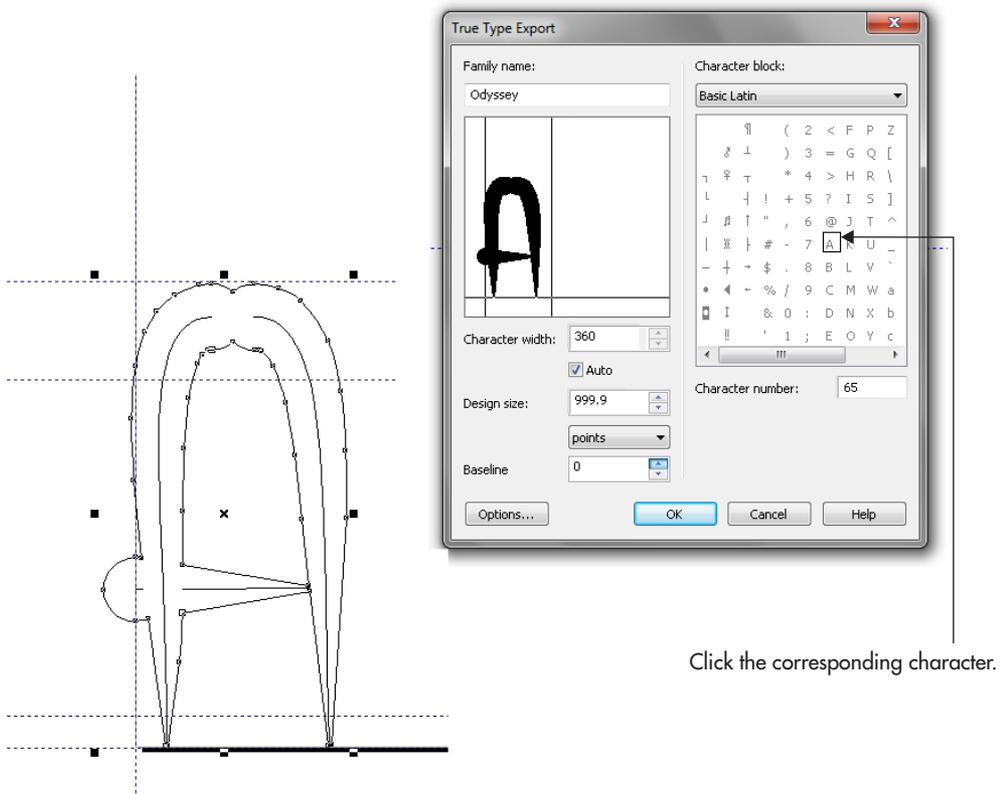
Exporting a Character to a Digital Font

1. With your first character selected, but none of the paths, click the Export button on the property bar.

2. In the Save As Type drop-down list in the Export dialog, you can choose PFB-Adobe Type 1 font, but for reasons discussed earlier, unless you absolutely *have* to have a Type 1 font, choose the TTF-TrueType (*.tff) font now, check the Selected Only box, and then give the font a name you'll remember later. You can change the TrueType font name later the same way you rename any other file; its filename has nothing to do with the font's name as it appears in Font drop-down lists. Click Export.
3. You're greeted by the first in a series of dialogs, as shown in the next illustration. This one, Options, wants the name of the font (Family Name). Type the name of your typeface, as you want it to appear on CorelDRAW's and all other applications' font list. Think about this one, because it's nearly impossible to change later without buying a font utility. It's not a Symbol Font so don't check this box; the Style is Normal (not Bold, not Italic), and the Grid Size you used is 1,000 units. Leading is a relative issue, and in this example, you can set the Leading to 0 because you only used about 700 of the 1,000-unit grid for the height of the characters. Finally, Space Width is the space between words—"Space" is actually a character in a typeface. This is a narrow font; usually 300 units is a good value, and perhaps 280 is best for this font, cheating a little narrow due to the characters being narrow. Click OK, click OK to respond to "Save changes to Font File?", and it's on to the next dialog.



4. Here's where the show takes place. By default, Character Width is set to Auto, and usually this is a good option. However, the right vertical line in the preview window shows exactly where the character ends and where the next character you type with the finished, installed font begins. You can call this kerning (inter-character spacing). Eyeball this preview window (there's really no way to judge before you use the font); if the space looks too tight, uncheck Auto, and then use the Character Width spin box controls to decrease the right sidebearing for the character.
5. Make sure that the Design Size box is set to 1000 units; by default it might be 720; however, your page is set up to 1000 pts. in height, your character height falls within this height, and if you fail to make the Design Height the same as your page height, line spacing when you type with this font will be too tight.
6. Click the character in the Character Number box that corresponds to the character you're exporting. In Figure 7, you can see the *A* is selected. Click OK, and you have one character in a new font saved.



Click the corresponding character.

FIGURE 7 Assign the selected object a keystroke in the True Type Export dialog.

7. Click the Export button again, and this time there's no Options box—you simply choose the TTF file where you saved it in the Export dialog.
8. Choose the lowercase *a* in the Character Number box this time; then click OK. Now you've used the same character design twice, but when you type, you'll get the same character when you press A, with or without holding SHIFT. There are few things in life as annoying as a typeface that has no lowercase CHARACTERS!
9. Continue through the pages and export all the characters, numbers, and punctuation characters. If by chance you assign the wrong Character Number to a character, you can go back, choose the correct number, and CorelDRAW will ask you if you want to overwrite the existing definition. In this case, yes you do.

Exporting Characters to an Existing Typeface

Under certain conditions, you can export one or more characters to an existing font. Those conditions are:

- *You have permission to.* There is a coding in commercial typefaces that sometimes is written to prohibit users from tampering with the font. Commercial typefaces fall under the Digital Rights Management Act, they're actually little runtime programs, and unless you have a very real and pressing need to hack a commercial font, don't do it. If you do, don't share it or post it anywhere.
- *The font is Type 1 or TrueType.* CorelDRAW cannot export to OpenType or other proprietary font file formats.
- *You know what you're doing, and you have a backup copy of the font.* You have to make absolutely certain that your character height, baseline, and other properties for the characters you want to write into this font match. And this sort of thing can take quite a while to become good at.

Creating a Logo Font

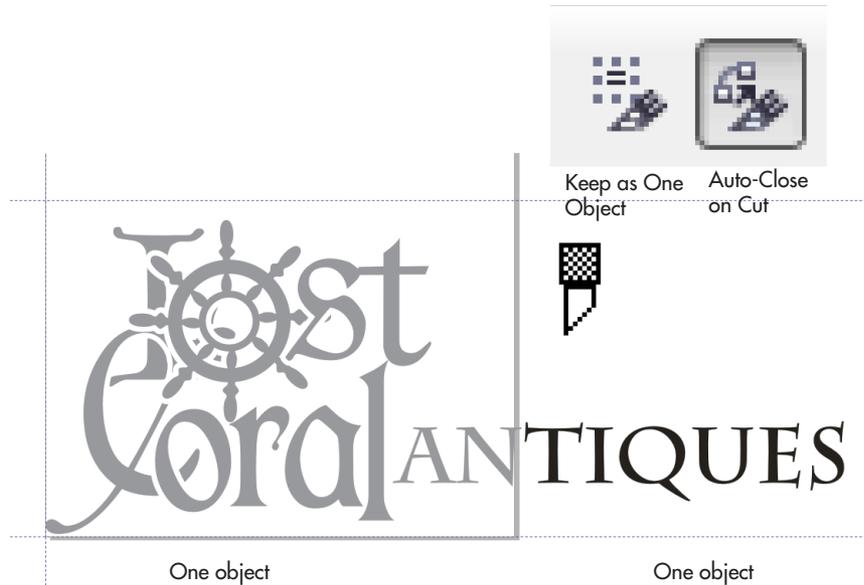
Especially for small businesses, having your logo as a typeface can speed up the office workflow and serve a number of different and valuable purposes. Imagine the letterhead stationery you can generate, at any paper size, when you have a font with your logo in it. You can put that font on a keychain thumb drive and always have it available—at a print house, a convention, and a novelty manufacturer—that might not have CorelDRAW on their computers.

A logo font follows the same conventions as a symbol font such as Wingdings and Zapf Dingbats: it's simply a little picture assigned to a keystroke, and you now know most of the procedure. The dimensions of your logo, however, are a consideration; many logos are very wide, and they don't fit well on the grid template you set up earlier. And it's usually not a good idea to scale the logo down to fit the grid width. The result would be a keystroke in the font that requires all your hired help to scale the logo up to 2,000 points in their WordPerfect or Word document! No problem, however: you can break the logo into two pieces, and the tutorials in this section show you a little about perfectly aligning the pieces so when typed, they create your logo without a seam. The following illustration shows a logo for a fictitious antique company copied and placed on the template you designed at the beginning of this chapter. Get out your own logo, or design one now, and then align it on the grid like this illustration: the left edge needs to meet the left of the page, the bottom needs to meet the baseline guide, it should be about 750 points in height, and just leave the right edge dangling off the right of the page for the moment.



Cutting Your Logo in Two

In this example, we lucked out and the break in the logo can happen between the *N* and the *T* in “ANTIQUES”. If your logo is similar, use the Arrange | Break Apart command (CTRL+K) in the area of the design where you need to separate the pieces, and then use the Arrange | Combine (CTRL+L) command after marquee-selecting the components of the logo that are broken apart but shouldn't be. If you have a logo that needs to be split in the middle of an illustration, use the Knife tool with Auto-close on cut enabled on the property bar and Keep as one object disabled. Drag a guideline to the cut area to ensure that your cut is clean and perfectly vertical. In the following illustration, you can see (because the two objects have been recolored only to show this example) that the left side of the logo extends a little to the right of the page grid (this is okay to do), and the other part is off the page, but it will be moved onto the page shortly.



Exporting the Two Logo Pieces

The way it stands right now, the logo can be exported to the TrueType file format as two characters, and there’s really no immediate need to fill all the keystrokes in the typeface with anything else for the resulting font to be usable. You could put additional symbols or a custom typeface into this new font, but all that’s really necessary is to make the alignment of the two pieces perfect when typed using the font, and to assign characters everyone at this business will easily remember. A lowercase *l* and then a lowercase *c* for “Lost Coral” is very easy to remember, so all that’s left is to export the *l* keystroke—for the part of the logo that is aligned to the template, measure the right distance between the first and second part of the logo, and then align the second part and export it.

Follow these steps to export a logo of your own.



Exporting a Two-Part Logo Font, Part 1

1. Choose File | New From Template, and then browse for the typography template you saved at the beginning of this chapter.
2. Copy your logo to the template, and then (if necessary) scale and position the logo as discussed in the previous section.
3. Zoom into the rightmost extent of the first part of the logo. Look at the horizontal ruler, drag a guide if necessary, but by all means you’ll need to know the width. In this example, the first part of the Lost Coral logo extends a little beyond the page to 1,014 points. Write this number down for your own logo font.

4. Select the left part of the logo, the part on the page, and then click the Export button.
5. In the Export dialog, choose TTF-True Type Font from the Save As Type drop-down list, and then name your font file. In this example, it's Lost Coral logo.ttf. Choose the Selected Only check box and then click Export.
6. In the Options dialog, type the name you want your users to see (Lost Coral logo, in this example) in the Family Name field; this is a symbol font, so choose the Symbol Font check box; the Grid Size is correct at 1000; and (word) Space Width is immaterial—no one is going to press the spacebar when using this logo font—so it can be set to 0, or to about 300 if you plan to add typeface characters to this font at a future time. Click OK, and then click Yes in the True Type Export confirmation box.
7. Uncheck the Auto check box for Character Width, and then type the width you saw in step 3. For the Lost Coral logo, the value is 1,014; for your own logo, the width might be different.
8. For the Lost Coral logo, the lowercase *l* is a good character number. Choose for your own two-part logo a lowercase character number that's easy to remember, and then click OK to export the first character.

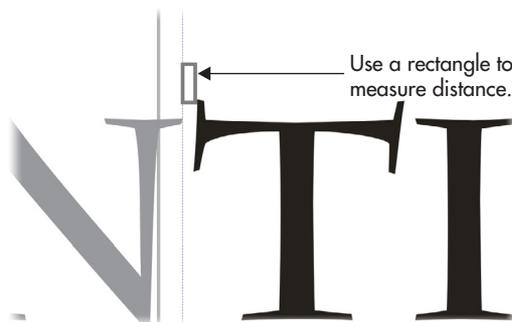
Here comes the tricky part: the first part of the logo ends exactly at the character width you entered during export. This means there will be absolutely no space between this first character and the next one you export. And this is good most of the time, particularly when your logo needs to be perfectly joined when users type the two keystrokes that make the logo.

This Lost Coral logo is a little different, because it breaks between the *N* and the *T*. If your logo is like this one, you're in luck because the following set of steps shows a quick manual way to keep the spacing perfect between characters if your own logo requires this.

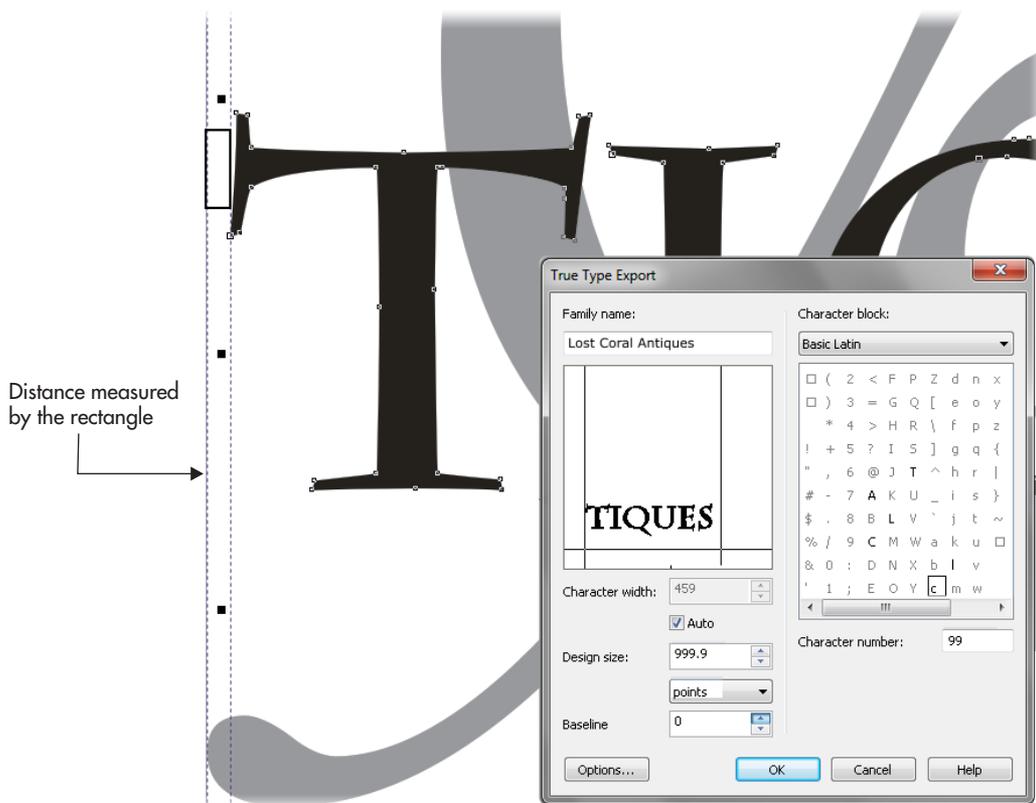


Exporting a Two-Part Logo Font, Part 2

1. With the Rectangle tool, click-drag a rectangle exactly and precisely where you want a gap between the first and second part of the logo font, as shown here:



2. SHIFT-click the second part of the logo to add it to the selected rectangle.
3. Hold CTRL to constrain movement, and then drag the rectangle and the second part of the logo to the left guideline at the left of the page. Be careful to only drag left—you want the second part of the logo to align to the first part you already exported. Use the LEFT ARROW and RIGHT ARROW keys to nudge the two objects if necessary. The rectangle's left side should be touching the left guideline.
4. Select only the second part of the logo now. You might have to select multiple pieces, depending on your logo, and then Combine them (CTRL+L) because a font character can consist of one and *only* one selected object. Click the Export button. In the Export dialog make sure Selected Only is checked and that you've chosen the same font as the one you exported the first part of the logo to.
5. Choose the letter you want to represent the second half of the logo. For Lost Coral, the lowercase *c* works fine, as shown here. Users only need to remember the initials of the place they work!



Installing Your Font

Naturally, after your hard work you want the payoff; it's very simple to install your font now. Go to the Start menu, choose Control Panel | Fonts. Now that the Fonts window is open, you can drag your font file from an open window where you saved it, into the Fonts window. Alternatively, in Windows 7, you can right-click over a typeface file and then choose Install. The font is now available to CorelDRAW and every application that uses typefaces. The Fonts utility in Control Panel copies typefaces; you didn't move the font—but you might want to copy it to a safe location now.

This chapter is an integration chapter; you've seen how to use a lot of CorelDRAW's tools that are documented in previous chapters to actually make a tool of your own: a digital typeface. In Figure 8, you can see that some of CorelDRAW's templates were used to create letterhead envelopes, a tri-fold brochure, and even hang tags, all using a custom font, and all the work you see here took about 15 minutes.

Now that you have a font, you're going to want to type a lot of words. Make sure you read Chapter 14 to learn how CorelDRAW helps you spell your words correctly, makes grammar suggestions, and writes a SIGGRAPH paper all by itself.

Only kidding about the last part!



FIGURE 8

Use a logo font in combination with templates to make stationery, T-shirt transfers, and all your signature business needs.