These options allow you to resize and reposition your artwork. These options do not affect the artwork itself, only the way it is printed.

Applies positioning and sizing to all pages.

Specifies the placement of your artwork on the page. The Top value indicates the distance from the top edge of the printable page.

Specifies the placement of your artwork on the page. The Top value indicates the distance from the top edge of the printable page.

Identifies the unit of measurement that is used when you specify the layout of your artwork.

Specifies the placement of your artwork on the page. The Left value indicates the distance from the left edge of the printable page.

Specifies the placement of your artwork on the page. The Left value indicates the distance from the left edge of the printable page.

Resizes your printed artwork (not the original document) according to the width specified.

Resizes your printed artwork (not the original document) according to the width specified.

Scales the width of your printed artwork (not the original document) by the specified percentage.

Scales the width of your printed artwork (not the original document) by the specified percentage.

Resizes your printed artwork (not the original document) according to the height specified.

Resizes your printed artwork (not the original document) according to the height specified.

Scales the height of your printed artwork (not the original document) by the specified percentage.

Scales the height of your printed artwork (not the original document) by the specified percentage.

Automatically centers your artwork on the page.

Automatically scales your artwork so that it fits the printable page. Unless Maintain aspect ratio is enabled, Fit to Page will distort your image.

Constrains resizing and scaling so that the height and width ratio of the artwork is maintained.

Allows you to print large artwork on multiple sheets, or tiles, that can later be assembled to form the whole picture.

Provides preset page layouts and allows you to store custom styles.

Provides preset page layouts and allows you to store custom styles.

Opens the Edit Layout dialog box.

Specifies the number of working pages to place on a single printable page.

Specifies the number of working pages to place on a single printable page.

Places the current layout in each frame of the printable page.

Allows you to set the amount the images on each tile overlap with the images on adjacent tiles.

Allows you to set the amount the images on each tile overlap with the images on adjacent tiles.

Allows you to set the amount the images on each tile overlap with the images on adjacent tiles based on a percentage of the page width.

Allows you to set the amount the images on each tile overlap with the images on adjacent tiles based on a percentage of the page width.

Enables a limit for bleeds. The bleed limit determines how far beyond the crop marks a graphic can extend when printed. The corresponding value identifies how far beyond the crop marks the bleed can extend.

Enables a limit for bleeds. The bleed limit determines how far beyond the crop marks a graphic can extend when printed. The corresponding value identifies how far beyond the crop marks the bleed can extend.

Specifies the placement of your artwork on the page. The Left value indicates the distance from the left edge of the printable page.

Resizes your printed artwork (not the original document) according to the width specified.

Resizes your printed artwork (not the original document) according to the height specified.

Enables a limit for bleeds. The bleed limit determines how far beyond the crop marks a graphic can extend when printed. The corresponding value identifies how far beyond the crop marks the bleed can extend.

Stores the page positioning settings specified in the Positioning dialog box.

Opens the Positioning dialog box. This dialog box allows you to specify positioning settings that can be save in Positioning styles.

Stores the page positioning settings specified in the Positioning dialog box.

Places the current working page in each frame of the printable page.

This value reflects the number of steps that will be used to render any fountain fills in your artwork. A low value (less than 20) will print faster but the transition between shades may be coarse, which causes what is known as banding. A higher value (over 40) will result in a smoother blend but longer printing times.

Fountain steps that are set in the Options dialog box only affect the way fountain fills display on your monitor. To control how the fountain fills actually print, you must set the value for fountain steps here or in the Fountain Fill dialog box.

Identifies the basic halftone screen frequency that your job will print at.

Screen frequency is expressed as a number of lines per inch (lpi). This value refers to the number of lines of dots (or other shapes) that make up a halftone screen. A halftone screen is a pattern of shapes of various sizes that is used to simulate a continuous tone image. Check with your service bureau for the optimum setting for your print job.

Prints a job information sheet with your print job. This report contains information about the application that produced the job, the driver that was used, the print settings, the font information, and the file links.

Opens the Job Information Sheet dialog box, which allows you to specify which categories of information you want included in the report.

Prints only vector graphics unless combined with Print bitmaps or Print text.

Prints only bitmaps unless combined with Print vectors or Print text.

Prints only text unless combined with Print vectors or Print bitmaps.

Prints all text in black.

Prints using the full color capabilities of the selected printing device.

Prints all colors in black.

Prints all colors in grayscale.

Opens the Postscript Preferences dialog box.

Allows you to choose an option and assign a new setting to it. The Special Settings options allow you to change settings that were previously edited in the CORELPRN.INI file.

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Allows you to choose an option and assign a new setting to it. The Special Settings options allow you to change settings that were previously edited in the CORELPRN.INI file.

Scales everything that will be printed so that it fits within the printable page of the current printer. Use this setting to proof a large layout on your desktop printer.

This option is only intended for proofing, and should be disabled for the final output. If you wish to scale your artwork to fill the printable page, you should use the fit to page option. Position and size measurements reflect the size of the final output, not the size of the proof.

Allows you to choose proofing options.

Allows you to choose an option and assign a new setting to it. The Special Settings options allow you to change settings that were previously edited in the CORELPRN.INI file.

Opens the Printers' Marks And Prepress Settings dialog box. This dialog box lets you add printers' marks such as crop marks, and lets you change prepress settings such as printing a negative image.

Indicates which device driver is selected. Click the arrow to access a list of other available printer and imagesetter drivers. If the driver you need is not listed, install it by using the usual Windows procedure.

Opens a Windows dialog box which allows you to set printing options not controlled by Corel.

Provides information about the current printing device.

Provides information about the current printing device.

Provides information about the current printing device's location.

Provides information about the current printing device.

Creates a .PRN file from your print job (instead of actually printing).

Prepares the .PRN file for printing from a Macintosh computer.

Displays a list of documents that you can print.

Allows you to choose what to print.

Print all pages in your document.

Prints only the objects that are currently selected.

Prints only the page currently displayed.

Specifies the pages, or the range of pages, to print.

- A dash (-) between numbers defines a range of sequential pages (e.g., 1-5 will print pages 1 to 5).
- A comma (,) between numbers defines a series of non-sequential pages (e.g., 1,5 will print pages 1 and 5 only).
- Any combination of dashes and commas is supported (e.g., 1-3, 5, 7, 10-12 will print pages 1, 2, 3, 5, 7, 10, 11 and 12).
- Inserting a tilde (~) between two numbers will cause those two pages plus every second page in between to print. For example, 1~6 will print pages 1, 3, 5 and 6. If you enter 2~6, pages 2, 4 and 6 will print.

The option works in conjunction with the Print Odd/Even Pages option.

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- A dash (-) between numbers defines a range of sequential pages (e.g., 1-5 will print pages 1 to 5).
- A comma (,) between numbers defines a series of non-sequential pages (e.g., 1,5 will print pages 1 and 5 only).
- Any combination of dashes and commas is supported (e.g., 1-3, 5, 7, 10-12 will print pages 1, 2, 3, 5, 7, 10, 11 and 12).
- Inserting a tilde (~) between two numbers will cause those two pages plus every second page in between to print. For example, 1~6 will print pages 1, 3, 5 and 6. If you enter 2~6, pages 2, 4 and 6 will print.

The option works in conjunction with the Print Odd/Even Pages option.

Allows you to specify whether odd, even, or both odd and even pages will be printed

Identifies the number of copies that will be printed. When printing to file, request one copy only, with no collation.

Prints one full set of the selected pages before printing the second full set (e.g., a first set of pages 1 to 10 will print, before the second set of pages 1 to 10 will print, and so on).

If you do not enable Collate, the requested number of copies of each selected page will print before the next page will print (e.g., five copies of page 1 will print before five copies of page 2 will print, and so on).

Prints one full set of the selected pages before printing the second full set (e.g., a first set of pages 1 to 10 will print, before the second set of pages 1 to 10 will print, and so on).

If you do not enable Collate, the requested number of copies of each selected page will print before the next page will print (e.g., five copies of page 1 will print before five copies of page 2 will print, and so on).

Stores a configuration of print settings that can be used again.

Stores a configuration of print settings that can be used again.

Opens the Print Options dialog box which allows you to set advanced printing parameters such as sizing and positioning, halftone screening, color separations, etc.

Ensures that colors will print as expected.

The printer color profile shown here matches the printer that was chosen in the System Profile (Color Manager).

If you want your print job to be filtered through a different profile, you must go back to the Color Manager, select the appropriate printer, and generate a new System Profile.

Provides information about the current printing device.

Provides information about the current printing device.

Provides information about the current printing device's location.

Provides information about the current printing device.

Provides information about the current printing device, and allows you to change devices.

Allows you to specify the number of copies and whether to collate them.

Open the print preview.

Selects the publication

Selects the chapter.

Displays a dialog box that presents the current printing device's capabilities.

Stores a configuration of print settings that can be used again.

Saves the current print settings as a new style.

Deletes the selected style.

Prints the filename, current date, and time (and tile number, if applicable) at the bottom of the sheet.

If applicable, color separation information (color, screen frequency and angle, plate number) is printed at the top of the sheet.

To see the file information, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work. If not, you can request that the file information be printed within the page.

Prints crop marks. These marks are used as alignment aids when trimming the printed output down to its final size.

To see the crop marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints registration marks on each sheet. These marks serve as guides for aligning color separations.

To see the registration marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints a bar of the six basic colors (red, green, blue; cyan, magenta, yellow) beside your artwork. These color patches are used to verify the quality of the printed output.

To see the calibration bar, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints a Densitometer Scale, a bar of varying shades of gray, on each separation sheet. This is an advanced feature that allows you to check the accuracy, quality, and consistency of the output with an instrument called a densitometer.

To see the densitometer scale, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work

Prints a negative image when enabled.

Specifies that the film emulsion faces down when enabled.

Emulsion is the coating of light-sensitive material on a piece of film.

Causes the file information to print within the page. If the working page size is identical to the paper or film size, enable File Info Within Page. Make sure the artwork is positioned so that the file information does not overlap it.

Prints crop marks only along the outer edge of the sheet. This option is often preferable when you are printing multiple layouts per sheet.

Allows you to move back in a multi-page document.

Allows you to move forward in a multi-page document.

Displays your file as it will print and allows you to size and reposition your image. Right click on the preview window to choose one of four options: Preview Image, Preview in Color, Full Image Drag, and Print This Sheet Now. For your image to appear, you must enable Preview image. Otherwise your image will be represented by a bounding box.

Displays your file as it will print and allows you to size and reposition your image. Right click on the preview window to choose one of four options: Preview Image, Preview in Color, Full Image Drag, and Print This Sheet Now. For your image to appear, you must enable Preview image. Otherwise your image will be represented by a bounding box.

Allows you to choose whether the Preview box will display a composite view of your print job or only a specific color separation. This feature is only available when Print Separations is enabled.

Displays your file in the Preview box as it will print.

Preview Image is a handy feature. Enable it, unless the image is complex and takes a long time to display. If you disable the preview, a bounding box will still indicate the position and size of your image.

Places page numbers on the printed sheets. To see the page numbers, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Changes to a full screen preview. Click it again to return to a normal preview.

Stores a configuration of print settings that can be used again.

IDH_PD2_RULER

Skips the object that is causing a problem.

Continues processing your print job.

Cancels your print job.

Displays information about a printing problem.

Displays information about a printing problem.

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Displays information about a printing problem.

Displays information about a printing problem.

Disables further warnings.

Separates color artwork into its component colors, causing each component color to print out on a single sheet.

If you used a process color model (which uses four colors to simulate any color), you'll get up to four sheets per page.

If you used spot colors, one sheet per color is printed.

Allows you to print the separations in color (i.e., on a color printer). Separations are usually printed in black, with a screen to represent shading. This option allows you to print the separations in color instead.

Converts any spot colors present in your artwork to process colors. This does not affect the artwork itself, only the way it is printed.

Prints all plates, including those that contain no image. Printing empty plates wastes film and adds to the cost of your job. Generally, you'll want to leave this option disabled.

Allows you to adjust the advanced settings of your color separations, which includes setting halftone screens and creating color trapping. Do not adjust these settings without first talking to your service bureau or printing shop.

Opens the Advanced Separations Setting dialog box that allows you to set advanced screening parameters such as screening technology, screen frequency and angle per color plate, overprinting per plate, halftone dot type, etc.

Specifies which color separation(s) to print.

The list of colors shows all separations used in your artwork. You can choose to print all separations, one separation only, or any combination of separations.

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The list of colors shows all separations used in your artwork. You can choose to print all separations, one separation only, or any combination of separations.

Causes any object that contains 95% black or more to overprint underlying objects. This is a useful option for artwork containing a lot of black text, but it should be used with caution on artwork with a high graphics content.

Creates color trapping by assigning an outline to an object that is the same color as the object's fill, and by then having the outline overprint underlying objects.

To be able to apply Auto-spreading to an object, it must

- not already have an outline
- be filled with a uniform fill
- not already be designated to overprint

The maximum trap value defines the amount of spread that autotrapping assigns to an object, along with the object's color. The lighter the color, the greater the percentage of the maximum trap value. The darker the color, the smaller the percentage of the maximum trap value.

The value for Text Above determines the minimum font size to which auto-spreading is applied. Applying auto-spreading to small font sizes can make the text illegible.

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The value for Text Above determines the minimum font size to which auto-spreading is applied. Applying auto-spreading to small font sizes can make the text illegible.

Allows you to specify color trapping settings.

Specifies Hexachrome process color. Hexachrome color uses 6 inks instead of 4.

Sets Hexachrome color to use high density inks when printing solid colors.

Identifies the imagesetter and screening technology that will be used to image your job.

Proprietary screening technologies supported by Corel include AGFA Balanced screening, Linotronic RT and, HQS screening.

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Proprietary screening technologies supported by Corel include AGFA Balanced screening, Linotronic RT and, HQS screening.

Identifies the resolution (in dots per inch, or "dpi") the job will be printed at.

Identifies the resolution (in dots per inch, or "dpi") the job will be printed at.

Identifies the basic screen frequency (in lines per inch, or "lpi") the job will be printed at.

The higher the screen frequency setting, the more intense the colors and the sharper the image. The lower the screen frequency, the lighter the colors and the less sharp the image.

A high frequency gives you fewer levels of gray; a low frequency gives you more levels of gray.

The upper limit of your screen frequency is define by the type of printing press to be used and the type of paper stock.

Identifies the basic screen frequency (in lines per inch, or "lpi") the job will be printed at.

The higher the screen frequency setting, the more intense the colors and the sharper the image. The lower the screen frequency, the lighter the colors and the less sharp the image.

A high frequency gives you fewer levels of gray; a low frequency gives you more levels of gray.

The upper limit of your screen frequency is define by the type of printing press to be used and the type of paper stock.

Shows all separations used in your artwork. Click each one to change frequency, angle, and to enable overprinting.

Shows all separations used in your artwork. Click each one to change frequency, angle, and to enable overprinting.

Identifies the screen frequency the selected color separation will be printed at. The default values are based on the imagesetter, screening technology, and basic screen frequency chosen; it is best not to change these values.

Check with your service bureau before modifying these values.

Shows the screen angle for the selected color separation. Screen angles are used to offset the different films in process color separations to avoid moiré patterns. The default values are based on the imagesetter, screening technology, and basic screen frequency chosen; it is best not to change these values.

Check with your service bureau before modifying these values.

Allows you to select a color to print over any underlying color (instead of the underlying color being knocked out), thereby making white gaps impossible. This option is best used when the top color is much darker than the underlying color, otherwise an undesirable third color might result (e.g., red over yellow would result in an orange object).

When you enable Overprint color both text and graphics are selected by default. If you do not want one of these options to overprint, disable it.

Allows you to select a color to print over any underlying color (instead of the underlying color being knocked out), thereby making white gaps impossible. This option is best used when the top color is much darker than the underlying color, otherwise an undesirable third color might result (e.g., red over yellow would result in an orange object).

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When you enable Overprint color both text and graphics are selected by default. If you do not want one of these options to overprint, disable it.

Allows you to specify a halftone screen for your drawing if you are printing to a PostScript device. A halftone screen is a pattern of shapes that is used to simulate shades of colors (i.e. darker to lighter) while using the same ink. Dot, line, diamond, elliptical, and Euclidean are only a few of the available halftone types.

Allows you to specify a halftone screen for your drawing if you are printing to a PostScript device. A halftone screen is a pattern of shapes that is used to simulate shades of colors (i.e. darker to lighter) while using the same ink. Dot, line, diamond, elliptical, and Euclidean are only a few of the available halftone types.

Allows you to change screening options for the selected color separation.

Displays the present print style, or a name you have typed for a new style.

Provides a list of the present print options and allows you to change them.

Provides a list of the present print options and allows you to change them.

Allows you to save this dialog box's settings.

Makes the right margin equal to the left margin, and the bottom margin equal to the top margin.

Allows you to set the page margins. You can also change the units.

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Allows you to set the page margins. You can also change the units.

Automatically sets the gutters.

Allows you to specify the distance between each layout frame that is placed on the printable page. You can also change the units.

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Displays a model of the printable page based on the positioning settings.

Automatically sets the margins.

Specifies the number of rows of positioning frames to be placed on the printable page.

Specifies the number of columns of positioning frames to be placed on the printable page.

Allows you to specify the distance between each layout frame that is placed on the printable page. You can also change the units.

Allows you to set the page margins. You can also change the units.

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Allows you to set the page margins. You can also change the units.

Allows you to specify the distance between each layout frame that is placed on the printable page. You can also change the units.

Stores the page positioning settings specified in this dialog box.

Saves the present positioning settings.

Deletes the selected positioning style.

Specifies the number of rows of positioning frames to be placed on the printable page.

Specifies the number of columns of positioning frames to be placed on the printable page.

Stores the page positioning settings specified in this dialog box.

Specifies the number of working pages to position across the printable page.

Specifies the number of working pages to position across the printable page.

Specifies the number of working pages to position down the printable page.

Specifies the number of working pages to position down the printable page.

Places the current working page in each frame of the printable page.

Keeps the frame size equal to the working page size.

Allows you to specify the distance between each layout frame that is placed on the printable page. You can also change the units.

Allows you to set the page margins. You can also change the units.

Displays a model of how the pages will be arranged on the printed sheet.

Allows you to specify the distance between each working page that is placed on the printable page. You can also change the units.

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Allows you to print on both sides of the page. When you enable this option, and you print to a non-double sided printer, Corel automatically runs a wizard that ensures all of the pages are ordered and oriented correctly.

Provides preset page layouts and allows you to store custom styles.

Saves the present layout settings.

Deletes the selected layout style.

Selects a page to be placed on the layout sheet.

Selects a page to be placed on the layout sheet.

Allows you to specify whether the top of the selected page points up or down.

Allows you to specify whether the top of the selected page points up or down.

Allows you to specify the distance between each working page that is placed on the printable page. You can also change the units.

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Allows you to specify the distance between each working page that is placed on the printable page. You can also change the units.

Specifies the maximum allowable number of control points per curve. Reducing this number helps alleviate printing problems caused by objects that are too complex.

Indicates the level of flatness that will be applied to curves when you print. Increasing the flatness reduces printing time and therefore is useful when you need to produce quick proofs. Be careful however as a flatness level set too high will produce distorted curves.

Causes Corel to automatically increase the flatness in increments of 2, as needed. Attempts to print an object will stop when the flatness value exceeds the value set in the Set Flatness To box by 10. At this point, the printer skips the problematic object and goes on to the next object.

Enables an analysis of your file and the various print settings you have specified, and, if necessary, automatically increases the number of steps used to render fountain fills to avoid banding.

This option may increase print time, but it will ensure the best possible rendering of fountain fills.

Enables an analysis of your file and the various print settings you have specified. If the number of steps in a fountain fill is greater than the number that your output device can render, the number of steps used to render the fountain fill is decreased automatically.

Allows one or more warnings to be issued if objects that are too complex and could cause printing problems are detected.

Warns you of potential banding (the appearance of discreet strips in a fill) which is caused by to few steps in a fountain fill, when it is enabled.

This warning only applies to linear fountain fills.

Enables the use of PostScript level 2 features.

This option is only available to level 2 PostScript devices. If you are not certain whether you will be printing on a level 2 postscript device, DO NOT enable this option.

Downloads Type 1 fonts to the output device. Generally, this option is enabled because it is particularly beneficial when you want to print large tracts of text that use only a few fonts. Printing is faster as each font is first downloaded, and then only referenced by text that uses it.

If you disable this option, fonts are output as graphics (either curves or bitmaps). This may be useful if the file contains a large number of fonts that would take longer to download, or not download at all, because of sheer size.

Converts True Type fonts to Type 1 fonts. If you enabled the Download Type 1 Fonts option, by default the Convert True Type to Type 1 is also enabled. This ensures that True Type fonts are converted to Type 1 fonts so that they can be downloaded.

Only disable this option if your output device has difficulty interpreting the Type 1 fonts.

Tells the service bureau's OPI server to substitute the corresponding high-resolution images for the low-resolution ones in your file. This substitution is done before your print file is rasterized and imaged to film.

Defines bitmaps in RGB values instead of the usual CMYK values that are found in PostScript files. Use this option when you are outputting to RGB devices (e.g., slidemakers). Also use this option when you are printing to CMY devices. It is easier for these devices to translate from RGB to CMY than from CMYK to CMY.

Sets PostScript font handling.

Allows you to enable PostScript warnings.

Warns you if your print job contains too many spot colors. You can change the number of colors that triggers this warning in the Special Settings list box.

Warns you if your print job contains too many fonts. You can change the number of fonts that triggers this warning in the Special Settings list box.

Compresses bitmaps using JPEG compression when printing them. Enabling this option can reduce the size of your print job.

Specifies the degree of JPEG compression used when printing bitmaps.

Shows the contents of the Print Job Information Sheet.

Allows you to specify what information the Print Job Information Sheet will contain.

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Allows you to specify what information the Print Job Information Sheet will contain.

Sends the Print Job Information Sheet to a .TXT file.

Allows you to specify the .TXT file the Print Job Information Sheet is sent to.

Sends the Print Job Information Sheet to a printer.

Allows you to specify the printer the Print Job Information Sheet is sent to.

Allows you to specify what information the Print Job Information Sheet will contain.

Allows you to choose the output format and destination of the Print Job Information Sheet.

Prints the filename, current date, and time (and tile number, if applicable) at the bottom of the sheet.

If applicable, color separation information (color, screen frequency and angle, plate number) is printed at the top of the sheet.

To see the file information, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work. If not, you can request that the file information be printed within the page.

Causes the file information to print within the page. If the working page size is identical to the paper or film size, enable File Info Within Page. Make sure the artwork is positioned so that the file information does not overlap it.

Places page numbers on the printed sheets. To see the page numbers, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints crop marks. These marks are used as alignment aids when trimming the printed output down to its final size.

To see the crop marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints crop marks only along the outer edge of the sheet. This option is often preferable when you are printing multiple layouts per sheet.

Prints registration marks on each sheet. These marks serve as guides for aligning color separations.

To see the registration marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints a bar of the six basic colors (red, green, blue; cyan, magenta, yellow) beside your artwork. These color patches are used to verify the quality of the printed output.

To see the calibration bar, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints a Densitometer Scale, a bar of varying shades of gray, on each separation sheet. This is an advanced feature that allows you to check the accuracy, quality, and consistency of the output with an instrument called a densitometer.

To see the densitometer scale, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work

Prints a negative image when enabled.

Specifies that the film emulsion faces down when enabled.

Emulsion is the coating of light-sensitive material on a piece of film.

Applies the settings in the dialog box without closing the dialog box.

Specifies the appearance of the registration marks.

Specifies the text that is displayed in the file information.

Specifies the text that is displayed in the file information.

Specifies the appearance of the registration marks.

Lets you customize the densitometer scale.

Lets you customize the densitometer scale.

Provide a graphical representation of the selected film options (emulsion up or down and negative or positive).

Sets the position of the bounding box. By repositioning the bounding box, you can change the position of printers' marks.

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Sets the position of the bounding box. By repositioning the bounding box, you can change the position of printers' marks.

Sets the position of the bounding box. By repositioning the bounding box, you can change the position of printers' marks.

Resets the position of the bounding box.

Specifies the page number to go to.

Specifies the side of the page to go to.

Specifies the side of the page to go to.

Specifies the color separation to go to.

Displays a list of pages.

Changes the appearance of the page list.

IDH_ID_PRNPREV_ICON

IDH_ID_PRNPREV_REPORT

Specifies the color separation to go to.

Places page numbers on the printed sheets. To see the page numbers, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Sets the magnification to 200%.

Sets the magnification to 100%.

Sets the magnification to 75%.

Sets the magnification to 50%.

Sets the magnification to 25%.

Sets the magnification to display the entire page.

Sets the magnification to display the width of the page.

Sets the magnification to display the height of the page.

Sets the magnification to display the selected image.

Increase or decreases the magnification to display the entire image as large as possible.

Sets the magnification to a percentage that you specify.

Sets the magnification to a percentage that you specify.

Previews the result of the current zoom settings.

Close the print preview.

Prints the document.

Open the Print Options dialog box.

Flips to the previous page.

Flips to the next page.

Saves the current print options in a print style.

Saves the current print options in a print style with a name that you specify.

Deletes the current print style.

Prints the current page.

Exits the application.

Open the Print Setup dialog box. You can change printers and adjust printer settings in this dialog box.

Sets the image to high quality. This image setting requires more time to redraw but provides the most accurate representation of your final print job.

Sets the image to fast. This image setting requires less time to redraw but provides a less accurate representation of your final print job.

Sets the image to none. This image setting represents the position of the image with a box.

Displays the image in grayscale. This setting provides an accurate representation of non-color printer output.

Displays the image in color. This setting provides an accurate representation of color printer output.

Displays a box that represents the area of the page on which the printer can place ink.

Displays lines that represent where a large image will be tiled to fit on smaller sheets of paper.

Shows a fold at the top-right of the page.

Displays sizing and scaling handles around the selected image.

Displays the print preview's toolbar

Displays the print preview's status bar.

Displays the print preview's rulers

Specifies full screen preview.

Opens the Zoom dialog box

Opens the Go To dialog box. You can use this dialog to navigate your document.

Open the Print Options dialog box to the Layout tab.

Opens the Edit Layout dialog box.

Opens the Positioning dialog box. This dialog box allows you to specify positioning settings that can be save in Positioning styles.

Open the Print Options dialog box to the Separations tab.

Opens the Advanced Separations Setting dialog box that allows you to set advanced screening parameters such as screening technology, screen frequency and angle per color plate, overprinting per plate, halftone dot type, etc.

Opens the Printers' Marks And Prepress Settings dialog box. This dialog box lets you add printers' marks such as crop marks, and lets you change prepress settings such as printing a negative image.

Opens the Postscript Preferences dialog box.

Opens the Help.

Open the About dialog box which provides information about the application.

Lets you select, position, and scale images in your document.

Lets you magnify portions of your document.

Displays a list of available print styles.

Displays a list of preset zoom settings.

Opens the Print Job Information Sheet dialog box.

Specifies that the film emulsion faces down when enabled.

Emulsion is the coating of light-sensitive material on a piece of film.

Prints a negative image when enabled.

Prints a Densitometer Scale, a bar of varying shades of gray, on each separation sheet. This is an advanced feature that allows you to check the accuracy, quality, and consistency of the output with an instrument called a densitometer.

To see the densitometer scale, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work

Prints a bar of the six basic colors (red, green, blue; cyan, magenta, yellow) beside your artwork. These color patches are used to verify the quality of the printed output.

To see the calibration bar, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints registration marks on each sheet. These marks serve as guides for aligning color separations.

To see the registration marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints crop marks. These marks are used as alignment aids when trimming the printed output down to its final size.

To see the crop marks, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Places page numbers on the printed sheets. To see the page numbers, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work.

Prints the filename, current date, and time (and tile number, if applicable) at the bottom of the sheet.

If applicable, color separation information (color, screen frequency and angle, plate number) is printed at the top of the sheet.

To see the file information, you must define a working page size that is smaller than the dimensions of the actual sheet of paper or film that is used to image the work. If not, you can request that the file information be printed within the page.

IDH_ID_PREVCMD_PLATE_MENU

Opens the Duplex Printing wizard. This wizard helps you produce double-sided output using a single-sided printer.

Opens the Print Options dialog box.

IDH_ID_PREVCMD_APP_OPTIONS

Displays the Prepress toolbar.

Displays the bounding box. The bounding box is often the same size as the page, but you can change it's size which in turn changes the position of printers' marks.

Automatically sets the view options to best simulate the output of your printer.

Displays the front of a double-sided layout.

Displays the back of a double-sided layout.

Specifies fixed width auto-spreading. When this option is enabled, the auto-spread outline assigned to each object is always the same width.

BOO

Displays the available commands. Double-click a command category to open it.

Displays the available commands. Double-click a command category to open it.

Shows the new keyboard combination that you want to assign to the command. If you need to make a correction, press the Backspace key.

You can have up to four layers of keystrokes. For example, the key combination CTRL+ALT+1,2,3,4 is accomplished by holding down the CTRL and ALT keys, then pressing the 1,2,3, and 4 keys in succession.

Shows the new keyboard combination that you want to assign to the command. If you need to make a correction, press the Backspace key.

You can have up to four layers of keystrokes. For example, the key combination CTRL+ALT+1,2,3,4 is accomplished by holding down the CTRL and ALT keys, then pressing the 1,2,3, and 4 keys in succession.

Displays any commands assigned to the keyboard combination you typed. You cannot have the same combination for more than one command.

Automatically resolves conflicts by erasing the old keyboard assignment, and prompting you to assign a new combination to the old command.

Displays any existing shortcut keys for the current command.

Displays any existing shortcut keys for the current command.

The name of the current keyboard assignment set.

Assigns the new keyboard combination to the current command.

Deletes the selected shortcut keys.

Loads a new keyboard assignment table.

Saves the current keyboard assignment table.

Click this button to access the Keyboard Shortcuts dialog box, which lets you save your keyboard shortcuts as a text file, or print them directly to your printer.

Opens the Save As dialog box, which allows you to save your keyboard shortcuts as a text file.

Opens the Print dialog box, which allows you to print a list of your shortcuts directly to your printer.

Closes the Keyboard Shortcuts dialog box.

Starts the Online Help, which provides easy access to descriptions and procedures that cover all application features and functions.

Resets the keyboard assignments to their original configuration.

Gives a short description of the selected shortcut.

Choose the table you want to make your changes to from the Table list box.

Displays the available commands. Double-click a command category to open it.

Adds the selected command to the menu.

Removes the selected command from the menu.

Adds a separating line to a menu below the current selection.

Adds a new menu.

Moves the current menu or menu entry up.

Moves the current menu or menu entry down.

Displays the current menu structure. Double-click a menu or sub-menu to open it.

Gives a short description of the selected command.

Resets the menu assignments to their original configuration.

Displays a list of the menus that you can customize.

Displays the available toolbars. Enable the checkbox next to a toolbar to activate it. Click the toolbar's name tag to rename it.

Displays the command buttons for the current command category. Click a button to see its description, or drag it to add it to any toolbar on the screen.

Choose a Property Bar from this list box. Changes made to the Toolbar are then also made to that Property Bar.

Choose a Property Bar from this list box. Changes made to the Toolbar are then also made to that Property Bar.

This is the complete list of built-in toolbars and custom toolbars you have created. Enable the check box associated with the toolbars you want to see on screen.

Opens the Toolbars dialog box, which allows you to customize existing toolbars, create new toolbars, adjust the size of all toolbar buttons and borders, and more.

Gives a short description of the selected toolbar command.

Click to create a new toolbar. The new toolbar is added at the bottom of the list and a blinking cursor appears next to its check box so that you can type a name for it. Click Customize to add buttons to the new toolbar.

Use this button to reset the toolbar you have selected to its default configuration. When you select a custom toolbar that you have created yourself, use this button to delete it.

Click to open the Toolbar tab of the Customize dialog box. In this dialog box, you can drag any existing button to a new or an existing toolbar displayed on-screen.

Click to see the options that are available for changing the size of toolbar buttons and borders.

Click to see the options that are available for changing the size of toolbar buttons and borders.

Adjust the slider to change the size of toolbar buttons; the options are small, medium, and large.

Adjust the slider to change the width of the border that surrounds the buttons in toolbars.

Enable to have the toolbar name appear in the Title Bar when the toolbar is floating on screen.

Displays the Roll-Ups and Roll-Up groups that arrange to the left side of the screen.

Displays the Roll-Ups and Roll-Up groups that arrange to the right side of the screen.

Moves the current Roll-Up or Roll-Up group from the right list to the left list.

Moves the current Roll-Up or Roll-Up group from the left list to the right list.

Adds a new, empty Roll-Up group to the right list.

The Roll-Up configuration that will appear on start up.

Allows you to customize the display of the swatches, or wells, used to display colors in the Color Palette.

Shows and hides the color swatch borders.

Toggles between large and small color swatches.

Shows and hides the No Color swatch.

Specifies the number of rows of colors to be displayed while the color palette is docked.

Specifies the number of rows of colors to be displayed while the color palette is docked.

These controls let you change the effect of right-clicking the color palette.

Changes the effect of right-clicking a color swatch on the palette.

Changes the effect of right-clicking a color swatch on the palette.

Holding down the right mouse button for one second on the Color Palette, display a pop-up menu.

Allows you to change toolbar buttons so that text appears, instead of bitmaps.

The text that appears in this box will now appear in the toolbar, instead of the bitmap. Or, you can change the text to anything you like.

Allows you to change the bitmaps that appear in toolbar buttons. Use the controls shown to change the appearance of the bitmap.

Allows you to change the bitmap as displayed in the Preview window. Click one of the color swatches shown in the Color Palette, then click inside the Preview Window with the left mouse button.

Displays the four colors that are used in the creation of a typical button: dark gray (for shadows), white (for highlights), light gray (for the face), and black (for the text).

Click one of the color swatches shown, then click inside the Preview Window with the left mouse button.

Click a color in either of the Color Palettes, then click inside the Preview Window with the left mouse button in the grid to fill squares, or click with the right mouse button in the grid to erase squares.

Shows a preview of what the button will look like in its three states. The first example is how the button will appear on the toolbar when it is available. The second option shows how the button will appear when it is not avaialbe. And, the third option shows how the button will appear when it is depressed.

Click the Restore Defaults button to reverse all changes that you have made to the button.

Displays the System Info dialog box, which provides details on your system's setup, the amount of memory available, and more.

Displays the number of objects contained in the current drawing, the number of grouped objects, and the amount of free disk space on your hard drive.

EDIT MENU

Undoes the last change made to the image. Corel PHOTO-PAINT remembers the previous action and displays the name of the action after the prefix Undo; e.g., Undo Map To Object. If you make a mistake or do not like the effect created by the last action, the Undo command reverses it.

Reapplies the last change you undid. If you have not previously undone an action, this command is grayed out.

Reapplies the most recent operation. The command name includes the name of the last operation performed. If the last operation cannot be repeated, the command name is grayed out.

Lists each step taken while editing an image and lets you return to a previous stage in its development. Each step is listed in the order in which it occurred, from the first action taken to the last. To revert to a particular point in the development of the image, click a command in the list and click Undo. The image reverts to that point in its development.

Allows you to redo a sequence of operations you reversed using the Undo List command. The sequence of operations you choose in the Redo List dialog box are performed in the same order in which they were performed originally.

Marks the current point in your image's development so you can return to it later if you make a mistake. To return to the checkpoint, use the Restore To Checkpoint command.

Reverses all changes made to the image since the last checkpoint. You must set a checkpoint using the Checkpoint command before you can use the Restore To Checkpoint command.

Cuts an object, masked selection, or floating selection from the image and copies it to the Clipboard.

Copies an object, masked selection, or floating selection from the image and copies it to the Clipboard. If there is no defined area, the entire image is copied.

Pastes the contents of the clipboard into your image. You can paste the copied area as a new object, a new mask selection, into an existing mask selection, or as a new document:

- As New Object: Places a copy of the item from the clipboard into the active image as an object that floats above the image; you can move and edit the pasted area like you would any object.

- As New Selection: Makes the pasted item a floating selection, which is enclosed by a mask marquee. You can move this marquee, and the pixels it contains, anywhere in the Image Window without affecting the underlying image.

- Into Selection: Pastes the item into the selection boundary displayed in the image; You can reposition the item anywhere within the selection boundary. If the item you paste is smaller than the selection you are pasting it into, it is enclosed by a second marquee.

- As New Document: Creates a new image using the contents from the clipboard. You can also use the New From Clipboard command (found in the File menu) to complete this task. If you paste from Corel PHOTO-PAINT, the document is pasted at your current display resolution; if you paste from CorelDRAW, the document is pasted at 72 dpi. You can change the resolution afterwards using the Resample command (found in the Image menu).

Removes everything from the image or defined area, leaving only the paper color.

Opens the Edit Fill and Transparency dialog box, which lets you fill a masked selection or the entire image using any of the fill color, pattern, and transparency options.

Saves or copies the selected area to an existing file or new file. Specify the name, location, and file format of the file.

Selects a file to paste into the active image. Specify the filename, location, and file format. The file is pasted into the active image as an object and is enclosed by an object marquee.

Clears the Clipboard of all information. The Clipboard is a temporary storage area used to store information and transfer information between documents and applications.

Returns the paint, paper, and fill colors to the defaults: black for the paint and fill colors, and white for the paper color.

UNDO LIST

Displays the number of commands in the list.

Enable to display only the name of each command taken in the course of the image's development. When disabled, the command is accompanied with a corresponding numerical representation of the action.

Displays each action taken in the course of the image's development. The actions are listed in sequential order from the first action taken to the last. To revert to a particular point in the development of the image, click on a command in the list and click Undo. The image reverts to that point in its development.

Opens the Save Recording dialog box where you save the current Quick Script file (QSC) to a specified drive and folder.

Edit Fill & Transparency dialog box

Fill Color tab

Use to sample a fill color from the image. Click the Eyedropper tool and click the color on your image.

Click to select the current paint color as the fill.

Click to select the current paper color as the fill.

Click to select the current fill displayed in the Preview window on the right.

Click to select a uniform fill, which applies a solid color over the area you are filling. If you want to change the color of the uniform fill, click Edit and select or mix a new color in the Uniform Fill dialog box.

Click to select a fountain fill, which progresses from one color to another following a concentric square, conical, linear, rectangular, or radial pattern. Click Edit to open the Fountain Fill dialog box, which contains all the controls you need to customize, create, save, or delete fountain fills.

Click to select a bitmap fill, which is a fill created from any bitmap image. The images that work best are those that are patterned and can tile to create a contiguous pattern, like river stones, coins, or bricks. Click Edit to open the Bitmap Fill dialog box, which contains the controls you need to import, select, and customize bitmap fills.

Click to select a texture fill, which is a mathematically (algorithmically) generated image with customizable attributes. Unlike the tiling bitmap fills, textures fill a designated area with a single image. The many preset textures include water, minerals, clouds, and dozens of other presets. Click Edit to open the Texture Fill dialog box, which contains the controls you need to create, select, and customize texture fills.

Displays the selected paint mode. Paint modes determine the way the colors in the fill are applied to the colors that already exist in your image.

Click to open the dialog box that pertains to the type of fill you have selected. For example, if you have selected a texture fill, but don't want to use the fill that appears in the Preview window above, click Edit and modify the fill in the Texture Fill dialog box.

Displays the selected fill.

Transparency tab

Lists the available gradient patterns. A grayscale depiction of the pattern appears in the Preview window to the right. Opaque areas show as black, completely transparent areas show as white, while the values that fall between are represented by their equivalent grayscale values. Click and drag in the Preview window above to interactively edit the pattern's center, start, and end points.

Allows you to set a starting transparency value for your fill. A value of zero is completely opaque, while a value of 100 is completely transparent.

Allows you to set an ending transparency value for your fill. A value of zero is completely opaque, while a value of 100 is completely transparent.

Displays a grayscale depiction of the selected transparency. Opaque areas show as black, completely transparent areas show as white, while the values that fall between are represented by their equivalent grayscale values.

Stuff common to both tabs

Displays what your image will look like if you apply the selected fill and transparency options. Click and drag to interactively edit the transparency path of the fill.

Click to reset the transparency levels, adjustment handles, and paint mode to their default settings.

Closes the dialog box and applies the selected fill and transparency options to your image.

Closes the dialog box without applying the selected fill and transparency options to your image.

Bitmap Fill dialog box (other fill dialogs are CDRDLG)

Displays the selected fill. Click the arrow to view a list of available bitmap fills.

Opens the Import dialog box, which allows you to import a bitmap file to use as a fill.

Deletes the current fill from the bitmap list.

Displays controls that allow you to edit the fill's tiling properties.

Use these controls to change the size of the fill's tiles.

Enable this option to use the fill's default tile size. If you want to define the tile size yourself, disable this option and type in values in the Width and Height boxes.

Displays the width of each tile. To adjust the width, type in a new value or use the scroll arrows to adjust the current value.

Displays the measurement units used to define tile width. To change the units, click the arrow and select a different one from the list box.

Displays the height of each tile. To adjust the height, type in a new value or use the scroll arrows to adjust the current value.

Displays the measurement units used to define tile height. To change the units, click the arrow and select a different one from the list box.

These controls allow you to offset the first tile (and all that follow) relative to the top left corner of the area you are filling. This is useful if you want a part of the pattern to fall in a specific spot.

Sets the horizontal offset of the tile relative to the top left corner of the area you wish to fill. Type in a value or use the scroll arrows to adjust the existing value. Set it to zero if you want the first tile flush with the left side of the area.

Sets the vertical offset of the tile relative to the top left corner of the area you wish to fill. Type in a value or use the scroll arrows to adjust the existing value. Set it to zero if you want the first tile flush with the top of the area.

These controls allow you to shift columns or rows of tiles, so that the fill's pattern appears staggered rather than continuous.

Enable to shift alternating rows of tiles by the amount you specify in the box below.

Enable to shift alternating columns of tiles by the amount you specify in the box below.

Specifies how far alternating columns or rows will be shifted. To adjust the amount, type in a new value or use the scroll arrows to adjust the existing value.

Enable to fill the area with a single, large tile.

Enable to keep the height and width of the tiles identical.

Context sensitive help for Effects menu

Repeats the last effect filter applied to the current image, and retains the same settings (the filter's dialog box won't reopen). If you haven't used a filter since you opened Corel PHOTO-PAINT, this command is grayed out.

Opens the Band Pass dialog box, which allows you to adjust the balance of sharp and smooth areas in your image.

Opens the Displace dialog box, which allows you to alter your image using a displacement map (you can use any bitmap image as a displacement map). The Displace filter evaluates the color value of pixels in both images and then shifts the active image according to the values of the displacement map.

Opens the Edge Detect dialog box, which finds the edges of elements in your image, then converts them to lines on a background of a single color.

Opens the Offset dialog box, which allows you to change the position of your image on its background.

Opens the Pixelate dialog box, which allows you to break up your image into square, rectangular, or concentric arc cells.

Opens the Puzzle dialog box, which allows you to break down your image into puzzle-like pieces or blocks that resemble a jigsaw puzzle.

Opens the Ripple dialog box, which allows you to create vertical or horizontal rippled waves throughout your image.

Opens the Shear dialog box, which allows you to distort an image along a path that you define using a shear curve.

Opens the Swirl dialog box, which allows you to create a swirling vortex of distortion on your image. You can select the direction and angle of the distortion.

Opens the Tile dialog box, which allows you to reproduce your image as a series of tiles on a grid.

Opens the Trace Contour dialog box, which allows you to trace image edges.

Opens the User Defined dialog box, which allows you to design your own effect filter using a convolution matrix.

Opens the Wet Paint dialog box, which allows you to create the illusion that your image is a painting that is still wet and dripping.

Opens the Wind dialog box, which allows you to smear your image in a specific direction to create the effect of wind blowing across your image.

Opens the Whirlpool dialog box, which allows you to apply a pattern of fluid streamlines over your image.

Opens the 3D Rotate dialog box, which allows you to rotate your image as if it were one side of a three-dimensional box.

Opens the Emboss dialog box, which allows you to transform your image into a relief.

Opens the Map To Object dialog box, which allows you to wrap your image around a sphere or cylinder.

Opens the Mesh Warp dialog box, which allows you to distort your image by manipulating the panels of a grid.

Opens the Page Curl dialog box, which allows you to create the impression that a corner of your image has rolled in on itself.

Opens the Perspective dialog box, which allows you to create the sense of three-dimensional depth, as if your image were on a flat plane receding into the distance.

Opens the Pinch/Punch dialog box, which allows you to warp your image by either "pinching" your image away from you or "punching" it toward you.

Opens the Zig Zag dialog box, which allows you to distort an image by bending the image lines that run from the center of the image to its edge.

Opens the Blur Control dialog box, which gives you access to five blur filters at the same time.

Opens the Noise Control dialog box, which gives you access to nine noise filters at the same time.

Opens the Sharpen Control dialog box, which gives you access to five sharpen filters at the same time.

Opens the Canvas dialog box, which allows you to add various textures to your image.

Opens the Glass Block dialog box, which allows you to create the effect of viewing your image through thick glass blocks.

Opens the Impressionist dialog box, which allows you to convert your image to impressionist style brushstrokes.

Opens the Smoked Glass dialog box, which allows you to apply a transparent, colored tint over your image.

Opens the Vignette dialog box, which allows you to frame your image in a variety of ways.

Opens the Directional Smooth dialog box, which allows you to smooth edges and surfaces to give them anti-aliased edges without distorting your image.

Opens the Gaussian Blur dialog box, which allows you to produce a hazy effect. The image is blurred according to a gaussian distribution.

Opens the Jaggy Despeckle dialog box, which allows you to create a soft, blurred effect with minimal distortion.

Opens the Low Pass dialog box, which allows you to remove sharp edges and detail from an image and leaves smooth gradients and low frequency detail.

Opens the Motion Blur dialog box, which allows you to create the illusion of motion in your image.

Opens the Radial Blur dialog box, which allows you to create a blurring effect that radiates from a point you set.

Opens the Smooth dialog box, which allows you to tone down differences in adjacent pixels while smoothing the overall image or selected area.

Opens the Soften dialog box, which allows you to smooth and tone down harsh edges with only minimal loss of image detail.

Opens the Bit Planes dialog box, which allows you to reduce your image to basic RGB color components and emphasize tonal changes.

Opens the Halftone dialog box, which allows you to give your image the appearance of a color halftone.

Opens the Psychedelic dialog box, which allows you to change the colors in your image into bright, psychedelic colors.

Opens the Solarize dialog box, which allows you to transform colors . The effect depends on the relative amount of each color component.

Opens the Add Noise dialog box, which allows you to add random pixels with different types of distribution.

Opens the Diffuse dialog box, which allows you to spread out the pixels of your image to create the effect of an out-of-focus lens.

Opens the Dust and Scratch dialog box, which allows you to reduce image noise. Use this filter with a mask selection to repair dust and scratch damage.

Opens the Maximum dialog box, which allows you to brighten pixel values based on the maximum pixel value of neighboring pixels.

Opens the Median dialog box, which allows you to remove noise and detail by sorting the colors of adjacent pixels in your image.

Opens the Minimum dialog box, which allows you to darken an image by adjusting pixel values based on the minimum pixel value of neighboring pixels.

Opens the Remove Noise dialog box, which allows you to soften your image and reduce the speckled effect that can occur during the scanning or video-capturing process.

Opens the 3D Stereo Noise dialog box, which allows you to create a stereogram (three-dimensional image) out of line art and simple images that have well-defined edges.

Opens the Lens Flare dialog box, which allows you to produce rings of light on your image that simulate the flare that appears on a photograph when the camera is aimed toward a direct bright light.

Opens the Lighting Effects dialog box, which allows you to add light sources to your image.

Opens the Adaptive Unsharp dialog box, which allows you to sharpen edge detail by statistical analysis of the values of neighboring pixels.

Opens the Directional Sharpen dialog box, which analyzes neighboring pixels to determine the direction in which to apply the greatest amount of sharpening.

Opens the Find Edges dialog box, which allows you to detect the outlines of forms in your image and convert the outlines to soft or solid lines.

Opens the High Pass dialog box, which allows you to remove low-frequency detail and shading.

Opens the Sharpen dialog box, which allows you to accentuate the edges in your image by finding the edges and increasing the contrast between adjacent pixels.

Opens the Unsharp Mask dialog box, which allows you to accentuate edge detail and focus blurred areas in your image.

Controls common to all effects dialogs

Click to toggle between viewing the Original and Result windows side-by-side and viewing a single, larger Result window.

Use the Hand tool to drag areas of an image into view when your image is larger than the Image Window.

Use the Zoom tool to magnify areas of your picture. Click to zoom in to the next preset level, right-click to zoom out to the next preset level.

Click to reset all controls in the dialog box to their default settings.

Displays how your image looks before you apply the effect.

Displays how your image would look if you applied the effect using the current settings. Click Preview to update the Result window, or click the lock button to have the Result window update continuously.

Click Preview to view how your image would look if you applied the effect using the current settings.

Click to have the Result window automatically update to reflect any changes you make to settings in the dialog box.

Click to have the Result window automatically update to reflect any changes you make to settings in the dialog box.

Click to open the Effects menu, from which you can access any of the effect filters.

Save Preset dialog box (common)

Type a name for the new preset.

2D effect flyout menu

Band Pass dialog box

Move the slider to adjust the size of the inner band radius. This band specifies the low-frequency components of an image.

Move the slider to adjust the size of the outer band radius. This band specifies the high-frequency detail of an image.

Move the Inner Band slider to adjust the weighting of the inner band. To eliminate smooth areas, set the inner band weighting to 0.

Move the Middle Band slider to adjust the weighting of the middle band. To eliminate intermediate areas, set the middle band weighting to 0.

Move the Outer Band slider to adjust the weighting of the outer band. To eliminate sharp areas, set the outer band weighting to 0.

Displays a graphic representation of the bands, which represents the frequency response of your image. To adjust the size of the bands, move the Inner Radius and Outer Radius sliders.

Displace dialog box

Click to stretch the edges of your image to fill in areas left empty by the displacement process.

Click to use the opposite edge of your image to fill in areas left empty by the displacement process.

Click to tile the displacement map over your image.

Click to stretch the displacement map to cover the original image.

Displays the selected displacement map.

Move the slider to shift your image horizontally from left to right.

Move the slider to shift your image vertically from top to bottom.

Click to open the Load Displacement Map Files dialog box, which allows you to load an image to use as a displacement map.

Edge Detect dialog box

Move the slider to set the intensity of the effect.

Click to apply a white fill to all areas of your image that are not part of the outlined image.

Click to apply a black fill to all areas of your image that are not part of the outlined image.

Click to apply the current paint color to all areas of your image that are not part of the outlined image.

Offset dialog

Move the slider to adjust the amount of horizontal shifting.

Move the slider to adjust the amount of vertical shifting.

Enable this check box to set the horizontal and vertical shift values in relation to the size of the object. With a vertical shift value of 50, your image will shift along the vertical plane a distance equal to exactly half the vertical size of the image.

Click to stretch the edges of the image to fill in empty areas.

Click to fill the empty areas with the current paint color.

Click to use the opposite edge of the image to fill the empty areas.

Pixelate dialog box

Move the slider to adjust the width of the blocks. In circular mode, width is the arc-width of each block (in degrees).

Move the slider to adjust the height of the blocks. In circular mode, height is the difference in radius between the block's inner and outer curves.

Move the slider to adjust the opacity of the effect.

Click to break up your image into rectangular blocks.

Click to break up your image into concentric arcs.

Click to break up your image into square blocks.

Puzzle dialog box

Move the slider to adjust the width of the puzzle blocks.

Move the slider to adjust the height of the puzzle blocks.

Move the slider to adjust the amount of shifting that occurs.

Click to fill in empty areas with black.

Click to fill in empty areas with white.

Click to fill in empty areas with the paint color.

Click to fill in empty areas with the original image.

Click to fill in empty areas with a negative of the original image.

Enable this check box to force the height and width of the blocks to be the same.

Ripple dialog

Move the slider to adjust the distance between each wave cycle. Larger values create greater distances between each wave and result in a smaller number of waves.

Move the slider to adjust the amount of displacement the wave creates. The greater the number, the greater the wave displacement.

Move the slider to adjust the direction of the ripple effect.

Enable this check box to apply distortion to the ripple.

Click to apply a horizontal ripple effect (automatically sets the Directional Angle value to 90 degrees).

Click to apply a vertical ripple effect (automatically sets the Directional Angle value to 0 degrees).

Click to use a custom direction for the ripple effect. Move the Direction Angle slider to set the direction.

Shear filter

Click to stretch the edges of the image to fill empty areas.

Click to fill empty areas with the paint color.

Click to use the opposite edge of the image to fill empty areas.

Displays the current Shear map. Drag to reshape the response curve.

Displays the selected editing style. To use a different editing style, click the down arrow and choose a style from the list.

Click to load saved shear maps.

Click to open the Save Shear Map Files dialog box, which allows you to save shear maps in the Shearmap directory as .SHR files.

Click to display the response curve from left to right.

Click to display the response curve from top to bottom.

Move the slider to adjust the degree to which your image conforms to the curve. Set the value at 100 per cent to have the image conform completely to the curve.

Click to smooth the response curve when you are using Freehand editing style. Each time you click, the response curve is smoothed slightly more.

Type a description of the Shear map you are saving in the File Name box.

Swirl dialog

Click to swirl your image in a clockwise direction.

Click to swirl your image in a counterclockwise direction.

Move the slider to adjust the number of whole rotations that occur.

Move the slider to adjust the number of partial rotations. For example, if you set the Whole Rotations value to 1, and the Additional Degrees value to 90, your image will be rotated 450 degrees, or 1.25 times.

Tile dialog

Move the slider to adjust the number of times the image appears along the horizontal axis.

Move the slider to adjust the number of times the image appears along the vertical axis.

Enable this check box to force an identical number of horizontal and vertical tiles. When this option is enabled, moving one slider also moves the other.

Trace Contour dialog box

Move the slider to set the brightness threshold that is used for outlining.

Click to trace the areas of your image where the brightness levels of the pixels exceed the value you have set using the Level slider.

Click to trace the areas of your image where the brightness levels of the pixels fall below the value you have set using the Level slider.

User Defined dialog box

Enable this check box to ensure that color values remain within the range of 0 to 255.

Type a description or name for the User Defined filter.

Click to open the Load User Defined Filter Files dialog box.

Click to open the Save User Defined Filter Files dialog box.

Type an offset value. This is the value that will be added to the final pixel values just before the effect is applied.

Type values into the Filter Values matrix. The matrix represents one pixel of the image and its surrounding pixels. Corel PHOTO-PAINT multiplies each matrix value by the brightness value of the corresponding pixel in the image, adds the products together, divides the sum by the divisor value, adds the offset value, and then applies the result to the pixel that is being evaluated.

Type a divisor value. After Corel PHOTO-PAINT multiplies each matrix value by the brightness value of the corresponding pixel, it adds the products together, and divides the sum by the value you type in the Divisor box. The divisor scales the resulting pixel values to the correct range.

Enable this check box to keep the values entered in the matrix symmetrical. For example, if you enter a value in the top left box with this check box enabled, that same value will appear in the other three corner boxes.

Wet Paint dialog box

Move the slider to adjust the size of the paint drip.

Move the slider to adjust the range of colors that drip. Negative values cause the dark colors to drip; positive values cause the light colors to drip.

Wind dialog box

Move the slider to adjust the opacity of the effect.

Move the slider to set the intensity of the effect.

Displays the angle from which the wind approaches the image. To change the wind's direction, click a location on the edge of the dial, or type an angle into the box.

Displays the angle from which the wind approaches the image. To change the wind's direction, type an angle in the box, or click a location on the edge of the dial.

Whirlpool dialog box

Move the slider to adjust the spacing between swirls.

Move the slider to adjust the smear length.

Move the slider to adjust the amount of twisting in each swirl.

Move the slider to adjust the amount of detail in the streaks.

Enable this check box to allow the filter to warp your image. Disable it to maintain the shapes of the elements in your image.

Displays the currently used Whirlpool style. To use another, click the down arrow and choose one from the list.

Click to save the currently used style.

Click to delete the currently used Whirlpool style.

3D effects flyout menu

3D Rotate dialog box

Displays a three-dimensional box that you manipulate to change the perspective of your image. The shaded plane of the box represents the image. Move the vertical and horizontal sliders to rotate and position the three-dimensional model.

Move the slider to rotate the image vertically.

Move the slider to rotate the image horizontally.

Enable this check box if you want to ensure that all parts of your image remain within the Image Window.

Emboss dialog box

Move the slider to adjust the depth of the ridges and crevices in the relief.

Move the slider to adjust the amount of background color the relief will contain.

Click to create a relief using the original image colors.

Click to create a relief using gray as the embossing color. This produces an overall gray image with moderate, embossed highlights.

Click to create a relief using black as the embossing color. This produces an overall black image with high-contrast, embossed highlights.

Click to create a relief using the paper color as the embossing color.

Move the slider to determine the angle at which the light hits the relief to create the embossing effect. You can also adjust the angle by typing the number of degrees in the box to the left.

Displays the current angle at which the light is hitting the relief. Type a new value or adjust the existing value using the scroll arrows.

Map to Object dialog box

Move the slider to adjust the direction and amount of wrapping. Negative percentage values wrap the image toward the back (convex); positive percentage values wrap the image toward the front (concave).

Click to have your image appear to wrap around a sphere.

Click to have your image appear to wrap around a horizontal cylinder.

Click to have your image appear to wrap around a vertical cylinder.

Mesh Warp dialog box

Move the slider to adjust the number of gridlines. The more gridlines there are, the more control you have while you manipulate your image.

Displays your image with the grid over it. Drag the nodes that intersect gridlines to distort your image.

Displays the current Mesh Warp style. If you have previously saved Mesh Warp styles, they appear in this list. To use a different style, click the down arrow and choose a new style from the list.

Click to open the Save Meshwarp Files dialog box.

Click to delete the current Mesh Warp style.

Page Curl dialog box

Click to have the page curl begin along the top or bottom edge of your image. You can set the location of the curl by clicking one of the buttons on the left.

Click to have the page curl begin along the left or right edge of your image. You can set the location of the curl by clicking one of the buttons on the left.

Click to make the curl completely opaque.

Click to change the transparency of the curl.

Click if you want the page curl on the top right corner of the image.

Click if you want the page curl on the top left corner of the image.

Click if you want the page curl on the bottom right corner of the image.

Click if you want the page curl on the bottom left corner of the image.

Move the slider to adjust the width of the page curl. Increase the value to extend the page curl along the horizontal edge of the image.

Move the slider to adjust the height of the page curl. Increase the value to extend the page curl along the vertical edge of the image.

Displays the current curl color. To choose another color, click the down arrow, and click a color from the color picker.

Displays the current background color. To choose another color, click the down arrow, and click a color from the color picker.

Perspective dialog box

Click to enable the Perspective editing mode, which allows you to move two nodes at the same time in opposite directions, providing the illusion of distance and perspective.

Click to enable the Shear editing mode, which allows you to skew the image by moving two nodes simultaneously.

Displays a two-dimensional model of your image that has nodes in each corner. Drag the nodes to manipulate the perspective of the image.

Enable this check box to ensure that all parts of your image remain visible in the Image Window.

Displays your image. To preview the current Perspective settings, click Preview or the Auto-Preview button.

Pinch/Punch dialog box

Move the slider to adjust the pinch or punch effect. Positive values apply a pinch effect, whereas negative values apply a punch effect.

Zig Zag dialog box

Move the slider to adjust the number of distortion waves.

Move the slider to set the intensity of the distortion.

Move the slider to the right to make the distortion waves phase out toward the edges of your image. Move the slider to the left to make the waves extend toward the edges.

Click to use distortion waves that resemble pond ripples.

Click to use distortion waves that extend outward from a central point and phase out toward the edges of your image. This creates an effect that looks like the surface of a pond after you've thrown in a small stone.

Click to use distortion waves that extend from the center of your image. This creates an effect that looks like the surface of a pond after you've thrown in a large stone. You can control whether the waves phase out toward the edges of the image by moving the Damping slider.

Adjust flyout menu

Blur control dialog box

Displays how your image would look if you applied the Directional Smooth filter. The Directional Smooth filter analyzes the values of similarly colored pixels to determine the direction in which to apply the greatest amount of smoothing. Click to apply the effect.

Displays how your image would look if you applied the Smooth filter. The Smooth filter tones down the differences between adjacent pixels with only a small loss of detail. Click to apply the effect.

Displays how your image would look if you applied the Soften filter. The Soften filter smoothes and tones down harshness without loss of image detail. Click to apply the effect.

Displays how your image would look if you applied the Gaussian Blur filter. The Gaussian Blur filter produces a hazy effect, slightly blurring the image. This filter can improve the quality of images that have sharp edges. Click to apply the effect.

Displays how your image would look if you applied the Motion Blur filter. The Motion Blur filter creates the illusion of movement in your image. You select the direction of the motion by entering an angle value in the box or by dragging the light source on the dial. Click to apply the effect.

Click a position on the edge of the dial to set the direction of the Motion Blur effect. You can also set the direction by dragging the indicator on the dial or by typing a value in the box to the left.

Type the angle you want to use for the Motion Blur effect. You can also set the direction by clicking a position on the edge of the dial.

Move the slider to set the intensity of the effects.

Noise Control dialog box

Displays how your image would look if you applied the More Gaussian filter. The More Gaussian filter prioritizes colors along a Gaussian curve. This produces more light and dark pixels than the More Uniform filter. Click to apply the effect.

Displays how your image would look if you applied the More Spike filter. The More Spike filter uses colors that are distributed around a narrow curve, producing a thin, light-colored grain. Click to apply the effect.

Displays how your image would look if you applied the More Uniform filter. The More Uniform filter adds colors randomly to produce an overall granular appearance. Click to apply the effect.

Displays how your image would look if you applied the Diffuse filter. The Diffuse filter scatters colors to create a smooth appearance. Click to apply the effect.

Displays how your image would look if you applied the Jaggy Despeckle filter. The Jaggy Despeckle filter scatters colors in your image to create a soft, blurred effect with minimal distortion. It is most effective for removing the jagged edges that appear in line art or high-contrast images. Click to apply the effect.

Displays how your image would look if you applied the Remove Noise filter. The Remove Noise filter softens the edges and reduces the speckled effect that can occur during scanning. Click to apply the effect.

Displays how your image would look if you applied the Minimum filter. The Minimum filter darkens an image. Click to apply the effect.

Displays how your image would look if you applied the Median filter. The Median filter removes noise from scanned images that have a grainy appearance. Click to apply the effect.

Displays how your image would look if you applied the Maximum filter. The Maximum filter lightens an image without washing out image detail. Click to apply the effect.

Move the slider to set the intensity of each effect.

Move the slider to adjust the density of the noise added by each effect.

Sharpness control dialog box

Displays how your image would look if you applied the Adaptive Unsharp filter. The Adaptive Unsharp filter accentuates edge detail without affecting the rest of the image. Click to apply the effect.

Displays how your image would look if you applied the Directional Sharpen filter. The Directional Sharpen filter analyzes similarly colored pixels to determine the direction in which to apply the greatest amount of sharpening. Click to apply the effect.

Displays how your image would look if you applied the Find Edges filter. The Find Edges filter sharpens the outlines of your image. Click to apply the effect.

Displays how your image would look if you applied the Sharpen filter. The Sharpen filter sharpens the overall focus of your image. Click to apply the effect.

Displays how your image would look if you applied the Unsharp Mask filter. The Unsharp Mask filter accentuates edge detail and sharpens smooth areas. Click to apply the effect.

Move the slider to set the intensity of each effect.

Move the slider to adjust how large a value change must occur to any given pixel before the effect is applied.

Click to undo the last asjustment made to the sharpness of the image. The Preview window is updated.

Artistic effects flyout menu

Canvas dialog box

Displays the current canvas map.

Click to open the Load Canvas Map Files dialog box.

Move the slider to adjust the horizontal offset of the canvas map.

Move the slider to adjust the vertical offset of the canvas map.

Click to enable the Offset slider so that you can adjust rows of tiles.

Click to enable the Offset slider so that you can adjust columns of tiles.

Move the slider to adjust the transparency of the effect.

Move the slider to adjust the embossing of the effect. Embossing gives the canvas a raised, relief effect.

Move the slider to adjust the offset of the canvas map tiles. Click either the Rows or Columns button (to the left) to determine whether you offset the tiles in a horizontal or vertical fashion.

Click to disable tiling of the canvas map. This stretches the canvas map to fit your image.

Glass Block dialog box

Move the slider to adjust the width of the glass blocks.

Move the slider to adjust the height of the glass blocks.

Enable this check box to force the width and height of the glass blocks to be the same. When this option is enabled, moving one slider also moves the other slider.

Impressionist dialog box

Move the slider to determine the amount of pixel displacement that occurs along the horizontal axis.

Move the slider to determine the amount of pixel displacement that occurs along the vertical axis.

Enable this check box to force the horizontal and vertical pixel displacement values to be the same. When this option is enabled, moving one slider also moves the other slider.

Smoked Glass dialog box

Move the slider to adjust the opacity of the tint.

Move the slider to adjust the amount of blurring (blurring produces distortion that mimics how your image would appear if you viewed it through glass).

Click to select the paint color as the tint color.

Click to use a color other than the paint color as the tint color. Click the down arrow, and click a color from the color picker. To choose from a larger selection of colors, click Others, which opens the Select Color dialog box.

Vignette dialog box

Move the slider to adjust the fade rate between the image and the frame.

Move the slider to adjust the size of the frame.

Click to use black as the frame color.

Click to use the paint color as the frame color.

Click to use white as the frame color.

Click to use an oval fame.

Click to use a circular frame.

Click to create a rectangular frame.

Click to create a square frame.

Blur effects flyout menu

Directional Smooth dialog box

Move the slider to set the intensity of the effect.

Gaussian Blur dialog box

Move the slider to set the intensity of the effect.

Jaggy despeckle dialog box

Move the slider to adjust the number of neighboring pixels evaluated, or type a value in the box.

Move the slider to adjust the number of neighboring pixels evaluated, or type a value in the box.

Enable this check box to force the width and height values to be the same. When this is enabled, moving one slider will also move the other.

Low Pass dialog box

Move the slider to set the intensity of the effect. Move the slider to the right to reduce harsh transitions between shadows and highlights.

Move the slider to adjust the number of pixels that are successively selected and evaluated when you apply the effect.

Motion Blur dialog box

Move the slider to determine the intensity of the effect.

Click the edge of the dial to set the direction of blurring.

Type an angle value in the box to set the direction of blurring.

Click to have the blurring ignore the pixels that fall outside the image.

Click to have the blurring start with the paper color.

Click to have the blurring start with the colors at the edge of the image.

Radial Blur dialog box

Move the slider to adjust the range of the effect.

Click to make your image appear to spin around a center point.

Click to blur your image outward from a center point. The center point is protected from change, and the effect becomes more prevalent as you move away from the center point.

Use to set the center point. Click this button, then click where you want to place the center point.

Use to set the center point. Click this button, then click where you want to place the center point.

Smooth dialog box

Move the slider to set the intensity of the effect.

Soften dialog box

Move the slider to set the intensity of the effect.

Color transform flyout menu

Bit Planes dialog box

Enable this check box to force the values of the red, green, and blue color planes to be the same. When this option is enabled, moving one slider will move the other two sliders at the same time.

Move the slider to adjust the sensitivity of the effect on the red plane. Higher values produce coarser changes. At the highest settings your image will show large, flat areas where the image is brightest and darkest. At the lowest settings, your image will show the finest levels of tone variation.

Move the slider to adjust the sensitivity of the effect on the green plane. Higher values result in coarser changes. At the highest settings the image will show large, flat areas where the image is brightest and darkest. At the lowest settings, the image will show the finest levels of tone variation.

Move the slider to adjust the sensitivity of the effect on the blue plane. Higher values result in coarser changes. At the highest settings the image will show large, flat areas where the image is brightest and darkest. At the lowest settings, the image will show the finest levels of tone variation.

Halftone dialog box

Move the slider to adjust the range of the effect.

Move the slider to set the angle of the cyan color screen. The angle of the screen determines how the color mixes with the other screens. You can adjust the screen angles to produce a wider range of colors.

Move the slider to set the angle of the magenta color screen. The angle of the screen determines how the color mixes with the other screens. You can adjust the screen angles to produce a wider range of colors.

Move the slider to set the angle of the yellow color screen. The angle of the screen determines how the color mixes with the other screens. You can adjust the screen angles to produce a wider range of colors.

Move the slider to set the angle of the black color screen. The angle of the screen determines how the color mixes with the other screens. You can adjust the screen angles to produce a wider range of colors.

Psychedelic dialog box

Move the slider to set the intensity of the effect.

Solarize dialog box

Move the slider to set the intensity of the effect.

Noise effects flyout menu

Add Noise dialog box

Move the slider to set the intensity of the effect.

Move the slider to set the density of the noise (random pixels) you are adding.

Enable this check box to apply randomly colored noise to the image.

Click to apply noise along a Gaussian distribution curve. Most of the colors that are added using this setting will resemble the original colors.

Click to apply noise using the Spike method. This produces a thin, light-colored grain.

Click to apply noise using the Uniform method. This results in an overall granular appearance.

Diffuse dialog box

Move the slider to set the intensity of the effect.

Dust and Scratch dialog box

Move the slider to determine how large a change in value must occur to any pixel before the effect is applied.

Move the slider to set the range of the effect. Move the slider to the right to increase the number of pixels that are successively selected and evaluated when you apply the effect.

Maximum dialog box

Move the slider to set the intensity of the effect.

Move the slider to set the range of the effect. Move the slider to the right to increase the number of pixels that are successively selected and evaluated when you apply the effect.

Median dialog box

Move the slider to set the range of the effect. Move the slider to the right to increase the number of pixels that are successively selected and evaluated when you apply the effect.

Minimum dialog box

Move the slider to set the intensity of the effect.

Move the slider to set the range of the effect. Move the slider to the right to increase the number of pixels that are successively selected and evaluated when you apply the effect.

Remove Noise dialog box

Move the slider to set the brightness level at which pixels are considered noise.

Enable this check box to have Corel PHOTO-PAINT automatically calculate the noise reduction level that is required to improve image quality.

Render effects flyout menu

3D Stereo Noise dialog box

Move the slider to adjust the depth of the stereogram image.

Enable this check box to show two dots that help you focus on the stereogram image. Adjust your focus so that the two dots become three, and then move your gaze up to the image.

Lens Flare dialog box

Click to create a lens flare effect that mimics focal lengths between 50 mm (standard lens, normal perspective) and 300 mm (telephoto/zoom lenses, magnified perspective).

Click to create a lens flare effect that mimics a moderate wide-angle lens.

Click to create a lens flare effect that mimics a moderate telephoto/zoom lens.

Move the slider to determine the intensity of the light. The effect of the brightness setting varies with different lens types.

Displays how your image would look if you applied the effect with the current settings. Click in the Preview window to move the flash to that location.

Displays the color of the flash. To change the color, click the down arrow and click a color on the color picker. To choose from a larger selection of colors, click Others, which opens the Select Color dialog box.

Lighting Effects dialog box

Move the slider to set the intensity of the light. Positive values add light; negative values subtract light.

Click to add a light source.

Click to delete the selected light source from the Preview window. To select a light source, click it in the Preview window.

Click to view the light source(s) in the Preview window.

Lists all available preset lighting styles. Match different preset light styles with preset light types to find the lighting effect you need. To use another light style, click the down arrow and choose a style from the list.

Click to open the Add/Modify Light dialog box, which allows you to save your settings as a preset lighting style.

Click to open the Remove Light Type dialog box, which allows you to delete the current lighting style from the Styles list box.

Lists all available light types. Match different preset light types with preset light styles to find the lighting effect you need. To use another light type, click the down arrow and choose a type from the list.

Displays the color of the light(s). To change the color, click the down arrow and click a color on the color picker. To choose from a larger selection of colors, click Others, which opens the Select Color dialog box.

Move the slider to adjust the brightness of the light(s).

Move the slider to adjust the elevation of the light(s). This affects the scope of the light.

Move the slider to adjust light aperture settings. A low aperture setting produces a narrow, more intense point of light (like a flashlight). A higher aperture setting produces a wide, diffused ray of light that illuminates a much larger area (like a ceiling lamp). The range is from 1 to 180 degrees.

Move the slider to adjust the amount of fading at the edge of the light shaft. A lower value provides a softer transition between lit and unlit areas.

Move the slider to adjust the amount of white the light sources contain.

Type the horizontal coordinate for the position of the light source. You can also move the light source by dragging it in the Preview window.

Type the vertical corrdinate for the position of the light source. You can also move the light source by clicking and dragging it in the Preview window.

Move the slider to change the direction in which the light is shining. You can also change the direction by clicking and dragging the light source in the Preview window.

Move the slider to control the length of the light source. A longer light source results in more diffused light. You can also adjust the length of the light source by clicking and dragging the smaller of its two circles.

Displays the channel in which you are creating a texture. To work in another channel, click the down arrow and choose a channel from the list. If you don't want to use a texture, choose None.

Move the slider to adjust the amount of texture on the surface of your image. A higher value results in more raised surfaces for the light to bounce off of.

Move the slider to adjust the contrast of the texture. A setting of 0 uses all 256 grayscale values, whereas a setting of 100 uses just the values 0 and 255 (black and white).

Add/Modify Light db

Type a name for the new light type. Click OK to add it to the Light Style list in the Lighting Effects dialog box.

Sharpen effects flyout menu

Adaptive Unsharp dialog box

Move the slider to set the intensity of the effect.

Directional Sharpen dialog box

Move the slider to set the intensity of the effect.

Find Edges dialog box

Move the slider to set the intensity of the effect.

Click to create a smooth, blurred outline.

Click to create a sharp, crisp outline.

High Pass dialog box

Move the slider to set the intensity of the effect. Move the slider to the right to remove more shadow detail.

Move the slider to set the range of the effect. Move the slider to the right to increase the number of pixels that are successively selected and evaluated when you apply the effect.

Sharpen dialog box

Move the slider to determine the amount of edge sharpening.

Move the slider to determine how great a change in value must occur to any pixel before the effect is applied.

Unsharp Mask dialog box

Move the slider to set the intensity of the effect.

Move the slider to set the range of the effect. Move the slider to the right to increase the number of pixels that are successively selected and evaluated when you apply the effect.

Fancy Effects flyout menu

Alchemy dialog box

Displays the selected preset style. Each style is a unique combination of different settings, which you can use as is or customize using the controls in the dialog box. To use another style, click the down arrow and choose a style from the list.

Click to open the Save As dialog box, which allows you to save a customized style and add it to the Style list box.

Saves the current style. If you haven't previously saved the style, the Save As dialog box opens, which allows you to assign a name to the style.

Click to delete the current custom style from the Style list box. You can't delete the preset styles that come with Corel PHOTO-PAINT.

Displays how your image would look if you applied the effect.

Brush tab (alchemy db)

Displays six different brush types. Click the brush type you want to use.

Displays the current brush shape.

Click to open the Load Brush dialog box, which allows you to load a brush type. Corel PHOTO-PAINT comes with many preset brushes, and you can load any grayscale .BMP file as a brush. The grayscale .BMP works like a mask: white sections are affected by change, black sections are protected from change, and gray areas are affected in varying degrees according to their brightness values.

Click to set the seed value randomly. The Alchemy filter uses the seed value as the basis for its calculations for applying brushstrokes. Use the Randomize button when you are mostly satisfied with the effect but would like to change the application of the brushstrokes. For example, if the brushstrokes are smearing a face, randomizing the seed value will place the brushstrokes at different locations and correct the problem.

Displays the current seed value, which the Alchemy filter uses as the basis for its calculations for applying brushstrokes. Click the Randomize button to set the seed value randomly.

Move the slider to control the amount of horizontal variation in the brushstrokes.

Move the slider to control the amount of vertical variation in the brushstrokes.

Move the slider to control the density of the brushstrokes.

Click to apply the brushstrokes without a specific or repeating pattern.

Click to apply the brushstrokes so that they overlap brushstrokes that are below and to the right. Most of the top and left sides of the brushstrokes won't be visible.

Click to apply the brushstrokes so that the brightest portion of the stroke is always visible.

Click to return all controls in this dialog box to their default settings.

Color tab (alchemy db)

Click to base each brushstroke on the color of the pixel that falls in the center of the brushstroke.

Click to base all brushstrokes on the color displayed below.

Displays the current brush color. To use a different color, click the down arrow and click a color on the color picker. Click Others to open the Select Color dialog box.

Click to apply the brushstrokes to your image.

Click to apply the brushstrokes to a solid colored background.

Displays the current background color. To use a different color, click the down arrow and click a color on the color picker. Click Others to open the Select Color dialog box.

Move the slider to control the amount of hue variation each brushstroke contains.

Move the slider to control the amount of saturation variation each brushstroke contains.

Move the slider to control the amount of brightness variation each brushstroke contains.

Size tab (alchemy db)

The function of this slider changes depending on the pattern you have chosen in the Vary Brush Size list box.

- Size: Move the slider to adjust the size of the brushstrokes.
- Center: Move the slider to adjust the size of the brushstrokes toward the center of the radial pattern.
- Top: Move the slider to adjust the size of the brushstrokes along the top of the vertical plane.
- Left: Move the slider to adjust the size of the brushstrokes along the left side of the horizontal plane.
- Warm: Move the slider to adjust the size of the warm brushstrokes.
- Unsaturated: Move the slider to adjust the size of the unsaturated brushstrokes.
- Dark: Move the slider to adjust the size of the dark brushstrokes.

The function of this slider changes depending on the pattern you have chosen in the Vary Brush Size list box.

- Edge: Move the slider to adjust the size of the brushstrokes around the edges of the radial pattern.
- Bottom: Move the slider to adjust the size of the brushstrokes along the bottom of the vertical plane.
- Right: Move the slider to adjust the size of the brushstrokes along the right side of the horizontal plane.
- Cool: Move the slider to adjust the size of the cool brushstrokes.
- Saturated: Move the slider to adjust the size of the saturated brushstrokes.
- Bright: Move the slider to adjust the size of the dark brushstrokes.

Move the slider to adjust the amount of variation in the size of the brushstrokes.

Opens the Center dialog box, which allows you to select a center point if you have chosen By Radial Distance as the Vary Brush Size setting. The center point determines the point at which the brushstrokes change in size. Click the location you want to use as the center point.

Displays the current pattern that is being used to vary the size of the brushstrokes. To use another pattern, click the down arrow and choose a pattern from the list. The Adjust sliders change to reflect the pattern you choose.

Angle tab (alchemy db)

The function of this slider changes depending on the pattern you have chosen in the Vary Brush Angle list box.

- Angle: Move the slider to adjust the angle of the brushstrokes.
- Center: Move the slider to adjust the angle of the brushstrokes toward the center of the radial pattern.
- Top: Move the slider to adjust the angle of the brushstrokes along the top of the vertical plane.
- Left: Move the slider to adjust the angle of the brushstrokes along the left side of the horizontal plane.
- Warm: Move the slider to adjust the angle of the warm brushstrokes.
- Unsaturated: Move the slider to adjust the angle of the unsaturated brushstrokes.
- Dark: Move the slider to adjust the angle of the dark brushstrokes.

The function of this slider changes depending on the pattern you have chosen in the Vary Brush Angle list box.

- Edge: Move the slider to adjust the angle of the brushstrokes around the edges of the radial pattern.
- Bottom: Move the slider to adjust the angle of the brushstrokes along the bottom of the vertical plane.
- Right: Move the slider to adjust the angle of the brushstrokes along the right side of the horizontal plane.
- Cool: Move the slider to adjust the angle of the cool brushstrokes.
- Saturated: Move the slider to adjust the angle of the saturated brushstrokes.
- Bright: Move the slider to adjust the angle of the dark brushstrokes.

Move the slider to adjust the amount of variation in the angle of the brushstrokes.

Displays the current pattern that is being used to vary the angle of the brushstrokes. To use another pattern, click the down arrow and choose a pattern from the list. The Adjust sliders change to reflect the pattern you choose.

Opens the Center dialog box, which allows you to select a center point if you have chosen By Radial Distance as the Vary Brush Angle setting. Click the location you want to use as the center point.

Transparency tab (alchemy db)

The function of this slider changes depending on the pattern you have chosen in the Vary Brush Transparency list box.

- Angle: Move the slider to adjust the transparency of the brushstrokes.
- Center: Move the slider to adjust the transparency of the brushstrokes toward the center of the radial pattern.
- Top: Move the slider to adjust the transparency of the brushstrokes along the top of the vertical plane.
- Left: Move the slider to adjust the transparency of the brushstrokes along the left side of the horizontal plane.
- Warm: Move the slider to adjust the transparency of the warm brushstrokes.
- Unsaturated: Move the slider to adjust the transparency of the unsaturated brushstrokes.
- Dark: Move the slider to adjust the transparency of the dark brushstrokes.

The function of this slider changes depending on the pattern you have chosen in the Vary Brush Transparency list box.

- Edge: Move the slider to adjust the transparency of the brushstrokes around the edges of the radial pattern.
- Bottom: Move the slider to adjust the transparency of the brushstrokes along the bottom of the vertical plane.
- Right: Move the slider to adjust the transparency of the brushstrokes along the right side of the horizontal plane.
- Cool: Move the slider to adjust the transparency of the cool brushstrokes.
- Saturated: Move the slider to adjust the transparency of the saturated brushstrokes.
- Bright: Move the slider to adjust the transparency of the dark brushstrokes.

Move the slider to adjust the amount of variation in the transparency of the brushstrokes.

Displays the current pattern that is being used to vary the transparency of the brushstrokes. To use another pattern, click the down arrow and choose a pattern from the list. The Adjust sliders change to reflect the pattern you choose.

Opens the Center dialog box, which allows you to select a center point if you have chosen By Radial Distance as the Vary Brush Transparency setting. The center point determines the point at which the brushstrokes change in size. Click the location you want to use as the center point.

Center dialog box (accessed from Alchemy db)

Displays the location of the center point. To move the center point, click the location you want to use as the center point.

Indicates the distance in pixels of the center point from the left edge of your image.

Indicates the distance in pixels of the center point from the top edge of your image.

Glass dialog box

Displays the selected preset glass style. To use a different style, click the down arrow and choose a style from the list.

Click to open the Save Settings dialog box, which allows you to save the current settings as a preset style.

Click to delete the current style.

Move the slider to adjust the width of the bevel.

Move the slider to adjust the smoothness of the bevel.

Move the slider to adjust the amount of refraction. To adjust the angle at which the light bounces off the bevel, type a value in the Angle box, or click a point on the edge of the Angle dial.

Move the slider to control the opacity of the sheet of glass.

Displays the current edge style of the bevel. To use another edge style, click the down arrow and choose a style from the list.

- Gaussian: The drop-off has an S shape; it starts and ends with a round, gradual slope that is steep in between.
- Flat: The drop-off is a straight diagonal line that runs between the top and bottom edges of the bevel.
- Mesa: The drop-off is a curve that begins abruptly and ends with a rounded gradual slope.

Displays the current glass color. To use another color, click the down arrow and choose a color from the list.

Move the slider to set the intensity of the light source.

Move the slider to adjust the amount of fading at the edge of the light shaft. A lower value results in a concentrated light source (like a flashlight), whereas a higher value results in a softer, larger light source (like a ceiling light).

Displays the angle at which the light hits the bevel. To change the angle, click a location on the edge of the dial, or type a value into the box.

Displays the angle at which the light bounces off the bevel. To change the angle, click a location on the edge of the dial, or type a value into the box.

Click to return all controls in this dialog box to their default settings.

Click to view how your image would look if you applied the effect.

Click to have the Result window automatically update as you change settings.

Displays your image. The areas that fall outside the masked selection appear in negative.

Terrazzo dialog box

Displays the source image and the area that is used to create the kaleidoscopic pattern. To use a different area of the image, drag the enclosed area to its new location. To resize the enclosed area, drag the node on its corner.

Displays how your image would look if you applied the Terrazzo effect using the current settings.

Click to open the Symmetry dialog box, which contains all the patterns you can use to create a kaleidoscopic pattern from your image.

Displays how the base tile would look if you applied the current settings.

Displays the filename of the image you are using to create the kaleidoscopic pattern. To use another image, click the down arrow and choose New Image. You can then load any image to use as the source image.

Displays the current merge mode, which determines the way the effect is combined with the pixels that already exist in your image. To use another merge mode, click the down arrow and choose a mode from the list.

Move the slider to adjust the fade rate between tiles. At a setting of 0, the boundaries between tiles are stark. At a setting of 100, the tiles fade into each other.

Enable this check box to view the feather boundary in the Original window. The feather boundary indicates the area over which one tile fades into the next.

Move the slider to adjust the opacity of the effect.

Enable this check box if you want the Result window to reflect changes as you make them. Disable to update the Result window each time you release the mouse button.

Click to open the Save Tile dialog box, which allows you to save the tile for use as a pattern or canvas.

Symmetry dialog box (accessed from Terrazzo)

Displays the different symmetry patterns you can use as the basis of your kaleidoscopic pattern. Click one to select it.

The Boss dialog box

Displays the selected preset style. To use a different style, click the down arrow and choose a style from the list.

Click to open the Save Settings dialog box, which allows you to save the current settings as a preset style.

Click to delete the current style.

Move the slider to adjust the width of the bevel.

Move the slider to adjust the smoothness of the bevel.

Move the slider to control the height of the bevel.

Displays the current edge style of the bevel. To use another edge style, click the down arrow and choose a style from the list.

- Gaussian: The drop-off has an S shape; it starts and ends with a round, gradual slope that is steep in between.
- Flat: The drop-off is a straight diagonal line that runs between the top and bottom edges of the bevel.
- Mesa: The drop-off is a curve that begins abruptly and ends with a rounded gradual slope.

Move the slider to set the intensity of the light source.

Move the slider to adjust the amount of fading at the edge of the light shaft. A lower value results in a concentrated light source (like a flashlight), whereas a higher value results in a softer, larger light source (like a ceiling light).

Displays the angle at which the light hits the bevel. To change the angle, click a location on the edge of the dial, or type a value into the box.

Displays the angle at which the light bounces off the bevel. To change the angle, click a location on the edge of the dial, or type a value into the box.

Click to return all controls in this dialog box to their default settings.

FILE MENU CONTEXT-SENSITIVE HELP (PHOTO-PAINT)

Opens the Create a New Image dialog box, where you can select the initial settings for your new image.

Opens the Open An Image dialog box, where you can select an existing file to open or import.

Opens the Partial Area dialog box, which allows you to select a section of your image to open. Work on your image in sections if your image is particularly large, or has a high resolution. This reduces the amount of data your system has to process at a time.

Closes the active image. If you have more than one image open, you must close each image separately.

Saves the active image. If you have never saved the image before, the Save As dialog box opens.

Opens the Save As dialog box, which lets you specify the name, location, and file format of the image. Use this command to save an image for the first time, or to change the name, location or file format of an existing image.

Lets you save an open section of an image as a new image.

Reverts to the last saved version of the image. Use this command when you want to undo all the changes you have made since you last saved the image.

Opens the Select Source dialog box, which allows you to choose a TWAIN image input source. The sources that appear depend on the scanner driver(s) you have installed on your system.

Lets you access and control external input devices, such as scanners or video capture boards, from within Corel PHOTO-PAINT.

Opens an image and simultaneously applies color correction to it. The color correction method is based on the scanner you selected while setting up device profiles in the Color Manager. See the Color Manager online help for more details on calibrating your system and selecting the right color correction method.

Launches CorelSCAN which is an application that guides you through the process of creating quality scanned images. The image you scan or acquire from an existing file using CorelSCAN will be acquired and displayed in the Corel application from which you launched CorelSCAN. You can also use CorelSCAN as a standalone application.

Launches any plug-in export filters you have added.

Opens the Print dialog box, which lets you select a printer and printing options.

Opens the Print Preview window which shows you the position and size of your image on the paper, and you can see printers' marks such as crop marks and color calibration bars. You can use visual aids, such as the bounding box that shows you the edges of the image you are printing, to more accurately assess how your final work will appear.

Opens the Print Preview window which shows you the position and size of your image on the paper, and you can see printers' marks such as crop marks and color calibration bars. You can use visual aids, such as the bounding box that shows you the edges of the image you are printing, to more accurately assess how your final work will appear.

Opens the Print Setup dialog box which allows you to select the current printer, see a list of the printer's capabilities, and change its properties.

Opens the Print Setup dialog box which allows you to select the current printer, see a list of the printer's capabilities, and change its properties.

Allows you to send images to other users through Microsoft Exchange.

Allows you to open the four most recently opened files without having to access the Open dialog box.

Closes PHOTO-PAINT. If you have made changes to any open images since the last time you saved, you are prompted to save.

Closes PHOTO-PAINT. If you have made changes to any open images since the last time you saved, you are prompted to save.

CREATE A NEW IMAGE DIALOG BOX

Displays the color mode of your new image. Click the down arrow to display a list of available color modes. The number of bits a color mode uses dictates both the system resources it requires, as well as the number of colors or shades it is capable of producing.

- Choose Black and White (1-bit) to create line art and black-and-white images.
- Choose Grayscale (8-bit) to create grayscale or duotone images.
- Choose Paletted (8-bit) to create non-photographic images (256 colors), when printing to a low-end color printer, to maximize your system's memory, or when creating images for the World Wide Web.
- Choose RGB Color (24-bit) to create professional-quality photographic color images and when printing to an RGB or CMY printer.
- Choose Lab Color (24-bit) to create high-quality images that will be used on other systems or printed on various devices. This color mode is device independent, which means that the colors used are consistent regardless of the system used to view and edit them, or the printer used to output them.
- Choose CMYK Color (32-bit) to create professional-quality images and when you are printing to a CMYK printer. If you choose this option, ensure that you have enabled Color Correction, Simulate Printer (found under Color Correction, in the View menu).

Displays the numeric values of the paper color. The components depend on the color mode you are using. For example, RGB colors are broken down into their red, green and blue components, while CMYK images are broken down into their cyan, magenta, yellow, and black components.

Displays the paper color. To select a different paper color, click the down arrow, and click a color from the color picker. If the color you want is not displayed, click Others to open the Select Color dialog box.

Displays the image's width.

Displays the image's height.

Displays the image's width. To change the width, type in a new value or use the scroll arrows to adjust the existing value.

Displays the image's height. To change the height, type in a new value or use the scroll arrows to adjust the existing value.

Displays the available measurement units. The image width and height values correspond to the measurement units that you select.

Displays five preset image sizes as well as an option for creating your own custom image size.

Click to change the page orientation to portrait.

Click to change the page orientation to landscape.

An image's resolution determines how much detail the image contains, and is measured by the number of pixels, or dots, it contains per inch (dpi). A high resolution allows for more detail and smoother color transitions than a low resolution, but also results in a much larger file size. Setting the resolution is a balancing act between achieving the level of detail you need, while keeping the file size down to a level that your system can handle. Generally, you should use 96 dpi if you are creating Web graphics, and twice the line screen of the printer for images you are going to print.

Displays the horizontal resolution of the image. To change the resolution, type in new values or adjust the existing values using the scroll arrows.

Displays the vertical resolution of the image. To change the resolution, type in new values or adjust the existing values using the scroll arrows.

Displays the horizontal resolution of the image in dots per inch (dpi).

Displays the vertical resolution of the image in dots per inch (dpi).

Enable if you want to keep the horizontal and vertical resolution values of the image identical. Disable if you want to type in different, independent values.

Enable to create the new file in portions. The Partial Area dialog box opens to let you choose which area of the image to open initially.

Displays the size of the image.

Displays the memory required to create the image.

Displays the system memory currently available.

Enable to create a movie. When this option is enabled, you can type in the number of frames you want in the movie.

Type in the number of frames you want to include in the movie, from 1 to 1000. This option becomes available once you enable the Create A Movie check box.

PARTIAL AREA DIALOG BOX

Displays the currently selected grid. Click the down arrow to display a list of available preset grids.

- 2 x 2
  Two rows, two columns.
- 3 x 3
  Three rows, three columns.
- 4 x 4
  Four rows, four columns.
- 8 x 8
  Eight rows, eight columns.
- Custom
  Choose Custom to define your own grid. Click and drag the nodes to resize the panels, or move a panel by clicking and dragging it.

Lets you edit the current grid. You can create a custom grid by choosing Custom Grid in the Grid Size box, or by enabling the Edit Grid check box. Click and drag the nodes to resize the panels, or move a panel by clicking and dragging it.

Displays the image that you want to load divided into the panels of a grid. The flashing area is the area that is currently selected to open. Click to select a different area.

Displays the filename and extension.

Displays the size of the selected portion of the image in bytes.

PARTIAL LOAD MOVIE DIALOG BOX

Resets the range of frames to include all frames.

Moves to the first frame of the movie.

Moves back one frame at a time.

Click and drag to cycle through the frames of the movie.

Moves forward one frame at a time.

Moves to the last frame of the movie.

Type in the number of the first frame you want to open.

Type in the number of the last frame you want to open.

Click to play the movie in the Preview window.

Enable to play only the selected range of frames in the Preview window.

Displays the selected frame of the movie.

Indicates which frame of the movie is displayed in the Preview window.

Stops the movie from playing in the Preview window.

EPS Export dialog box

Enable to save a thumbnail representation of the image. This thumbnail is used to show you a preview of the image in various dialog boxes when you are opening the image in Corel PHOTO-PAINT or in another application.

Choose the file format to use for the thumbnail of the image you are saving along with the image. The thumbnail can be .TIF or .WMF file. When you choose .TIF, you can also choose the thumbnail's color depth.

Choose a color depth option. This is only available when you select .TIF as the file format for the thumbnail representation of your image. The option you choose sets the number of colors that can be used to create the thumbnail. Keep in mind that the more colors you use, the larger the .EPS file will be.

Choose the resolution for the thumbnail representation of your image you are creating as you save the image to the .EPS format.

When enabled, only the section of the current image that is enclosed by either a path or a mask marquee displays or prints when you use the .EPS file in another application. The sections of the image that are outside the path or mask marquee are not deleted but simply hidden when you use the file in the other application. To see the entire image again, open the .EPS file in Corel PHOTO-PAINT. To actually crop the image file to only save the section enclosed by the path or the mask marquee, enable the Crop Image To Path/Mask When Saving option at the bottom of this dialog box.

When enabled, saves the contents of the mask marquee on the image in the .EPS file. The program converts the mask to a path before saving, so the process may take some time, depending on how complicated the mask is. The sections of the image that are outside the mask marquee are still in the image but will not be visible, nor will they print, when you use the .EPS file in another application. You can still see those sections if you open the image in Corel PHOTO-PAINT. To delete the sections that are outside the mask marquee, enable the Crop Image To Path/Mask When Saving option at the bottom of this dialog box.

When enabled, saves the contents of either the active path or one of the paths listed in the box below. If the path is not closed, the program automatically closes it before saving the contents. The sections of the image that are outside the path are still in the image but will not be visible, nor will they print, when you use the .EPS file in another application. You can still see those sections if you open the image in Corel PHOTO-PAINT. To delete the sections that are outside the path, enable the Crop Image To Path/Mask When Saving option at the bottom of this dialog box.

Provides a list of paths to clip the image to. Any path you saved previously using the Path node Edit Tool Settings Roll-Up or Property Bar appears in this list, as well as the active path called the Workpath.

Crop Image To Path/Mask When Saving

Enable to permanently remove the sections of the image that are outside the mask marquee or path. When you do so, those sections are not saved in the .EPS file.

OPEN AN IMAGE DIALOG BOX (CDRFLT)

CROP IMAGE DIALOG BOX (CDRFLT)

RESAMPLE IMAGE DIALOG BOX (CDRFLT)

SAVE AN IMAGE TO DISK DIALOG BOX (CDRFLT)

SELECT SOURCE DIALOG BOX (TWAIN)

ACQUIRE DIALOG BOX (TWAIN)

ACQUIRE FROM FILE DIALOG BOX (TWAIN)

CHOOSE PROFILE DIALOG BOX (MS Exchange)

PRINT DIALOG BOX (CDRGFX)

Save Map File dialog box

Type a filename for the .HTM file if you are creating a client-side or client/server-side image map, or for the .MAP file if you are creating a server-side image map.

Choose a map file type from the list.

Client-side image maps do not depend on a server to process the map information, but the browser used by people wanting to see your Web page must support map display which is not always the case.

Server-side image maps do not depend on any browser to process the map information, but the server must be able to recognize the code in the map file. NCSA and CERN use different codes, so you do need to know whether the server you are using runs CERN or NCSA. Contact your server administrator to find this information.

Client/Server-side map files offer the best of both worlds and create the files needed for both the client and server sides.

Enable the check box and type a name for the map that will include the mapping coordinates. When creating a client-side image map, the mapping coordinates are stored directly in the HTML page. When creating a server-side image map, they are stored in a .MAP file. For client/server-side image maps, they are stored in both an HTML page and in a .MAP file.

The name you type here will be used by the .MAP file if you are creating a client/server image map. The .MAP file for server-side image maps will be the same as the .HTM filename you typed in the File Name box at the top of this dialog box.

Type the Universal Resource Locator (URL) address of the World Wide Web page that should be accessed when any part of the image that has not been defined as a clickable area is clicked.

Enable to include image information in the .HTM file. You choose the information you want to include in the bottom section of this dialog box. The information is used for maintenance purposes and is not visible on your Web page; it is embedded in the HTML code.

Type the name of the author of the file. This information is saved in the .HTM and .MAP files when you enable the Include File Header check box.

Type a description of the image file. This information is saved in the .HTM and .MAP files when you enable the Include File Header check box.

When creating a server-side or client/server-side image map, type the server information in this box. Server information includes the location of the Common Gateway Interface (.CGI) on the server, i.e., the program that responds to the image map, and its name, the directory where your map file is stored and its file name. Contact your server provider to find this information.

Enable to include the name and type of the image file used to create map file.

Enable to include the date that the image map was created in the .HTM file's code.

Enable to include the image map type in the .HTM file's code.

HELP MENU

Displays the Corel PHOTO-PAINT Help Contents. From anywhere in the online Help, clicking the Contents button returns you to the contents screen.

Changes the mouse pointer to a question mark. You can click any command or screen area to display the related context-sensitive Help.

Interactively guides you through each step of various tasks that can be performed in Corel applications; choose the task to complete from the Tutors list.

Displays a dialog box with information about the version of Corel PHOTO-PAINT that you are running. The System Information button displays the System Information dialog box, which has information about your system, display, network, printer, Corel EXEs and DLLs, and system DLLs.

Opens the Technical Support online Help that provides details about product support for Corel applications, including support services, import and export filters information, error messages, and troubleshooting tips.

If you have an Internet Browser installed and set up on your system, click this command to access Corel Corporation's World Wide Web site.

Context-sensitive help for Image menu

Opens the Adjust flyout, which contains a number of filters that allow you to adjust the colors and tonal range of your image.

Opens the Level Equalization dialog box, which allows you to adjust the balance of highlights, shadows, and midtones in your image.

Opens the Sample/Target Balance dialog box, which allows you to perform color correction on your image by shifting color values from a sample color (taken from the image) to a target color you select from a color model. You can apply Sample/Target Balance on three levels. You can adjust colors individually from your image's low-point (shadow), mid-point (midtones), and high-point (highlights).

Opens the Tone Curve dialog box, which allows you to adjust the tonal range of your image with precision.

Automatically adjusts the relationship between the highlights, shadows, and midtones of your image.

Opens the Brightness-Contrast-Intensity dialog box, which allows you to lighten or darken your image, and to adjust the distinction between light and dark areas.

Opens the Color Balance dialog box, which allows you to adjust the mixture of colors in your image. For example, in an RGB image, you can increase or decrease the amount of red, green, or blue tones.

Opens the Gamma dialog box, which allows you to adjust the midtones in your image without affecting the shadows or highlights.

Opens the Gamma dialog box, which allows you to adjust the midtones in your image without affecting the shadows or highlights.

The Hue/Saturation/Lightness command allows you to adjust the hue, saturation, and lightness values of the colors in your image.

Opens the Replace Colors dialog box, which allows you to select specific colors from your image and replace them.

Reduces the saturation of each color in your image to 0, which converts each color to its grayscale equivalent. This allows you to make your image appear as grayscale without converting its color mode.

Opens the Color Hue Control dialog box, which allows you to adjust manually the levels of red, green, blue, cyan, magenta, and yellow in your image.

Opens the Color Hue Control dialog box, which allows you to adjust manually the levels of red, green, blue, cyan, magenta, and yellow in your image.

Opens the Color Control Tone dialog box, which allows you to adjust the lightness, contrast, and saturation levels of your image.

Opens the Transform flyout, which offers a number of ways of correcting and transforming the colors in your image.

Opens the Deinterlace dialog box, which allows you to smooth video images by removing the odd or even scan lines and filling them in with detail taken from the rest of the image.

Opens the Deinterlace dialog box, which allows you to smooth video images by removing the odd or even scan lines and filling them in with detail taken from the rest of the image.

Inverts the colors in your image. Use this command to turn an image into a negative.

Opens the Posterize dialog box, which allows you to reduce the number of tonal values and to map all existing colors to the closest match. This process simplifies the image by removing tonal gradations and creating larger areas of flat color.

Opens the Threshold dialog box, which allows you to set a specific brightness value as a threshold. All pixels that fall below this threshold will become black; all pixels above the threshold won't be affected. You can set an image-wide threshold, or you can set a threshold in a specific color channel.

Opens the Resample dialog box, which allows you to modify the size or resolution of your image.

Opens the Paper Size dialog box, which allows you to adjust the color and size of the paper (background) behind your image. This allows you to alter the printed dimensions of your image without changing its resolution.

Opens the Duplicate Image dialog box, which allows you to duplicate the active image. The duplicate image opens in its own window.

Opens the Channel Calculations dialog box, which allows you to merge combinations of channels from open grayscale, 24-bit, or 32-bit images. You can merge some or all of the channels from one or more open images. This option is not available if the background of your image is locked.

Flips the image horizontally.

Flips the image vertically.

Rotates the image 90° clockwise.

Rotates the image 90° counter-clockwise.

Rotates the image 180°.

Opens the Custom Rotate dialog box, which allows you to select the angle and direction of rotation.

Opens the Convert to BW dialog box, which allows you to convert your image to a 1-bit black-and-white image using any of four conversion methods: Line Art, Ordered, Error Diffusion, or Halftone.

Converts the image to an 8-bit grayscale image.

Opens the Duotone dialog box, which allows you to convert a grayscale image into a monotone (one ink), duotone (two ink), tritone (three ink), or quadtone (four ink) image.

Opens the Convert To Paletted Image dialog box, which allows you to convert your image to 8-bit paletted color.

Converts the image to 24-bit RGB color.

Converts the image to 24-bit Lab color.

Converts the image to 32-bit CMYK color.

Opens a flyout, from which you can select a method of splitting your image into channels. You can then edit each channel independently.

Splits the image into channels that correspond to the components of the RGB color model: red, green, and blue. You can then edit each channel independently.

Splits the image into channels that correspond to the components of the CMYK color model: cyan, magenta, yellow, and black. You can then edit each channel independently.

Splits the image into channels that correspond to the components of the HSB color model: hue, saturation, and brightness. You can then edit each channel independently.

Splits the image into channels that correspond to the components of the HLS color model: hue, lightness, and saturation. You can then edit each channel independently.

Splits the image into channels that correspond to the components of the YIQ color model: a luminance value (Y) and two chromaticity values (I and Q). You can then edit each channel independently.

Splits the image into channels that correspond to the components of the Lab color model: luminosity, green to red, and blue to yellow. You can then edit each channel independently.

Opens the Combine dialog box, which allows you to merge channels into a single image.

Opens the Color Table dialog box, which displays each color of a 16 or 256 color image. Use this dialog box to add, edit, and save individual colors or blocks of colors.

Opens the Crop flyout, from which you can select a method of cropping your image.

Crops the image around the mask marquee.

Opens the Crop Border Color dialog box, which allows you to crop the border color from an image according to color tolerance levels you set.

Positions skewed or imperfectly positioned images squarely onscreen.

Enable to preserve the background when you work with objects and masks. Disable this option when you want to remove the object or selection from your image.

Opens the histogram, which is a read-only horizontal bar chart that plots the brightness value of every pixel in your image. Values range from 0 to 255, and the histogram indicates how many pixels are at each brightness level. Use the histogram to diagnose tonal problems and decide how to deal with them.

Opens the Image Info dialog box, which shows you the image's size, resolution, file format, type of compression, color mode, and whether it has been changed since you opened it.

Level Equalization dialog box (Adjust flyout menu)

Use to set input and output values for your lightest and darkest pixels. Set values by clicking either the Set Input Values or Set Output Values button, clicking an eyedropper tool, and selecting a sample color in your image.

Displays the input and output values of the selected color side-by-side, based on the current settings in the dialog box.

Click to enable the eyedropper tools to set input values.

Click to enable the eyedropper tools to set output values.

Displays the channel you are currently editing. Click the down arrow to select a different channel. You can edit each channel separately, or you can adjust them simultaneously in the composite channel.

Displays the selected equalization method. Click the down arrow to display the available methods.

Enable this control to redistribute the pixel values throughout the entire tone range automatically. Selecting this option has the same result as selecting the Auto Levels command (Image, Adjust).

Displays the current clipping percentage; that is, the percentage of the most extreme brightness values Corel PHOTO-PAINT will ignore when identifying the lightest and darkest values in the histogram. To change the percentage, type a value in the box or use the scroll arrows. This option is only available if you have disabled the Automatic check box.

Enable this check box to have Corel PHOTO-PAINT automatically clip the outlying brightness values in your image; that is, to ignore a percentage of the most extreme brightness values when identifying the lightest and darkest pixels in the histogram. Disable this check box if you want to set the clipping percentage yourself.

Type a value to set a clipping range for the darkest pixels in your image. All pixels that fall between this value and the value you set as the darkest pixel value in the output range will map to the darkest pixel value. For example, if you set 20 as your darkest pixel value and 40 as your Input Value Clipping for the low end of the range, the pixels that fall between 0 and 40 will all map to 20.

Type a value to set a clipping range for the brightest pixels in your image. All pixels that fall between this value and the value you set as the brightest pixel value in the output range will map to the brightest pixel value. For example, if you set 240 as your brightest pixel value and 220 as your Input Value Clipping for the high end of the range, the pixels that fall between 220 and 255 will all map to 240.

Move these handles to set a threshold based on the output range, which you control by moving the handles that area below the histogram. The brightness values that fall outside the Input Value Clipping range will map to the brightness values specified in the output range. For example, if the output range spans the values 20 to 240, and you type 40 and 220 in the Input Value Clipping boxes, the values between 0 and 40 will all map to 20, and the values between 220 and 255 will all map to 240. This increases the number of pixels at each extreme of the brightness scale.

A graphic representation of the number of pixels at each of the 256 possible brightness values.

A graphic representation of the 256 possible brightness values. The histogram above indicates how many pixels are at each level in your image.

Move these handles to adjust the values of the darkest and lightest pixels in your image. The handle on the left represents the value of the darkest pixels, and the handle on the right represents the value of the lightest pixels. To compress the tonal range of your image, move the handles closer together. The pixels that fall outside the new tonal range will map to the output values you set here.

Displays the output brightness value of the darkest pixels in your image. To adjust this value, type a value or adjust the existing value using the scroll arrows. All pixels in your image that are darker than this value will map to it after equalization.

Displays the output brightness value of the lightest pixels in your image. To adjust this value, type a value or adjust the existing value using the scroll arrows. All pixels in your image that are lighter than this value will map to it after equalization.

Displays the current gamma curve value. To adjust this value, type a value or adjust the existing value using the scroll arrows. Adjusting the gamma curve value allows you to pick up detail in a low contrast image without significantly affecting the shadows or highlights. This adjustment does affect all the values in your image, but is curve-based so the changes are weighted toward the midtones.

Move the slider or type a value in the box to set the gamma curve value. Adjusting the gamma curve value allows you to pick up detail in a low contrast image without significantly affecting the shadows or highlights. This adjustment does affect all the values in your image, but is curve-based so the changes are weighted toward the midtones.

Click to open the Auto-Adjust Range dialog box, which allows you to adjust the percentage of outlying pixels on either end of the tonal range that Corel PHOTO-PAINT will ignore when you use either the Auto-Adjust option in this dialog box or the Auto Levels command in the Image menu.

Displays the current percentage of outlying pixels at the light end of the tonal range that Corel PHOTO-PAINT will ignore when performing an auto-equalization. To adjust this value, type a value in the box, or adjust the existing value using the scroll arrows.

Displays the current percentage of outlying pixels at the dark end of the tonal range that Corel PHOTO-PAINT will ignore when performing an auto-equalization. To adjust this value, type a value in the box, or adjust the existing value using the scroll arrows.

Sample/Target balance dialog box (Adjust flyout menu)

Use these eyedropper tools to select sample colors from the shadow, midtone, and highlight areas of your image. To set the target colors using the Select Colors dialog box, double-click the colors in the target column, below.

Displays the values of the sample and target colors side-by-side.

Displays the sample and target colors side-by-side. To edit a target color using the Select Color dialog box, double-click it.

Displays the channel in which you are working. Click the down arrow to select a different channel. You can edit the values of each channel separately, edit them simultaneously in the composite channel, or view the value of one channel while applying the changes to all channels.

Enable this check box if you always want to adjust all channels, even if you are viewing just one. For example, if you are working in the red channel and have this check box enabled, the changes are applied to all channels.

A graphic representation of the number of pixels at each of the 256 possible brightness values.

A graphic representation of the 256 possible brightness values. The histogram above indicates how many pixels are at each level in your image.

Displays the brightness level of the sample color from the shadow range.

Displays the brightness level of the target color from the shadow range.

Displays the brightness level of the sample color from the midtone range.

Displays the brightness level of the target color from the midtone range.

Displays the brightness level of the sample color from the highlight range.

Displays the brightness level of the target color from the highlight range.

Displays the current clipping percentage; that is, the percentage of the most extreme brightness values Corel PHOTO-PAINT will ignore when identifying the lightest and darkest values in the histogram. To change the percentage, type a value or adjust the current value using the scroll arrows. This option is only available if you have disabled the Automatic check box.

Enable this check box to have Corel PHOTO-PAINT automatically clip the outlying brightness values in your image; that is, to ignore a percentage of the most extreme brightness values when identifying the lightest and darkest pixels in the histogram. Disable this check box if you want to set the clipping percentage yourself.

Tone Curve dialog box (Adjust flyout menu)

Displays the selected response curve. The response curve is a visual representation of the balance between shadows, midtones, and highlights in your image that extends from the shadow range to the highlight range. By adjusting the curve, you affect the relationship between these ranges in your image. Curve-based editing allows you to pin-point a problem area and to produce subtle or pronounced change in that area. The changes you make dissipate according to the curve as you move away from the targeted area.

Displays the selected curve-editing style. Click the down arrow to display a list of available editing styles.

· Curve allows you to shape the curve by clicking and dragging, and smoothes the distribution of values. Drag the curve to adjust its shape.

· Linear allows you to draw the curve by clicking and dragging, but it keeps the segments between nodes straight.

· Freehand allows you to draw the curve by clicking and dragging.

· Gamma corrections are weighted toward the midtones. You can adjust the gamma curve value in three ways: move the slider, adjust the number in the box, or drag the curve.

Displays the name of the response curve, if it has been previously saved.

Enable this check box to display the response curves for all channels at once.

Displays the channel whose response curve you are currently editing. Click the down arrow to select a different channel. Each channel has its own response curve, although you can adjust them simultaneously by working in the composite channel.

Allows you to adjust the gamma values when you select gamma as the curve-editing style. You can adjust the gamma curve value in three ways: move the slider, adjust the number in the box, or drag the curve.

Click to open the Load Tone Map File dialog box, which allows you to load preset and previously saved response curves. Response curve files are saved with the extension .MAP.

Click to open the Save Tone Map dialog box, which allows you to save customized response curves. Response curve files are saved with the extension .MAP.

Resets the response curve to the default shape, which is a straight line that extends between the darkest and lightest values in your image.

Click to smooth the shape of the response curve you have drawn in Freehand editing style. Keep clicking until the curve is as smooth as you want.

Brightness-Contrast-Intensity dialog box (Adjust flyout menu)

Move the slider or type a value in the box to adjust the brightness values of the pixels in your image. This control shifts all pixel values up or down the tonal range, lightening or darkening all colors equally.

Move the slider or type a value in the box to adjust the contrast in your image. Adjusting the contrast increases or decreases the difference between the lightest and darkest pixels in your image.

Move the slider or type a value in the box to adjust the intensity of your image. Increasing the intensity brightens the lighter areas of your image without washing out the dark areas. Contrast and intensity usually go hand-in-hand, because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

Color Balance dialog box (Adjust flyout menu)

Move the slider to shift the balance of cyan and red in your image.

Move the slider to shift the balance of magenta and green in your image.

Move the slider to shift the balance of yellow and blue in your image.

Enable this check box if you want the changes applied to the darkest pixels in your image.

Enable this check box if you want the changes applied to the midtones in your image.

Enable this check box if you want the changes applied to the lightest pixels in the image.

Enable to maintain the brightness values of your image. If you leave this check box unchecked, the overall lightness or darkness of your image may be affected by color correction.

Gamma dialog box (Adjust flyout menu)

Move the slider or type a value in the box to set the gamma curve value. Adjusting the gamma curve value allows you to pick up detail in a low contrast image without significantly affecting the shadows or highlights. This adjustment does affect all the values in your image, but because it is curve-based, the changes are weighted toward the midtones.

Hue/Saturation/Lightness dialog box (Adjust flyout menu)

Move the slider or type a value to shift the hues along the color wheel. Hue is the most basic of color components in that it is what makes red red, blue blue, etc. Compare the Original Color and New Color spectrums to see how the changes will affect your image's colors.

Move the slider or type a value in the box to shift the saturation of all colors in your image. Saturation refers to the purity of your colors. Fully saturated colors contain no black, whereas fully desaturated colors appear as their grayscale equivalents. Compare the Original Color and New Color spectrums to see how the changes will affect the colors in your image.

Move the slider or type a value to shift the lightness of all colors in your image. Lightness refers to the amount of black or white your colors contain. Compare the Original Color and New Color spectrums to see how the changes will affect the colors in your image.

Displays the original colors in your image. Compare with the New Color spectrum to see how the changes will affect the colors in your image.

Displays the adjusted color spectrum. Compare with the Original Color spectrum to see how the changes will affect the colors in your image.

Replace Colors dialog box (Adjust flyout menu)

Displays the areas of your image that are affected by the color replacement. White areas are fully affected, gray areas are partially affected, and black areas are unaffected. To adjust the tolerance, move the Range slider.

Displays the color you want to replace in the image. Use the Eyedropper tool to sample a specific color from the image, or click the down arrow and click a color on the color picker. For a larger selection of colors, click Others and choose a color from the Color dialog box.

Displays the color you want to use as a replacement. Click the down arrow and click a color on the color picker. For a larger selection of colors, click Others and choose a color from the Color dialog box. Move the Hue, Saturation, and Lightness sliders to fine-tune this color.

Move the slider to control the hue of the replacement color. Hue is the main attribute in a color that distinguishes it from other colors. Blue, green, and yellow, for example, are all hues.

Move the slider to shift the saturation of all colors in your image. Saturation refers to the purity of your colors. Fully saturated colors contain no black, whereas fully desaturated colors appear as their grayscale equivalents. Compare the Original Color and New Color spectrums to see how the changes will affect your image's colors.

Move the slider to control the lightness of the replacement color. Lightness refers to the amount of black or white in a color.

Move the slider to increase or decrease the range of colors that is replaced in your image.

Color Hue dialog box (Adjust flyout menu)

Displays what your image will look like if you add more green.

Displays what your image will look like if you add more yellow.

Displays what your image will look like if you add more cyan.

Displays what your image will look like if you add more red.

Displays what your image will look like if you add more blue.

Displays what your image will look like if you add more magenta.

Move the slider to control the intensity of each color application.

Enable this check box if you want to affect the shadow range of your image.

Enable this check box if you want to affect the midtone range of your image.

Enable this check box if you want to affect the highlight range of your image.

Enable this check box if you want to maintain the current brightness values of your image. If you disable this check box, your image could be lightened or darkened by the color effects you apply.

Color Tone dialog box (Adjust flyout menu)

Displays how your image will look if you darken it.

Displays how your image will look if you increase the saturation.

Displays how your image will look if you increase the contrast.

Displays how your image will look if you lighten it.

Displays how your image will look if you decrease the saturation.

Displays how your image will look if you decrease the contrast.

Move the slider to control the intensity of each effect.

Deinterlace dialog box (Transform flyout menu)

Click to remove even horizontal lines from scanned or interlaced video images. You can fill the spaces left by the discarded lines using either of two methods: duplication fills in the spaces with copies of the adjacent lines of pixels, whereas interpolation fills in the spaces with colors created by averaging the surrounding pixels.

Click to remove odd horizontal lines from scanned or interlaced video images. You can fill the spaces left by the discarded lines using either of two methods: duplication fills in the spaces with copies of the adjacent lines of pixels, whereas interpolation fills in the spaces with colors created by averaging the surrounding pixels.

Posterize dialog box (Transform flyout menu)

Move the control the intensity of the posterization. Posterization simplifies the gradations of color in your image.

Threshold dialog box (Transform flyout menu)

Displays the current low-level value. To adjust the value, type a value in the box, or drag the pointer that is below the histogram.

A histogram that plots the brightness value of every pixel in your image. Values range from 0 to 255, and the histogram indicates how many pixels are at each brightness level. The pointers beneath indicate the low-level, threshold, and high level values.

Displays the current threshold value. To adjust the value, type a value in the box, or drag the pointer that is below the histogram.

Displays the current high-level value. To adjust the value, type a value in the box, or drag the pointer that is below the histogram.

Move the pointers to adjust the low-level, high-level, and threshold values.

Click to have all the values that fall below the threshold map either to black (the default) or to the low-level value you set.

Click to have all the values that fall above the threshold map either to white (the default) or to the high-level value you set.

Click to convert your image to black and white. The values that fall below the threshold level map to the low level value, and the values that fall above the threshold level map to the high level value. If you do not set low and high levels, the defaults are 0 (black) and 255 (white).

Displays the channel in which you are working. Click the down arrow to select a different channel. You can edit each channel separately, or you can edit them simultaneously in the composite channel.

Displays the current clipping percentage; that is, the percentage of the most extreme brightness values Corel PHOTO-PAINT will ignore when identifying the lightest and darkest values in the histogram. To change the percentage, type a value or adjust the current value using the scroll arrows. This option is only available if you have disabled the Automatic check box.

Enable this check box to have Corel PHOTO-PAINT automatically clip the outlying brightness values in your image; that is, to ignore a percentage of the most extreme brightness values when identifying the lightest and darkest pixels in the histogram. Disable this check box if you want to set the clipping percentage yourself.

Resample dialog box

Displays the width of your image using the unit of measurement selected in the units box. You can adjust the width using either of two methods: you can either type a value in the box or use the scroll arrows to adjust the current value, or you can type a value in the Percentage box. No matter which method you use, the change is reflected in both boxes.

Displays the height of your image using the unit of measurement selected in the units box. You can adjust the height using either of two methods: you can either type a value in the box or use the scroll arrows to adjust the current value, or you can type a value in the Percentage box. No matter which method you use, the change is reflected in both boxes.

Displays the image's current width.

Displays the image's current height.

Displays the new width of your image as a percentage of the original image width. To adjust the width, type a value in the box or adjust the existing value using the scroll arrows.

Displays the new height of your image as a percentage of the original image height. To adjust the width, type a value in the box or adjust the existing value using the scroll arrows.

Displays the unit of measurement used to calculate image height and width.

Displays the unit of measurement used to calculate image size. Click the down arrow to display a list of the available units.

Displays the unit of measurement used to calculate image size. Click the down arrow to display a list of the available units.

Displays the horizontal resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type a value in the box, or use the scroll arrows to adjust the existing value. Ensure the Maintain Aspect Ratio control is enabled if you want to force the horizontal and vertical resolutions to be identical.

Displays the vertical resolution of the image in pixels, or dots per inch (dpi). To change the resolution, type a value in the box, or use the scroll arrows to adjust the existing value. Ensure the Maintain Aspect Ratio control is enabled if you want to force the horizontal and vertical resolutions to be identical.

Displays the original horizontal resolution of the image in pixels, or dots per inch (dpi).

Displays the original vertical resolution of the image in pixels, or dots per inch (dpi).

Displays the unit of measurement used to determine the image's horizontal resolution.

Displays the unit of measurement used to determine the image's vertical resolution.

Click an option to determine the process used to resample the image. When you increase the resolution of an image, Corel PHOTO-PAINT must add pixels that weren't originally in the image. If you select the Anti-Alias option, Corel PHOTO-PAINT averages the adjacent pixels and creates new pixels based on these average values. This takes longer, but provides better results than Stretch/Truncate, which simply duplicates neighboring pixels to fill in the gaps.

Enable this control to maintain current image proportions, both in dimension and resolution. When you type a value in one box, the value in the other box will adjust automatically.

Maintains the original file size of the image; that is, the amount of space it takes up on your hard drive. Changing the resolution without changing the image dimensions will affect the image size.

Displays the original file size of the image in bytes.

Displays the size (in bytes) the file will be after resampling.

Click to reset all values in this dialog box to the default settings.

Paper Size dialog box

Displays the width of the paper using the unit of measurement selected in the units box. To adjust the paper width, type a value in the box or use the scroll arrows to adjust the existing value.

Displays the height of the paper using the unit of measurement selected in the units box. To adjust the paper height, type a value in the box or use the scroll arrows to adjust the existing value.

Displays the unit of measurement used to calculate paper height and width. Click the down arrow to display a list of the available units.

Displays the unit of measurement used to calculate image height and width.

Enable this control to maintain the current proportions. When you type a value in one box, the value in the other box adjusts automatically.

Displays the current position of the image on the paper. You can change the position of the image in two ways: you can either drag it in the Preview window or you can click the down arrow and select a preset placement from the list.

Displays the current position of the image on the paper. You can change the position of the image in two ways: you can either drag it in the Preview window or you can click the down arrow and select a preset placement from the list.

Displays the original paper width using the unit of measurement selected in the units box.

Displays the original paper height using the unit of measurement selected in the units box.

Duplicate Image dialog box

Displays the name and location of the original file. This is the file that will be duplicated.

Type a filename and path for the duplicate image in the As box, or click OK to accept the default filename.

Enable to merge all objects with the background in the duplicate image. Disable to duplicate the image without merging all objects.

Channel Calculations dialog box

Displays the selected first-source image. Click the down arrow to choose from a list of all open images.

Displays the selected channel of the first-source image. Click the down arrow to choose from a list of all available channels. To use all the channels in an image, enable the Use All Channels check box, below.

Enable to invert the colors of the selected first-source image.

Displays the selected second source-image. Click the down arrow to choose from a list of all open images.

Displays the selected channel of the second-source image. Click the down arrow to choose from a list of all available channels. To use all the channels in an image, enable the Use All Channels check box, below.

Enable to invert the colors of the selected second-source image.

Displays the image that will be used as a mask in the calculations. If no masked selection is defined in this image, you can use one of the image's channels as the mask. Click the down arrow to choose from a list of all open images.

Displays the selected mask. If no masked selection is defined in this image, you can use one of the image's channels as the mask. Click the down arrow to choose from a list of all available masks and channels.

Enable to invert the values of the selected channel or mask.

Displays the selected calculation method. Stretch expands or reduces the combined source images and mask to fit the destination image. Clip places the combined source images and mask in the destination image at their actual sizes.

Displays the selected destination image. You can create a new image from the combined source images, or you can add the combined source images to an existing image. Click the down arrow to choose from a list of all open images.

Displays the selected channel of the destination image in which you want to place the combined source images. You can use color or mask channels, or create a new mask channel. Click the down arrow to choose from a list of all available color and mask channels.

Enable to use either a masked selection from an open image or a channel from an open image as a mask during calculations.

Displays the selected Paint mode. Paint modes determine the way the paint is applied to the colors that already exist in your image. Click the down arrow to choose from a list of all available modes.

Displays a preview of the destination image with the combined source images applied to it.

Click to preview the destination image with the combined source images applied to it.

Use the Zoom tool to magnify the image in the Preview window. Click to zoom in; right-click to zoom out.

Use the Hand tool to move to an area of the image that falls outside the Preview window. Drag the image in the Preview window.

Displays the current transparency of the source images in relation to the destination image. To adjust the transparency level, type a value in the box, or adjust the existing value using the scroll arrows.

Enable to use all channels of the source images and the destination image.

Custom Rotate dialog box (Rotate flyout menu)

Displays the angle of rotation. To adjust the rotation angle, type a value in the box, or use the scroll arrows to adjust the existing value.

Click to rotate the image clockwise.

Click to rotate the image counter-clockwise.

Enable this control to rotate the image without changing its size. Otherwise, the image is resized so that all of the image is visible in the Image Window.

Enable this control to prevent jagged edges from appearing around the edges of your image after it is rotated.

Convert To flyout menu

Convert to black and white db

Click to convert the image to black and white line art.

Displays the selected threshold value. All color values in your image that fall below the threshold will map to black, and all values that fall above the threshold will map to white. To adjust the threshold, type a value in the box, or adjust the existing value using the scroll arrows.

Click to produce a black and white image using dots of various sizes. On printers that cannot print dots of different sizes, the halftone is produced by printing different numbers of dots in a given area.

Click to produce an image using just black and white values, but using Ordered dithering to create the illusion of varying shades of gray. This option is less expensive in terms of system requirements than the Error Diffusion method of dithering.

Click to produce an image using just black and white values, but using the Error Diffusion method of dithering to produce the illusion of varying shades of gray. This method is more expensive in terms of system requirements than the Ordered method of dithering.

Displays the selected halftone screen. The halftone is produced by printing different numbers of dots in a given area. The halftone screen determines the shape of that given area.

Controls the line frequency of the halftone screen.

Controls the screen angle of the halftone screen.

Displays the selected unit of measurement that is used to calculate the line frequency. Click the down arrow to choose a different unit of measurement.

Duotone dialog

Displays the current image. Enable the Preview check box to preview the image with duotone inks applied to it.

Enable this check box to preview the image with duotone inks applied.

The functionality of the Load button depends on which tab of the Duotone dialog box is selected. On the General tab, the Load button opens the Load Duotone File dialog box, where you can access duotone (.CPD) files. On the Inks tab, the Load button opens the Load Ink File dialog box, where you can access ink (.CIK) files.

The functionality of the Save button depends on which tab of the Duotone dialog box is selected. On the General tab, the Save button opens the Save Duotone File dialog box, where you can save the current set of ink curves. On the Inks, tab, the Save button opens the Save Ink File dialog box, where you can save the selected ink file.

Displays the dynamic ink curves. The horizontal plane displays the 256 possible shades of gray in a grayscale image (0 is black; 255 is white). The vertical plane represents the intensity of an ink (from 1 to 100 per cent) that is applied to the corresponding grayscale values.

Displays how each ink is applied along the grayscale model. This allows you to visually review the percentage of color that is added to each grayscale pixel.

Displays the selected ink mode. Click the down arrow to choose from all available ink modes.

· A monotone is a grayscale image that is printed with a single ink. The single ink produces all the shadows, midtones, and highlights in the image. A monotone is like a conventional grayscale image.

· A duotone is a grayscale image that is printed with two inks, usually a black ink and a colored ink. The black ink is applied to shadow areas and the colored ink is applied to midtones and highlight areas. This adds a colored tint to the grayscale image.

· A tritone is a grayscale image that is printed with three inks, usually a black ink and two colored inks.

· A quadtone is a grayscale image that is printed with four inks, usually a black ink and three colored inks.

Displays the selected ink colors. The default ink is a PANTONE Process color. To choose a different color, double-click the ink's name to open the Color dialog box.

Displays how much ink is applied to each point on the ink curve. Position indicates the grayscale value of each point, whereas value indicates the percentage of ink that is applied to the pixels at each point.

Displays how much ink is applied to each point on the ink curve. Position indicates the grayscale value of each point, whereas value indicates the percentage of ink that is applied to the pixels at each point.

Displays the ink colors used in a monotone, duotone, tritone, or quadtone image.

Displays the selected overprint ink colors and how they will appear when printed to a composite printer. To choose or create a new color, double-click a color in the list, which opens the Select Color dialog box.

Opens the Select Color dialog box, which allows you to choose or create a new color. You can also access the Select Color dialog box by double-clicking a color in the Overprints Inks list.

Resets the selected item in the Overprints Inks list to the settings that were present when you first opened the tab.

Displays all variations of the current ink colors.

Enable this check box to view overprint areas onscreen.

Click to reset the selected ink curve to its default settings.

Resets all items in the overprints list to the settings that were present when you first opened the tab.

Convert to paletted image dialog box

Click to disable screen dithering. Dithering enhances the appearance of images that contain more colors than your monitor is capable of displaying; however, if your monitor is capable of displaying more than 256 colors, there is no need for dithering.

Click to enable the Error Diffusion method of dithering. Dithering enhances the appearance of images that contain more colors than your monitor is capable of displaying. Error Diffusion is more expensive in terms of system requirements than the Ordered method.

Click to enable the Ordered method of screen dithering. Dithering enhances the appearance of images that contain more colors than your monitor is capable of displaying. Ordered dithering is faster than Error Diffusion, and is less expensive in terms of system requirements.

Click to use the uniform Color Palette, which provides a complete 256 color spectrum (equal quantities of red, green, and blue), regardless of whether they are used in the image.

Click to use an optimized Color Palette, which contains colors that are based on the colors of all visible objects and the background. This option produces the best color, but is slower than the Uniform color option.

Click to open the Color Table dialog box, which allows you to choose and create colors for your own customized palette.

Click to sample the image and use the first 256 colors to create a palette.

Click to use an adaptive palette, which contains colors that are based on the colors of all visible objects and the background.

Displays the number of colors you want to include in an Adaptive or Optimized palette. Additional colors will not be added if you select more colors than are used in the image. Black and white images are the exception: a palette with 256 shades of grays is created when the image is converted.

Combine Channels dialog box

Click to combine the channels using the RGB color mode. Your image does not have to be in RGB mode to use this option; however, the combined image will not look like the original.

Click to combine the channels using the CMYK color mode. Your image does not have to be in CMYK mode to use this option; however, the combined image will not look like the original.

Click to combine the channels using the HSB color mode. Your image does not have to be in HSB mode to use this option; however, the combined image will not look like the original.

Click to combine the channels using the HLS color mode. Your image does not have to be in HLS mode to use this option; however, the combined image will not look like the original.

Click to combine the channels using the YIQ color mode. Your image does not have to be in YIQ mode to use this option; however, the combined image will not look like the original.

Click to combine the channels using the Lab color mode. Your image does not have to be in Lab mode to use this option; however, the combined image will not look like the original.

Displays the first channel of the mode you have chosen to use when combining the channels. To assign this channel to one of the channels you are combining, click the button, and click the channel in the list to the right.

Displays the second channel of the mode you have chosen to use when combining the channels. To assign this channel to one of the channels you are combining, click the button, and click the channel in the list to the right.

Displays the third channel of the mode you have chosen to use when combining the channels. To assign this channel to one of the channels you are combining, click the button, and click the channel in the list to the right.

Displays the fourth channel of the mode you have chosen to use when combining the channels. To assign this channel to one of the channels you are combining, click the button and click the channel in the list to the right.

Displays the .TIF images that were created when the image was split into channels.

Color Table dialog box

Displays the index number and the value of each color model component for the selected color.

Opens the Open Palette dialog box, which allows you to select and load a previously saved palette.

Opens the Save Palette As dialog box, which allows you to save a custom palette. The custom palette is saved as a .CPL (Custom palette) file.

Reverts to the Color Palette's default settings.

Displays the selected palette. Click the down arrow to choose from a list of all available palettes.

Displays the Color Palette selected from the Table list box.

Opens the Select Color dialog box, which allows you to choose or create a new color to add to the Color Table. This new color replaces the color that is selected in the Color Table.

Opens the Duotone dialog box.

Deletes the selected color from the Color Table.

Opens the Select Color dialog box, which allows you to choose or create a color to add to the current palette.

Crop Border Color dialog box (Crop flyout menu)

Click to crop a paper-colored border from your image.

Displays the current paper color.

Displays the current paint color.

Displays the selected "other" color; that is, a color that is neither the paint nor paper color. There are two ways of selecting a different "other" color. You can click the down arrow and click a color on the color picker, or you can click the Eyedropper tool and then click the color on your image.

Use to sample a color from your image. Click the Eyedropper tool, and click the color you want to use in your image.

Click to crop a paint-colored border from your image.

Click to crop a colored border from your image that is neither the paint nor paper color. You can click a color on the color picker, or click the Eyedropper tool and then click the color on your image.

The Crop Border Color dialog box crops an image based on similarities between adjacent pixels. You can determine the color tolerance in two ways:

· Normal: Determines the cropping area based on the color similarity between adjacent pixels. Move the slider to determine the sensitivity of the color tolerance. If you increase the tolerance, more colors will be cropped. If you reduce it, fewer or no additional colors will be cropped.

· HSB: Determines the cropping area based on the similarity of hue, saturation, and brightness levels between adjacent pixels. Move the sliders to determine the sensitivity of the color tolerance. If you increase the tolerance, more colors will be cropped. If you reduce the tolerance, fewer or no additional colors will be cropped.

Histogram dialog box

The histogram is a read-only horizontal bar chart that plots the brightness value of every pixel in your image. Values range from 0 to 255, and the histogram indicates how many pixels are at each brightness level. Use the histogram to diagnose tonal problems and decide how to deal with them.

Displays all the possible brightness values, ranging from 0 (black), to 255 (white). The histogram above indicates how many pixels are at each brightness level.

Displays the channel whose values are plotted on the histogram. Click the down arrow to select a different channel. You can view the values of each channel separately, or you can view them simultaneously in the composite channel.

Displays the current clipping percentage; that is, the percentage of the most extreme brightness values Corel PHOTO-PAINT will ignore when identifying the lightest and darkest values in the histogram. To change the percentage, type a value in the box or adjust the current value using the scroll arrows. This option is only available if you have disabled the Automatic check box.

Enable this check box to have Corel PHOTO-PAINT automatically clip the outlying brightness values in your image; that is, to ignore a percentage of the most extreme brightness values when identifying the lightest and darkest pixels in the histogram. Disable this check box if you want to set the clipping percentage yourself.

When you place the cursor on a point on the histogram, this box displays the brightness level of that point.

When you place the cursor on a point on the histogram, this box displays the number of pixels at that brightness level.

These boxes display information about the pixels at the selected range of brightness levels. If you have not selected a range, the information includes all brightness values from 0 to 255. To select a specific range, click and drag around an area on the histogram.

Image Info dialog box

Displays the name and file extension of the active image.

Displays the width of the active image using the units of measurement you selected in the General Options dialog box (Tools, Options, General). The width is also displayed in pixels.

Displays the height of the active image using the units of measurement you selected in the General Options dialog box (Tools, Options, General). The height is also displayed in pixels.

Displays the horizontal resolution of the image in pixels, or dots per inch (dpi).

Displays the vertical resolution of the image in pixels, or dots per inch (dpi).

Displays the color mode of the active image.

Displays the amount of space the file takes up on your hard drive.

Displays the system resources required while the file is open.

Displays the file format of the image.

Displays the file's compression type.

Indicates whether the image contains objects, and also how many objects it contains.

Indicates whether you have made changes to the image since you opened it.

Indicates the number of frames the movie contains, as well as how many frames are currently loaded.

MASK MENU commands

Creates a mask selection that has the exact shape and size of the selected object. If Preserve Image (Image menu) is enabled, the new mask is superimposed on the object and the two marquees appear simultaneously. If Preserve Image is not enabled, the mask replaces the object; the object is merged into the background when the mask is created. The color of the marquee changes to reflect this transformation.

Opens the Load A Mask From Disk dialog box that lets you load a previously saved mask or any importable image. Corel PHOTO-PAINT converts the imported image to a grayscale image that will be used as a mask over the image. Any bitmap image, except movie files, can be used as a mask.

Displays each loaded mask channel. Click a mask channel to apply it to the image.

Saves a defined mask as a grayscale bitmap. The Save a Mask to Disk dialog box appears so that you can choose the drive, folder, and file format, and type a file name. The mask can be saved using any bitmap file format that supports grayscale images.

Opens the Save As Channel dialog box that lets you save a mask as a channel. Once saved, the mask channel can be viewed in the Channels Roll-Up. Using the Roll-Up facilitates the creation and saving of several masks on a single image, and provides quick access to those masks; it also helps to combine several masks together to isolate a particular area of the image.   The masks are saved along with the image, provided you save the image with the .CPT or .TIF file format.

Note

- Masks saved as part of an Adobe Photoshop image using the .PSD file format are supported in Corel PHOTO-PAINT.   In Adobe Photoshop, masks are called alpha channels.

Displays each loaded mask channel. To save an updated mask channel, click on the appropriate item/name in the list.

Places a mask marquee around the entire image area just inside the window frame. The entire image is selected and is editable. Even if the image is only partially visible because it has been zoomed in, the entire image is still selected. The resulting selection can be edited with any tool in the Paint On Mask mode.

Removes the current mask from the image window. If the mask was not saved in a channel or to disk, it is gone permanently.

Makes the area that is protected by the current mask editable, and makes the currently editable area, called the selection, become protected. If the current mask's transparency has been edited to protect some pixels more than others, using Invert makes the less protected areas more protected, and the more protected areas more editable. This changes the areas of the image that can be altered with tools and effects.

The Normal mask mode lets you create a single mask selection shape in the image window. Only one mask is visible on screen at a time; creating a mask in this mode removes all other existing masks from the image.

The Additive Mask mode lets you add areas to the existing mask selection on the active image. This creates complex, composite masks. The dimensions and shape of the added areas are defined by the mask tool you select after enabling this command.

The Subtractive command lets you remove areas from an existing mask selection. The removed areas become part of the protected area. The dimensions and shape of the areas subtracted are defined by the mask tool you select after enabling this command.

Use this mask mode to create a selection which consists of several areas you define by using various mask tools, but excludes the overlapping sections of those areas, i.e., the overlapping areas are protected from changes made to the image. If there are no overlapping sections, all the areas you define are included in a single selection and can be edited using the various mask tools.

The Float command creates a temporary layer that floats above the background; this layer contains the current mask selection and the image pixels enclosed by its marquee. You can move the selection and its contents without affecting the underlying image.   When the selection is at the appropriate location, click this command again, now called Defloat, to remove the temporary layer; the pixels enclosed by the marquee are merged with the image replacing the background pixels. The mask marquee is still visible and can be moved using the Mask Transform tool. Note that while in Float mode, some Mask menu commands, such as Feather, will cause the mask to defloat.

Lets you select or protect portions of an image based on the pixel colors. You can proceed by defining colors to be protected by the mask or to be unprotected by it. Use the Eyedropper tool in the dialog box to choose the colors in the image itself. For each color you choose, you set a tolerance range by assigning a tolerance value between 1 and 100. All pixels that are within the defined color range are either protected or unprotected, depending on the choice you made. This command lets you create complex, intricate masks that would otherwise be extremely difficult to define using any one of the standard mask tools.

Opens the Feather dialog box that lets you set mask feathering options. Feathering is the blending of the edge of a mask selection with an underlying object or background. The transition between one and the other becomes more gradual. Feathering partially selects pixels along the selection's edge and assigns them decreasing grayscale values as they get closer to the protected area. Editing changes applied to a feathered selection will fade gradually toward the rest of the image.

Expands a mask selection to include areas of the image with similar pixel colors. The selection continues to expand until all of the adjacent pixels that have colors that meet the selection criteria are included. The criteria for including pixels is set using the Magic Wand Tool Settings Roll-Up Tolerance slider. You also enable or disable Anti-aliasing in the Magic Wand's Tool settings Roll-Up or Property Bar.

Creates a new, color-sensitive mask based on the current mask. When you choose this command, the current selection expands to include all of the areas in the image that have similarly-colored pixels as those that fall along the edges of the mask marquee. The difference between this command and the Grow command is that Similar includes the pixels that match the color criteria regardless of their location in the image, i.e., they do not have to be adjacent pixels to the current selection.

For example, if a rectangular selection marquee is in contact with red, white, and blue pixels, it will expand to include all red, white, and blue areas of the image (regardless of on-screen position). Use the Magic Wand tool's Tolerance control to determine the tolerance for color inclusion. A tolerance of 0 will include only those pixels with the exact pixel color value as those that come into contact with the mask marquee. You also enable or disable Anti-aliasing in the Magic Wand's Tool Settings Roll-Up or Property Bar.

Opens the Border dialog box that lets you create a border-shaped mask selection. This border selection is based on the shape of an existing mask selection displayed on the image. The dialog box lets you specify the width of the border in pixels and the harshness of the edges of the selection.   Use the Mask Overlay command in the Mask menu to see the effect of using different edges settings.

Removes protected areas that are completely surrounded by a mask selection. Those areas, called holes, are often created by tools such as the Magic Wand and Lasso mask tools. When working with a Photo CD image, for example, these tools can often create a complex selection that encloses areas of the image that were not selected. This is due to the color or HSB tolerance that was set before the mask was applied.

Opens the Smooth dialog box that lets you smooth over or round off the sharp angles of a mask marquee. This results in a smoother, more fluid marquee shape. The degree to which the sharp angles are reduced is set in the Radius number box.

Removes the smooth transition between a mask selection that has been feathered and the image background.   It places the mask marquee along the pixels, found in the feathered section, that have the grayscale value you specify in the Threshold dialog box. It converts the grayscale value of pixels located on either side of the marquee to either 0 or 255 (black or white). This results in very clear, sharp mask edges.

Opens the Expand dialog box that lets you increase the size of a mask selection. In the box, type the number of pixels to add along the perimeter of the marquee. The edges of the mask selection move a distance equal to the chosen number of pixels to increase the size of the mask.

Opens the Reduce dialog box that lets you decrease the size of a mask selection. In the box, type the number of pixels to remove along the perimeter of the marquee. The edges of the mask selection move a distance equal to the chosen number of pixels to reduce the size of the mask.

Lets you add a brush or effect stroke along the edge of a mask selection. It first opens the Choose Stroke Position dialog box in which you choose the position of the stroke relative to the mask border. It then opens the Stroke Mask dialog box in which you choose a tool and attributes for that tool. There are several brushes and effects tools from which to choose. The tool you choose uses the current paint color and the settings currently selected in the Tool Settings Roll-Up. You can, however, click the Edit button to change the brush attributes without having to exit the Stroke Mask dialog box. To add a stroke to a mask, simply choose a tool and click OK.

Mask mode that lets you create a new mask, or modify an existing one, using the image editing tools.

When working with an existing mask, Paint On Mask displays the grayscale version of the mask, letting you alter the size, shape, and transparency of the mask with paint and effect tools. The editable area of the image, its selection,   is shown in white (completely transparent); the protected area outside the selection is black (opaque). You can edit any area of the mask using the Paint, Effect, Clone, Fill, and Undo tools.

- Painting with black decreases the size of the selection by adding more pixels to the protected area.

- Painting with gray edits the transparency of the pixels you affected in the mask. (The degree of transparency is relative to the tone of gray selected. A darker tone is less transparent than a lighter tone.)

- Painting with white increases the size of the selection by making more pixels editable; the area protected by the mask is therefore reduced.

Note

- When you apply a color to the mask, the color is converted into a grayscale tone, therefore it is advisable to apply gray tones of paint to the mask in order to estimate the end results more accurately.

Superimposes a red-tinted semi-transparent sheet over the entire image to provide an accurate illustration of the characteristics of the current mask; the image areas that are protected are covered with the red overlay while the editable areas are not. If you applied varying degrees of transparency to the mask prior to using this command, some areas tinted by the overlay will be lighter than others, indicating that the level of protection provided by the mask is lower than in other places.

This command is especially valuable when you are working with masks that have gradual transitional edges in which the single-lined mask marquee does not indicate the actual selected area. This is often the case with color masks, and any mask to which you have applied a feather or stroke effect.

You choose the color of the Mask Overlay color in the Display tab in the Options dialog box accessed from the Tools menu.

Toggles the mask marquee on and off. If enabled, the marquee is visible. If disabled, the marquee is invisible.

Color Mask dialog box

Choose Sampled Colors to create the mask using the colors you choose in the image with the Eyedropper tool. Other options are used to quickly add a specific color to the list below, to avoid having to select it in the image itself. For example, the Reds option adds a red to the color list, the Shadows option adds black to the list. Once you have sampled a color, or selected from this list of presets, you can edit it using the Options button in this dialog box and set the tolerance value in the mode of your choice.

Lists all colors selected in the image with the Eyedropper tool, the specific colors chosen in the list box above, and the tolerance setting assigned to each one. The checkbox located on the left-hand side of each color is used to include or exclude a selected color when creating the mask; add the checkmark to include the color, remove it to exclude the color. This allows you to experiment with your color selections without having to reset all the colors each time.

Drag to smooth out the edges of the mask selection resulting from your color and tolerance choices. Color-sensitive masks can produce selections that have many sharp angles and bends in their outlining areas; a higher Smoothing factor gets rid of those sharp bends in direction.

Choose how you want the color mask displayed in the Preview area above. The options are: Overlay, Grayscale, White matte, and Black matte. The pixels that are protected by the mask will be represented with the option you choose. The overlay color is set in the Options dialog box (Tools menu).

Use the Eyedropper tool to click colors to add to the list. You can click the colors in the Preview area or in the image itself. Once you have clicked a color, it is included in the list on the right-hand side of this dialog box. You can change the tolerance setting if necessary.

Click to clear the color list; do this to start the mask creation from scratch.

Click to see a menu of commands to use when creating or editing a color-sensitive mask:

- **Open Color Mask**: loads a mask saved to disk previously. Use this to edit an existing color-sensitive mask.

- **Save Color Mask**: saves the current color-sensitive mask to disk for future use.

- **Mask to Channel**: saves the current color-sensitive mask in a mask channel which is automatically saved with the image when using Corel PHOTO-PAINT's .CPT file format.

- **Modify Colors**: makes all colors selected in the list on the right editable and protects all other colors in the image.

- **Protect Colors**: protects all colors selected in the list and makes all other colors in the image editable.

- **Mode**: choose the mode needed when setting tolerance values for each selected color. When you choose HSB, you set a tolerance value for all components of the mode, i.e. Hue, Saturation, and Brightness.

- **Edit Color**: opens the Select Color dialog box which allows you to edit the color highlighted in the list on the right.

Displays a preview of the mask. Colors that are protected or modified are shown. Choose the mask overlay color in the Options dialog box.

Enable to make the preview area update automatically after every selection or adjustment you make in the dialog box.

Mask Border dialog

Determines the number of pixels between the original mask marquee and the position of the second mask marquee required to create a border-shaped mask selection.

Displays a list box where you can choose a soft or hard border edge. A soft edge produces a more gradual blend with the background image than a hard edge.

Mask Expand/Reduce dialog

Type the number of pixels that you want to add with the Expand command or remove with the Reduce command. The pixels are added or removed along the perimeter of the mask selection. The selection will be larger or smaller but will retain its shape.

Mask Feather dialog

Type the number of pixels to use along the perimeter of the mask selection in the feathering transition. Feathering replaces opaque pixels with semi-transparent ones. A large number produces a wide feathering transitional area, which makes the feathering effect more gradual.

Controls the location of the feathered section of the mask.

- **Average:** samples all the pixels in the defined width and assigns an average color value to each pixel.
- **Inside:** feathers toward the inside of the selection's edge and appears to blend the background into the selection.
- **Outside:** feathers toward the outside of the selection's edge and blends the selection so that it appears to overlap the background area.
- **Middle:** places the feathered section on the selection's edge; there are as many feathered pixels inside the original hard edge as there are outside of it.

Choose the edge type for the feathered portion of the mask selection. Linear uses the sharp bends found in the selection when producing the feathered section, whereas Curved tends to round them off. Unavailable when you select Average for the location of the feathered section

SAVE MASK AS CHANNEL DIALOG

Type a mask channel name or accept the default filename (Alpha 1, Alpha 2, etc.). The channel name you choose will appear in the Channels Roll-Up.

Mask Smooth dialog

Determines the intensity of mask selection smoothing. Smoothing tones down differences in adjacent pixels along the edges of the mask.

STROKE MASK dialog

Click this button to change the attributes of the tool you have selected to apply a stroke along the mask marquee. A dialog box specific to the tool you have selected will appear allowing you to set nib attributes, color tolerance, choose an image list among others, depending on the tool chosen.

Displays the paint tools you can use to stroke the boundary of the current selection. Each tool features two or more brush types within its specific category. Click the down arrow next to the list box to select a type. The current size and shape of the selected tool is used but can be changed by clicking the Edit button. The current paint color is used.

Lets you choose a specific paintbrush type. Each paintbrush selected from the iconic display (above) features two or more types within its specific category. The current size and shape of the selected tool is used and displayed in the preview area. Click the Edit button to change those attributes. The current paint color is used.

Displays the effect tools you can use to stroke the boundary of the current selection. Each effect tool features two or more types within its specific category. Click the down arrow next to the list box to select a type. The current size and shape of the selected tool is used but can be changed by clicking the Edit button.

Lets you choose a specific effect tool type. Each effect tool selected from the iconic display (above) features two or more types within its specific category. The current size and shape of the selected tool is used, and is displayed in the preview area. Click the Edit button to change the attributes.

Image Sprayer

Click to apply copies of an image, or of tiles of an image, along the selection's edge. Click the Edit button to choose the image, the order of the tiles, spacing, transparency, and other attributes.

Eraser

Erases the pixels along the edge of the selection. They are replaced by the current paper color. Click the Edit button to choose the size, shape, transparency, and other attributes of the eraser tool.

Color Replacer

Replaces the current paint color with the paper color in the pixels along the edge of the selection. Click the Edit button to choose the shape, size, transparency, tolerance, and other attributes for the Color Replacer.

Eraser Tool and Color Replacer Tool dialog boxes

Use the controls in this dialog box to edit the attributes of the tool you have chosen to use to stroke the mask marquee — the Eraser or Color Replacer tool. The attributes relate to the tool's nib, i.e., its shape, size, transparency, soft edge, flatten and rotate characteristics. When you choose the Color Replacer tool, the dialog box also displays color <u>tolerance</u> controls. For information about individual controls, right-click the control and choose What's this?.

Image Sprayer Tool dialog box

Use the controls in this dialog box to edit the attributes of the Image Sprayer tool you have chosen to use to stroke the mask marquee. The controls of this dialog box allow you to choose the image list to use, set the transparency, distribution and other characteristics. For information about individual controls, right-click the control and choose What's this?.

Click this button to load an image list you wish to spray along the mask marquee.

Choose Stroke Position dialog box

This dialog box is used to choose the location of the brush or effect stroke you will apply to the edge of a mask selection. You can choose to have the stroke centered on the selection edge, or place it just inside or outside of the edge. When you make your selection and click OK, the Stroke Mask dialog box appears.

Centers the stroke on the selection's edge.

Places the stroke just inside the selection's edge.

Places the stroke just outside the selection's edge.

The following topics are for the Load Texture and Reset Texture buttons found on the Texture/Color tab when you choose a paint or effect tool in the Stroke Mask dlg and click the Edit button to change the attributes of the tool.

Click to load a different texture for the selected tool.

Click to reset the tool to the default texture.

Threshold dialog box (for both Mask and Object menus)

Threshold dialog box

This dialog box is used to alter the edges of mask selections or objects, and is accessible from both the Mask and Object menus.

It is used to remove the smooth transition between a selection or an object, and the underlying image. Such transitions are created by processes like feathering. Setting a threshold value results in crisp and obvious edges for the current mask selection or selected object.

You choose a grayscale value between 0, black and 255, white. The object or mask marquee will be placed in the feathered portion, along the pixels that have the grayscale value specified. The grayscale value of the pixels located on either side of the marquee are assigned a value of 0 or 255. This makes them part of the selection or object, or excludes them.

A low threshold value includes more pixels in the selection or object than a high value.

- For more information on the option included in this dialog box, use the What's This? online help tool.

Type the grayscale value of the pixels on which you want the mask selection edge or object edge to be located. Grayscale values range from 0 (black) to 255 (white). Pixels on either side of the new edge location will change to either 0 or 255. Those with a value of 0 are excluded from the selection or object; those with a value of 255 are included in it. The resulting selection or object has a crisp and obvious edge.

This file includes the context-sensitive help for the Movie menu including:

- command descriptions (F1)
- dialog box controls What's this? Topics

Note

- Some dialog box controls are used by more than one dialog box in the Movie menu; the descriptions of these shared controls includes a line that state that fact.
- 2 controls in this file are also used by the Apply Script To Frames dialog box which is documented in D_ROLLUPS.RTF because it opens from the Recorder Roll-Up.

MOVIE MENU

Plays the current movie. Once the movie is started, it continues to play until it is stopped using the Stop Movie command.

Stops movie play and freezes the last active frame in the Image Window.

Rewinds the movie to the first frame and freezes it in the Image Window.

Rewinds the movie one frame and displays it in the Image Window.

Advances the movie to the last frame and freezes it in the Image Window.

Advances the movie one frame and displays it in the Image Window.

Opens the Go To Frame dialog box where you select a particular movie frame. Enter the frame you want in the box and click OK. The selected frame is immediately displayed in the Image Window.

Opens the Insert Frames dialog box where you insert one or more frames into a movie. You can insert a copy of the current frame appearing in the movie window, or or a paper colored frame. Choose the frame insertion point and number of frames to be inserted by using the dialog box options.

Opens the Insert Movie From Disk dialog box where you can add a previously-saved file into the body of the current movie. This file may be a single .BMP image or an entire movie file. After you select the file and click Open, the Insert File dialog box appears where you choose the frame location at which the file is to be inserted.

Note

- If the current movie and the inserted file are different sizes, the inserted file always conforms to the image dimensions of the current movie.

Opens the Delete Frames dialog box where you delete one or more frames from a movie using the From Frame and To Frame boxes.

Opens the Move Frames dialog box where you re-order frames in a movie. You can move single or multiple frames to any point in the sequence of the movie.

Creates a movie file using the active image. The active image is automatically assigned the .AVI file extension and becomes the first and only frame of the new movie file. Use the other commands in the Movie menu to add new frames to the new movie.

Go To Frame dialog box

Type the number of the movie frame you want to display in the Image Window.

Insert Frames dialog box

Type the number of the frame before or after which you want to insert new frames. The frame you choose is not overwritten.

Type the number of frames to be inserted.

Enable to insert the new frame(s), or move existing frame(s), immediately before the frame whose number you specify in the Frame box.

This control appears in both the Insert Frames and Move Frames dialog boxes.

Enable to insert the new frame(s), or move existing frame(s), immediately after the frame whose number you specify in the Frame box.

This control appears in both the Insert Frames and Move Frames dialog boxes.

Enable if you want all the frames you are inserting in this operation to be copies the frame that is visible in the Image Window.

Enable to make the new frames you are inserting only display the current paper color.

Delete Frames / Move Frames dialog box

Type the number of the first frame to be affected by the operation. This number box is inclusive. The frame corresponding to the number appearing in the box will be deleted, moved, or affected by the script you play.

- **Note**
  The Delete Frame(s), Move Frame(s), and Apply Script to Frame(s) dialog boxes share this control.

Type the number of the last frame to be affected by the operation. This number box is inclusive. The frame corresponding to the number appearing in the number box will be deleted, moved, or affected by the script you choose.

- **Note**
  The Delete Frame(s), Move Frame(s), and Apply Script to Frame(s) dialog boxes share this control.

Type the number of the frame before or after which you want to place the range of frames you are moving. The frame you choose here is not overwritten by the frames you move. It remains intact.

This file includes the context-sensitive help topics for the Object menu including:

- menu command descriptions (F1)
- dialog box controls What's This topics except the Threshold dialog box's single control which is documented in D_MASKMENU.RTF because it shares the same help ID as the Mask Threshold control.

Note

- The Objects Roll-Up is documented in D_ROLLUPS; it includes its own overview because the Working with Objects chapter discusses the Objects Roll-Up in almost all of its overviews and it was impossible to alias it to a single one of those overviews.
- All dialog box overviews have been aliased to overview topics in the Working with Objects Chapter. (see PHOTOPNT.ALI)

OBJECT MENU commands

Creates an object using the shape and contents of the current mask selection. The selection is transformed into an object. The color of the marquee changes to reflect this transformation.

Enabling the Preserve Image command (Image menu) before you create the object, makes the object from a copy of the pixels that are included inside the marquee. Disabling Preserve Image creates the object by cutting the pixels; therefore, when the object is moved, the area that was below it shows only the paper color.

This command is available when working in Layer mode. It creates a new object that consists of a transparent layer over the entire image. You can then use most of the tools in the toolbox to add elements to the new object such as shapes, paintbrush strokes, and sprayed images. After you've added object elements, you can use the Undo, Clone, and Effects tools to edit the object. All elements that are added or edited float above the underlying image on the transparent layer; they do not affect the image itself. The new object's thumbnail, displayed at the top of the Objects Roll-Up (View menu), is updated as you edit the object.

Allows you to precisely align multiple objects. All objects to be aligned must be selected by using the Object Picker tool while holding down SHIFT. You can align objects to each other, to the center of the image, or to a grid. Object can be aligned horizontally or vertically in any one of a number of combinations.

Creates a copy of the selected object that is placed behind the original object and offset according to the distances you specify in the dialog box. You can choose the color and opacity for the shadow object and apply feathering. The shadow object is represented in the Objects Roll-Up (View menu) by a thumbnail and the word "shadow" in the object's name.

The Order commands allow you to control the stacking order of each object in your image, i.e., which object will be on top of or below other objects.

To Front moves the selected object(s) to the front of the screen. If the front object has a fill, Corel PHOTO-PAINT "knocks out" the area underneath the front object wherever it overlaps other objects in your drawing so that it does not print.

The Order commands allow you to control the stacking order of each object in your image, i.e., which object will be on top of or below other objects.

To Back moves the selected object(s) to the back of the screen. Areas of the object that are overlapped by other objects with fills are "knocked out" so that they will not print.

The Order commands allow you to control the stacking order of each object in your image, i.e., which object will be on top of or below other objects.

Forward One moves the selected object(s) forward one position.

The Order commands allow you to control the stacking order of each object in your image, i.e., which object will be on top of or below other objects.

Back One moves the selected object(s) back one position.

The Order commands let you control the stacking order of each object in your image above the base image; or, which object will be on top or below other objects.

Reverse Order reverses the stacking order of the selected objects.

Groups all selected objects so that they can be selected and transformed as a single object. When an object in a group is selected, a single highlighting box appears around the entire group. You can also collect groups into larger groups with other objects and/or groups. When you use the Objects Roll-Up, the thumbnails associated with each object in the group are linked by a thick black line.

Grouped objects can be transformed (e.g., sized, scaled, rotated, or skewed) as a group in any object-editing mode. They can also be edited as a group using the Paint, Effect, and Clone tools when you work in Multi mode. In Single and Layer mode, only one object in the group can be edited with these tools; the object that can be edited is the object that has the pencil icon next to its name in the Objects Roll-Up.

Breaks the selected group into its component objects.

Combines selected objects so that they become a single object. Although the component objects can be physically separated from one another, they remain linked.

Combines the selected object(s) with the background image. After an object is combined it becomes a permanent element in the background image.

You can choose how the colors of the objects merge with the colors of the image background by selecting a merge mode. All merge modes are listed at the bottom of the Objects Roll-Up (View menu). When the objects are selected, you can preview the result of the mode by choosing its name from the list. The operation is applied permanently only when you click the Combine, Objects With Background command.

Combines all objects that are visible on the screen with the background image, even objects that are not selected. After the objects are combined they become permanent elements in the background image.

You can choose how the colors of the objects merge with the colors of the image background by selecting a merge mode. All merge modes are listed at the bottom of the Objects Roll-Up (View menu). When the objects are selected, you can preview the result of a mode by choosing its name from the list. The operation is applied permanently only when you click the Combine, All Objects With Background command.

Creates a duplicate of the selected object(s). The duplicate object is superimposed over the original and becomes the active object in the Image Window. There is no limit to the number of duplicates that can be made.

Deletes the selected object(s) from the Image Window. To undelete an object that has been mistakenly deleted, click Edit, Undo immediately.

Lets you change the shape of an object by using a mask as a clipping tool. Use a mask tool to define the area of an object you want to keep, then choose this command. The area outside the mask selection is deleted.

If you no longer need the mask, click Mask, Remove. Only the object marquee remains visible in the image.

Feathers the edge of the selected object. Feathering is a gradual increase in the transparency of the pixels that are located along the edge of an object. Feathering makes the transition between the object and the surrounding image more gradual and less obvious. You decide how wide the feathered section of the object will be and the type of edges to use.

Removes the gradual transition between an object that has been feathered and the image background. This command places the object marquee along pixels in the feathered section that have the grayscale value you specify in the Threshold dialog box. The command converts the grayscale value of pixels located on either side of the marquee to either 0 or 255 (black or white). This results in very clear, sharp object edges.

Replaces the color of the stray or unwanted pixels that are sometime found near an object's edges when a mask selection was used to create the object. The object's colors are applied to these pixels so that they no longer stand out from the image

Changes the transparency of pixels in an object that are not opaque. The pixels may have been feathered or had their transparency changed by the Object Transparency tools or the opacity slider of the Objects Roll-Up. The affected pixels will show more white.

Changes the transparency of pixels in an object that are not opaque. The pixels may have been feathered or had their transparency changed by the Object Transparency tools or the opacity slider of the Objects Roll-Up. The affected pixels will show more black.

Flips the selected object(s) horizontally.

Flips the selected object(s) vertically.

Rotates the selected object(s) 90° clockwise.

Rotates the selected object(s) 90° counterclockwise.

Rotates the selected object(s) 180°.

Displays the controls used to rotate objects in both the Tool Settings Roll-Up and the Property Bar. Rotation and Skew handles appear around the object. Drag a corner handle to determine the degree of rotation. Double-click inside the object to apply the rotation. Drag the small circle to change the center of rotation.

Places distortion handles at each corner of the object's highlighting box. Drag an arrow to determine the amount of distortion. Double-click inside the object to apply the distortion.

Use to apply perspective to the selected object(s). This gives the illusion of depth, like the object is placed in three-dimensional space. When you select this command, circular handles appear at each corner of the object's highlighting box. Drag one of the handles to make one side of the object larger, so that it looks closer than the rest of the object, or smaller, so that it looks further away. Double-click inside the object to apply the perspective.

Use the Tool Settings Roll-Up's object Size and Scale tabs, or the Property Bar to stretch object(s). Selection handles appear around the object(s). Drag a middle selection handle to control the amount of stretching. Double-click inside the object to apply the transformation.

Use the Tool Settings Roll-Up's object Skew tab, or the Property Bar to control the degree of object skewing. Rotation and Skew handles appear around the object(s). Drag a middle handle to control the degree of skewing. Double-click inside the object to apply the skewing.

Use when you are creating an image map for a World Wide Web page. Assigns a link to a URL (Universal Resource Locator) from an object. The dialog box lists all objects on the image so that you can assign links to several objects in a single operation.

Selects all objects in the active image. Places handles along the border of the highlighting box that encloses all of the objects to let you manipulate the entire range simultaneously.

Lets you turn the display of the object marquee on and off. If enabled, the marquees are visible.

Align dialog box

Enable one of the horizontal alignment options.

Left

Aligns the selected objects to the left side of the object that is at the top of the stacking order among all selected objects. To see which object is at the top of the stack, look at the object order in the Objects Roll-Up.

Center

Aligns the selected objects to the center of the object that is at the top of the stacking order among all selected objects.

Right

Aligns the selected objects to the right side of the object that is at the top of the stacking order among all selected objects.

Enable on of the vertical alignment options.

Top
Aligns the selected objects to the top edge of the object that is at the top of the stacking order among all selected objects. To see which object is at the top of the stack, look at the object order in the Objects Roll-Up.

Center
Aligns the selected objects to the center of the object that is at the top of the stacking order among all selected objects.

Bottom
Aligns the selected objects to the bottom edge   of the object that is at the top of the stacking order among all selected objects.

Aligns the centers of selected objects to the center of the page. If you choose this option followed by a Horizontal and/or Vertical option, the objects will be aligned accordingly with respect to the center of the page.

Aligns the selected objects to the nearest grid line(s). You must choose at least one of the Horizontal or Vertical alignment options.

Drop Shadow dialog box (Object menu)

Choose one of four options to position the shadow relative to the original object. The shadow is represented by the gray border. Placement options for the drop shadow are: top left, top right, bottom left, and bottom right of the object.

Type the horizontal distance you want between the edge of the original object and the outside edge of the shadow object. Uses the current units of measurement.

Type the vertical distance you want between the edge of the original object and the outside edge of the shadow object. Uses the current units of measurement.

Enable to make both offset values the same. When this option is enabled, the current vertical offset changes to match the horizontal offset.

Type the width, in pixels, of the shadow's feathered edge. A feathered edge makes the shadow object blend gradually from its color to the colors of the image background. This makes the shadow object's edges less noticeable. Type 0 if you want the sharpest edges possible for the shadow object.

Type a transparency value between 0 and 100 to set the shadow object's opacity. Zero is completely transparent; 100 is completely opaque. The value typed here also modifies the opacity of any feathered pixels.

Choose the location of the feathered pixels relative to the shadow object. Inside places the feathered portion inside the shadow's edges, outside adds pixels just outside the shadow's edges, and middle places approximately as many feathered pixels inside the edge as outside. Average samples all pixels in the defined width and assigns a color value to each one individually. This results in some pixels being inside and some being outside, and creates a more gradual transition in color between the shadow object and the background, much like a gradient.

Choose the edge type for the feathered portion of the shadow object. Linear uses the sharp bends found in the object when it produces the feathered section; whereas, Curved tends to round them off. This option is unavailable if you select Average for the location of the feathered section.

Click to make the shadow object black.

Click the make the shadow object white

Click to apply a custom color to the shadow object

Click to choose the color to apply to the shadow object. This is only available when you select the Use Custom Color option.

Click to automatically update the preview area after every selection or change made in this dialog box.

Click to update the preview area after you have made a selection or change in this dialog box. This has no effect if you've enabled the Always Update Preview option.

Defringe dialog box

Determines the width of the Defringe effect. The Defringe command gradually blends an object with the background by replacing the color of the pixels on the edges of the object with the color of adjacent pixels that do not contain any background color. A larger value creates a more gradual transition between the edges of the object and the background.

Object Feather dialog

Controls the number of pixels that are included in the feathered edge. A higher number produces a more gradual feathering effect between the object and the background.

Choose the type of gradient to use when feathering the object. Linear makes the gradient progress in even increments of added transparency from the beginning to the end of the feathered section. Curved makes the gradient follow a slanted S-shaped curve; this results in small transparency increments at the beginning of the feathered edge, larger ones in the middle, and small ones at the end. This makes the feathering look more concentrated.

Click to preview the effects of the current feathering settings on the object.

Displays the selected object. Click the Preview button to view the object with the feathering values you have entered in the Width and Edges number boxes. A number is visible in the top left of the object to indicate the current object magnification level.

The Hand tool is used to move a magnified image within the Preview window. Drag to see different parts of the image.

The Zoom tool is used to magnify specific areas of an image. Click to zoom in on the image. Right-click to zoom out.

Tag WWW URL dialog box

Click to select the object on which you want to define a clickable area. All objects in the image are listed using the same object names that appear in the Objects Roll-Up.

Type the Universal Resource Locator (URL) you wish to link to when the object is clicked.

Type the alternative text for the clickable area you are defining. This text will appear when a user accesses your page on the World Wide Web but uses a browser that does not support graphics or that cannot display your image(s).

Choose the shape of the clickable area on the object. The clickable area can be a polygon that closely follows the object's shape, a rectangle that matches the object's highlighting box, an oval shape that fits within the object's highlighting box, or a circle that has a radius equal to the object's longest dimension from its center to its edges.

Displays the coordinates, in pixels, of the clickable area relative to the top left corner of the image. The first set of coordinates defines the area's top and left edge. The second set of coordinates defines the area's bottom and right edge.

Displays the height and width of the clickable area in pixels.

Click to clear the Universal Resource Locator (URL) address and comments for the selected clickable area.

This .RTF contains all the context-sensitive help for all the Roll-Ups in Corel PHOTO-PAINT

Object Picker tool - TSR

- The Mask Transform tool shared the same controls and help Ids as the Object Picker tool; each of the following topics have been written with this in mind.

Object Picker: Position

Type the horizontal coordinate to define the on-screen location of the mask marquee or the selected object. The left side of the highlighting box of the mask marquee or object will be located at this coordinate. Click View, Rulers to see the rulers in the Image Window.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical coordinate to define the on-screen location of the mask marquee or the selected object onscreen. The top of the highlighting box of the mask marquee or object will be located at this coordinate. Click View, Rulers to see the rulers in the Image Window.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Moves the mask marquee or the selected object relative to its current location. The marquee or object moves the distance you specify in the Horizontal and Vertical boxes.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Object Picker: Size

Type the horizontal dimension for the widest section of the mask marquee or the selected object.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical dimension for the longest section of the mask marquee or the selected object.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Enable this option to maintain the height-to-width ratio of the mask marquee or selected object. If you change one dimension the other one is updated automatically.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Object Picker: Scale

Type the horizontal scaling factor for the mask marquee or selected object as a percentage of its current horizontal dimension.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical scaling factor for the mask marquee or selected object as a percentage of its current vertical dimension.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Click this button to flip the mask marquee or selected object horizontally. The transformed marquee or object has the same dimensions it had before the transformation.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Click this button to flip the mask marquee or selected object vertically. The transformed marquee or object has the same dimensions it had before the transformation.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Enable this option to maintain the height-to-width ratio of the mask marquee or selected object when it is scaled or flipped.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Object Picker: Rotate/Angle

Type the angle of rotation you want to apply to the current mask marquee or selected object. Type a value between 1 and 360 degrees.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Type the horizontal coordinate of the point around which you want the mask marquee or selected object to rotate. This location is set relative to the rulers unless you enable the Relative Center option.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical coordinate of the point around which you want the mask marquee or selected object to rotate. This location is set relative to the rulers unless you enable the Relative Center option.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Enable to place the center of rotation at the coordinates you specify in the Center Of Rotation boxes, relative to the current position of the center of rotation instead of relative to the rulers.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Object Picker: Skew

Type the horizontal skew value, in degrees, for the mask marquee or selected object. Positive values move the top of the marquee or object to the left. Negative values move it to the right.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Type the vertical skew value, in degrees, for the mask marquee of selected object. Positive values move the right side of the marquee or object up. Negative values move it down.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Common to all Object Picker and Mask Transform tool tabs

Click to see a preview of the transformation of the mask marquee or the selected object in the Image Window. This is a preview only. You can either press ESC, or double-click outside the object or marquee in the Image Window to cancel the transformation and return to the original state. Click Apply in the Tool Settings Roll-Up, press ENTER, or double-click inside the object to apply the transformation permanently.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Applies the transformation to the mask marquee or to the selected object.

- This control is available for both the Object Picker tool and the Mask Transform tool.

Creates a copy of the original object, applies the selected transformations to the copy, and leaves the original intact. Only available when you are transforming objects.

Transparency tool and Transparency Brush tool TSR - commons control:

Enable to add the your chosen transparency value to the existing transparency value of the pixels in the object. Disable this option to replace the existing transparency values of the pixels in the object with the values you have chosen for this tool.

Object Transparency tool - TSR

Displays the type of transparency pattern that is currently selected. The pattern is either a gradient whose grayscale progression is used to fade the selected object(s) into the image background, or a fill type such as Texture or Bitmap whose grayscale values are used to change the transparency of pixels in the object.

Choose the type of transparency pattern to use when fading an object into the image background or editing the transparency of an object.

Type the transparency value, between 0 and 100, for the start point of the object's transparency blend with the rest of the image. Zero is opaque; 100 is completely transparent. If you are using the Property Bar, you can also move the slider to set the transparency.

Type the transparency value, between 0 and 100, for the end point of the object's transparency blend with the rest of the image. Zero is opaque; 100 is completely transparent. If you are using the Property Bar, you can also move the slider to set the transparency.

Click to update the image after each mouse move without having to release the mouse button.

This button is only available when you choose the Bitmap or Texture option in the Type box. It opens dialog boxes that are used to change the attributes of the bitmap or texture you use to edit an object's transparency.

Applies the selected options to the object. Click this button after you have edited the current transparency blend by dragging the start or end point.

Object Transparency Brush - TSR

- all controls in TSR except two are all nib controls covered in the Nibs Roll-Up topics

Adjust the slider to choose the maximum opacity level you want to apply to pixels that are repeatedly brushed with the Transparency Brush tool.

Path Node Edit Tool Settings Roll-Up

Lists all the paths you have saved and provides quick access to them; click a path to load it into the current image. If you've just created a path in the Image Window and have not saved it, the path is given the default name "WorkPath" which is also listed. If you choose to load a saved path, a message box will appear to allow you to save the changes you have made to the current path.

Adds a node halfway between the selected node and the next node in the direction the path was created. You can also select several nodes and then click the Add button to add one node on each of the segments associated with the selected nodes. Add nodes if you cannot shape a curve the way you want by moving the existing nodes and control points.

Deletes the selected node(s). Use to remove surplus nodes from an excessively complex path and to smooth unwanted bumps along a curve. If you delete several nodes that are close to one another you change the shape of the path.

Connects two end nodes, one at the beginning and the other at end of the same path. Use to close an open path or to connect two physically separated path segments. The two nodes become one.

Splits the selected node into two nodes. The nodes remain one on top of the other until you move one of them. Use to break a path segment.

Deletes any nodes that can be deleted without significantly changing the shape of the curve. Use to simplify a path that has been edited substantially or that has been created from a mask. You can adjust the sensitivity of Auto-Reduce by typing a new value in the Reduce Tolerance box below. A high value may result in a significant change to the path shape.

Sets the sensitivity of the Automatic Node Reduction feature. Type a value from 1 to 10. A high value removes more nodes than a low value and may cause more significant changes in the shape of the path.

Click to make segments that are located between two selected nodes behave like rubber bands when you move the nodes. The path segments stretch or shrink according to the direction and distance you move their nodes.

Changes the selected curve node(s) to line node(s) in order to create line segment(s).

Changes the selected line node(s) to curve node(s) in order to create curved segments. The segment shape may not change after this operation. However, when you select one of its nodes, control points appear to allow you to curve the segment.

Changes the selected node to a smooth node. This constrains the angle between the two control points to 180 degrees, but allows you to independently vary the distance between the node and each of its control point. Use when you want to create a smooth transition between line segments.

Changes the selected node to a symmetrical node. This constrains the angle between the two control points to 180 degrees and keeps both control points at an equal distance from the node. Use when you want to create the same curvature on both sides of the node.

Changes the selected node to a cusp node. This allows you to independently edit the control points on either side of the node. Use when you want to add a sharp bend to a path.

Click to edit the nodes and segments of a path. You can select segments, nodes, and control points, move them to shape the path, convert the segments to lines or curves, add and delete existing nodes, and change the node type.

Allows you to create new paths and to add segments to the current path by clicking where you want to create a node that will be automatically linked to the end node of the path.

Click to remove the path currently displayed in the Image Window. If the path you are clearing has been saved to disk, a message appears and asks if you also want to delete the saved path.

Deletes the existing path so that you can create a new one. A message will appear to ask if you want to save the current path or the changes you have made since the path was last saved.

Allows you to save the existing path to disk so that you can use it in the future in any image. Paths are given a .PTH file extension.

Allows you to open a path that has been saved to disk.

Allows you to create a mask selection that has the shape of the current path. A dialog box will appear to allow you to use Anti-aliasing when you create the mask. This avoids jagged edges in the outline of the mask selection. Both the mask selection and the path will appear on-screen.

Allows you to create a path that has the shape of the current mask marquee. A dialog box will appear with threshold and tightness controls to allow you to choose how closely the path will resemble the mask marquee and how much of the marquee's sharp bends will be present in the resulting path.

Allows you to apply a brush stroke along the current mask marquee. You choose the position of the stroke relative to the marquee (or selection boundary), the tool to use (Paint, Effect, Color Replacer, Image Sprayer, or Eraser), and the attributes of the tool. The current paint color is used.

Allows you to apply a brushstroke along the current path. You choose the tool to use (Paint, Effect, Color Replacer, Image Sprayer, or Eraser) and the attributes of the tool. The current paint color is used.

Both the Path to Mask and the Mask to Path dialog boxes have same ID (Emailed Dana asking one of them be changed on Oct 7; waiting for outcome)

Path to Mask dialog box

This dialog box is used to make the edges of the mask selection boundary look smooth. The Anti-alias option partially selects pixels that are located next to curved and diagonal edges in the resulting mask marquee; this removes jagged edges.

Mask to Path dialog box

This dialog box provides two controls that affect how closely the new path will resemble the shape of the current mask selection.

The Tightness control influences the number of nodes the new path will have, which in turn determines how closely it will match the shape of the mask selection.

The Threshold control is used to determine the angle that is required between sections of the selection's boundary for a node to be placed at the intersection of the sections. A low value tends to produce more cusps, and therefore, more nodes on the resulting path.

Type a tightness value from 1 to 10 to determine how close the shape of the path will be to the shape of the mask marquee. The higher the value, the more the new path resembles the marquee; it has more nodes than a path with a lower tightness value.

Type a threshold value from 1 to 10 to determine the size of the angle required between segments of a mask marquee for a node to be created at the intersection of the segments. A low value produces more cusps, therefore more nodes on the resulting path than using a high value.

Repeat Stroke tool - Tool Settings Roll-Up

Repeat Stroke tool - Tab 1

Shows a preview of the brush stroke selected in the list box below. The brush stroke's dimensions are written below the preview areas. If you type a scaliing factor and an angle for the brush stroke using the Roll-Up's controls, the preview is updated.

Lists brush strokes that have been previously saved. Click to select a brush stroke. Click the image to repeat the stroke.

Click to open a flyout menu which includes commands to let you add the last brush stroke created in an image to the list of saved brush strokes, load a saved path as a stroke, and delete the brush stroke currently displayed in the list box on the left.

Type a scaling factor to apply to the selected brush stroke. Values below 100 shrink the stroke height and width proportionally; values above 100 increase stroke height and width. The starting point of the stroke does not move when the stroke is scaled.

Type the maximum variation in the size of the stroke that is acceptable when you apply several repetitions of the stroke in a single click or when you plan on to click several times. If you leave the stroke scale at 100%, choose a variation of 20%, and choose several repetitions, the repeated strokes will be between 80% and 120% of the original size (100% plus or minus 20%). Using the same example, if you set the repeat number to 1, each successive click of the tool in the image will also result in a stroke that is between 80% and 120% of the original.

Type the number of strokes you want to create each time you click in the Image Window, or each time you click and drag to define an area in the image. On the angle tab of this Roll-Up, set the angle variation to have each repetition of the stroke at a different angle. If the angle variation is zero, all repetitions of the stroke are performed over the same area in the image. This makes a non opaque stroke progressively darker.

Repeat Stroke tool - Tab 2

Type a rotation angle for the selected brushstroke. The preview area is updated. The starting point of the stroke is the center of rotation, or the pivot around which the brushstroke is rotated.

Type the maximum variation in the angle you want between each stroke created in the image. This changes the angle of individual strokes if you have set several repetitions per click, or, if you have set a single repetition, when you click several times in the Image Window.

Type an increment for the angle to add to each repetition of a stroke from the previous stroke. This distributes the repetitions of a stroke evenly to create a fan-like result.

Click to make each repetition of a saved brush stroke that is applied to a path be on a tangent to the path. You must have a path in the Image Window and click the Stroke Current Path button in this Roll-Up for this to work.

Repeat Stroke tool - Tab 3

Enable to use the colors in the image to create the brush strokes rather than the color you used when you saved the brush stroke. This works as if you were applying brushstrokes to a painting that was still wet.

Enable to use the current paint color when you create the strokes instead of the color you used when you saved the brush stroke.

Set the variation in the hue of the stroke color you want to see between each repetition of a stroke.

Set the variation in the color purity of the stroke you want to see between each repetition of a stroke.

Set the variation in the brightness of the stroke color you want to see between each repetition of a stroke.

Common to all tabs of Repeat Stroke tool Roll-Up

Applies the selected stroke and options to the current path in the image. Paths are created with the Path Node Edit tool .

Click to change the attributes of the brush that was originally used to create the selected stroke. Attributes include brush size, nib angle, transparency level among others.

Fill TSR

Click to choose a fountain fill, which progresses from one color to another following a concentric square, conical, linear, rectangular, or radial pattern. Click Edit to open the Fountain Fill dialog box, which contains all the controls you need to customize, create, save, or delete fountain fills.

Click to choose a bitmap fill, which is a fill created from any bitmap image. The images that work best are those that are patterned and can tile to create a contiguous pattern, like river stones, coins, or bricks. Click Edit to open the Bitmap Fill dialog box, which contains the controls you need to import, select, and customize bitmap fills.

Click to choose a uniform fill, which applies a solid color over the area you are filling. If you want to change the color of the uniform fill, click Edit and select or mix a new color in the Uniform Fill dialog box.

Click to choose a texture fill, which is a mathematically (algorithmically) generated image with customizable attributes. Unlike the tiling bitmap fills, textures fill a designated area with a single image. The many preset textures include water, minerals, clouds, and dozens of other presets. Click Edit to open the Texture Fill dialog box, which contains the controls you need to create, choose, and customize texture fills.

Click to suppress the fill.

Click to open the dialog box that pertains to the type of fill you have chosen. For example, if you have selected a texture fill, but don't want to use the fill that appears in the Preview window above, click Edit and modify the fill in the Texture Fill dialog box.

Displays the chosen fill.

The Color Tolerance controls determine the range of effect for color sensitive tools such as the Magic Wand Mask, Lasso Mask, Scissors Mask, and Fill tools. The higher the value, the more colors will be included in the operation.

- Normal: Determines the color tolerance based on the similarity of brightness values between adjacent pixels.
- HSB: Determines the color tolerance based on the similarity of hue, saturation, and brightness levels between adjacent pixels.

Gradient Fill TSR

Displays the current gradient pattern graphically.

Displays the current gradient pattern. To change the pattern, click the down arrow and choose one from the list.

Displays the current paint mode. Paint modes determine the way the fill colors are applied to the colors that already exist in your image.

Displays the current gradient style. You can choose gradients that move from one color to another, or from a color to a transparency. To change the style, click the down arrow and choose one from the list box.

Displays the transparency level of the fill. A higher value results in a more transparent fill. To change the value, enter a new value, or adjust the existing one using the scroll arrows.

Click to apply the fill.

Zoom TSR

Enable this check box to zoom out by right-clicking when the zoom tool is selected.

CROP tool - Tool Settings Roll-Up

Type the vertical coordinate you want for the top of the cropped area. The units are those specified in the VUnits box below. It is easier if you use the same units as are used on the rulers. Choose View, Show Rulers to display the rulers in the Image Window. The value you type equals the distance between the top edge of the crop marquee and the top edge of the original image.

Type the horizontal coordinate you want for the left edge of the cropped area. The units are those specified in the HUnits box below. It is easier if you use the same units as are used on the rulers. Choose View, Show Rulers to display the rulers in the Image Window. The value you type equals the distance between the left edge of the crop marquee and the left edge of the original image.

Lists the available units of measurement. The Top edge and Height values use the vertical units that are selected. The Left edge and Width values use the horizontal units that are selected.

Type the height of the crop marquee. The value you type uses the measurement units chosen in the VUnits box.

As soon as you type a value for either the width or height of the cropped area, one side of the crop marquee appears in the Image Window and starts at the coordinates specified in the Top Edge and Left Edge boxes. When both the width and height values are typed, the entire crop marquee is displayed in the Image Window to allow you to size it if necessary before cropping the image.

Type the width of the crop marquee. The value you type uses the measurement units chosen in the HUnits box.

As soon as you type a value for either the width or height of the cropped area, one side of the crop marquee appears in the Image Window and starts at the coordinates specified in the Top Edge and Left Edge boxes. When both the width and height values are typed, the entire crop marquee is displayed in the Image Window to allow you to size it if necessary before cropping the image.

Mask tools - Tool Settings Roll-Up

- common nib controls are under heading "Nib controls"

CIRCLE/RECT MASK WHAT'S THIS?

Type the number of pixels you want to use along the edge of the mask selection to apply feathering. Feathered pixels gradually become more opaque as you get closer to the protected area of the mask. Therefore, changes applied to the selection blend gradually toward the rest of the image.

A list box that lets you choose either a rectangle and circle mask style. There are four styles to choose from: Normal and Fixed, which are common to both the Rectangle and Circle mask tools; Single Row and Single Column, which are exclusive to the Rectangle Mask tool.

- **Normal**
  Choose this to define a mask selection manually in the Image Window by using the standard click and drag functionality.

- **Fixed Size**
  Choose this to precisely set the dimensions of the mask selection. Enter a value in both the Width and Height boxes. When you use the Circle Mask tool, the dimensions you type are used for the diameter of the circular selection or for the widest and longest sections of an elliptical selection.

- **Row(s)**
  Choose this to create a mask selection that runs horizontally (left to right) from one edge of the image to the other and has a height equal to the number of pixels you type in the Height box.

- **Column(s)**
  Choose this to create a mask selection that runs vertically (top to bottom) from the top edge of the image to the bottom and has a width equal to the number of pixels you type in the Width box.

Type the width, in pixels, of a fixed-size mask selection. Type a value or use the scroll arrows to change the value.

Type the height, in pixels, of a fixed-size mask selection. Type a value or use the scroll arrows to change the value.

Lasso Tool/Magic Wand Tool

The tolerance What's this topic is in the Fill TSR section of this file because it is also applicable to the Fill tool. The Anti-alias topic is in the D_BRUSHTOOLS.RTF.

Scissors Mask tool

Type the dimension, in pixels, for the radius. The radius is a square that determines the area in which the automatic edge detection of the Mask Scissors tool will work. When you move the cursor beyond the radius, the Mask Scissors tool can no longer detect edges. When you click the image to anchor a segment of the mask marquee, the location you click is at the center of the Radius square.

Mask Transform tool

- all TSR controls for the Mask Transform tool have the same Ids as the Object Picker tool TSR. The topics in the Object Picker tool section of this file are valid for both tools.

Shape Tools - Tool Settings Roll-Up

- the common fill topics included in the Shape Tools Settings Roll-Up are in the Fill TSR section of this rtf file.

Displays a thumbnail of the current shape tool. As you change the Roll-Up controls, the tool changes in the Preview window.

The function of this control varies with the type of tool selected.

- **Shape tools (Rectangle, Ellipse, Polygon)**
  Controls the size of the border, or outline, in pixels. A value of 0 produces a shape without a border.

- **Line tool**
  Controls the width of the line in pixels. The minimum line width is 1.

Note

- When you view your image at a zoom level below 100%, some outlines of shapes that are 1 or 2 pixels wide may not be apparent. This is only a display issue; the segments are indeed present in the image and you will see them if you increase the magnification level.

Controls the roundness of the corners of the rectangle. The Preview window displays the effect of changing this control.

Enable this option to automatically convert all new shapes you draw (rectangles, ellipses, polygons, and lines) to objects that float above the image. Objects can be easily moved, sized, or transformed.

Following topic is required in the Polygon and Line Tool Settings Roll-Up ONLY.

Controls the type of joint that is placed between segments that created using the Line tool, and between the segments of shapes that you draw with the Polygon tool when you use a Width value other than zero. Choices are Butt, Filled, Round, and Point.

- **Butt:** the segments are joined normally; if their outline is wide, a gap appears between two joined segments.
- **Filled:** the gap caused by the overlap of the segments is filled.
- **Round:** the corners are rounded.
- **Point:** the corners are pointed.

Text tool - Tool Settings Roll-Up

Lists all the available fonts on your system. Select a font by clicking on the font name.

Displays and lets you change the size of the currently chosen font. Choose a font size that is displayed in the Size list box or type a numeric value for the size you want.

Type the percentage of the current font size you want to use for inter-character spacing.

Type the percentage of the current font size you want to use for inter-line spacing.

Click to enable or disable bold character formatting.

Click to enable or disable italic character formatting.

Click to enable or disable underline character formatting.

Click to place the text immediately to the right of the location you clicked when you created the text.

Click to center text on the location you clicked when you created the text.

Click to place the text immediately to the left of the location you clicked when you created the text.

Displays a sample of the currently selected font with the applied font settings (e.g., bold, italics, size).

Enable this option to make the text you create in the Image Window convert automatically to a text-shaped mask selection.

Ids for the Property Bar for Text tool are aliased to the topics above except the following which is a stacked control that combines two of the above controls.

Inter-character spacing (Top)

Type the percentage of the current font size you want to use for inter-character spacing.

Inter-line spacing (Bottom)

Type the percentage of the current font size you want to use for inter-line spacing.

Command Recorder Roll-Up (View menu, Roll-Ups command)

Click this button to enable or disable selected commands in the command list. Only enabled commands can be played back. Disabled commands cannot be played back and are displayed in gray. This button toggles between Enable and Disable depending on the status of the selected commands.

Click this button to delete selected commands from the command list.

Displays in sequential order the commands of a recording or script. This is referred to as the command list.

Moves the Position Indicator to the first command in the command list.

Plays all the enabled commands in the command list.

Plays the command that follows the command to which the Position Indicator is pointing.

Moves the Position Indicator to the last command in the command list.

Stops the recording process. Playback is stopped at the last completed command that is identified by the Position Indicator.

Begins recording the keystrokes, mouse, toolbar, and menu actions you perform. Actions are translated into commands and placed in the command list.

Enable this option to insert new commands during a recording session. Commands are inserted below the command to which the Position Indicator is pointing. When this option is disabled during recording, the currently selected command and all subsequent commands are overwritten with the new commands you record.

Displays the Command Recorder flyout. From this flyout, you can choose to create new recordings, load previously saved scripts, save scripts, hide the command list, apply the commands recorded in the script to a selected range of frames in a movie file, and ensure that commands in a script are scaled to produce the same result when they are used on an image file that has dimensions that are different from the file that was used to create the script.

Apply Scripts to Frames dialog box (accessed from the Recorder Roll-Up when running a script on an AVI file and the Use Frame Range command is enabled in the Recorder's flyout menu)

Apply Scripts to Frames dialog box

This dialog box opens when the active image is an .AVI file, i.e., a movie file, and when the Use Frame Range command is enabled in the Recorder Roll-Up flyout, and you click the Play button in the Recorder Roll-Up. It is used to select the range of frames in the movie file on which you want the script to play.

Note about the controls of the Apply Scripts to Frames dlg:

- the two controls of that dialog have the same ID as the controls found in the Delete Frames and Insert Frames dialog boxes (Movie menu); they are described in the D_MOVIEMENU.RTF and the topic includes a line explaining that the same controls appear in 3 dialog boxes.

Objects Roll-Up (View menu, Roll-Ups command)

Objects Roll-Up

The Objects Roll-Up lists all objects in the current image, and provides a thumbnail representation of each object. The purpose of the Objects Roll-Up is to facilitate object management and editing. It also provides access to three object-editing modes.

In the objects list, you can select objects, change their position in the stacking order, and assign descriptive names to each object. You can make the objects list longer if there are too many objects in the active image for all of their thumbnails to appear in the Roll-Up.

Controls in the Roll-Up allow you to hide objects from view, lock them to protect them from change, change their overall opacity, and choose the editable object when working in Single or Layer mode.

For your convenience, several menu commands that are related to objects are also provided as buttons in the Roll-Up. These commands include the Create Object From Mask, Create Mask From Object, Delete, and Combine Objects With Background.

The Objects Roll-Up is also where you choose the merge mode you want to use when you combine an object with the image background. The merge mode determines how the color of the object mixes with the color of the background.

Object Roll-Up What's This?

Click to work in the default Multi object editing mode. In Multi mode, what you see is what you can edit using Corel PHOTO-PAINT's tools and commands. You can use the Objects Roll-Up's padlock icons to protect objects or the image background from editing changes.

Click to work in Single mode; this locks all objects except the one that is currently selected. A pencil icon appears in the Roll-Up next to the name of the editable object. Only this object can be edited with Corel PHOTO-PAINT's tools; the rest of the image is protected.

Click to work in Layer mode; this places the top-most object on a transparent layer that covers the entire image. Only this object can be edited; changes are applied to the new layer and do not affect the underlying image. The pencil icon in the Roll-Up identifies the object that is currently editable in this mode.

Sets the overall opacity of the selected object. Move the slider to the right to increase opacity and to the left to decrease opacity.

Click to unlock all objects in the current image. When you unlock the objects, the padlock icons to the right of the objects are opened, indicating that each one can be accessed and manipulated independently.

Click to lock all objects that are not selected. You must be working in Multi mode for this button to work.

The Merge Mode box lets you choose the way in which the colors of the object and the colors of the background image are combined when the object is merged with the background. You can preview the result of using each merge mode directly in the Image Window. Highlight each merge mode sequentially and look at the selected object in the Image Window. When you find the mode you want to apply, select the Combine, Objects with Background command in the Objects menu.

Creates a mask selection that has the same shape as the selected object. The Preserve Image command located in the Image menu affects the result of using this button. If Preserve image is disabled, the object's pixels are merged into the background and the object's boundary is converted into a mask marquee. If Preserve Image is enabled, the object is kept and the mask selection is created on top of it. You can move either the object or the mask selection to see the other.

Creates an object that has the shape of the current mask selection. The Preserve Image command (Image menu) affects the result of using this button.

If Preserve Image is disabled, the mask selection is converted to an object. The object is created using the pixels that are included in the selection and is cut away from the background image. When the object is moved, a paper-colored impression of the original mask selection remains.

If Preserve Image is enabled, the mask selection is copied to create the object; the background image remains intact and visible when the object is moved.

Merges the selected object(s) with the background and uses the merge mode displayed in the Merge Mode box at the bottom of the Roll-Up.

Combining is a permanent operation. Choose Edit, Undo immediately to undo the operation. Once combined, the object becomes permanently embedded in the background image.

The Delete Object button deletes the currently selected object(s) from the image. When you delete an object, the object is removed from both the image and the Objects Roll-Up list.

Opens a flyout that includes commands for choosing the size of the thumbnails of the objects. The default size is small. Flyout commands also allow you to hide the thumbnails and to update them after you edit   objects.

Displays a thumbnail of each object and the background of the current image. The eye icon indicates whether the object is currently visible; when the icon is black, the object is visible, if the icon is gray, the object is hidden. The padlock, which is displayed when you work in Multi mode, indicates whether the object is editable or protected. In Single or Layer mode, the padlocks are replaced with a single pencil icon that is used to identify and choose the object that is editable. Each object has a name that you can edit.

Channels Roll-Up - dlg overview and What's this?

- kept a separate overview because the manual's overviews that deal with the Channels Roll-Up are in two different chapters (Working with Color, and Unveiling the Magic of Masks)

Channels Roll-Up

The Channels Roll-Up lets you perform a number of specialized image editing operations such as channel editing and multiple mask management.

Channel Editing

The Channels Roll-Up lists each of the color channels in your image. Each channel is represented by a thumbnail and by a name corresponding to each color component of the model of the current image. For example, a CMYK image has four color channels that correspond to the Cyan, Magenta, Yellow, and Black color components. The first channel listed, however, is the composite channel, which displays all color channels simultaneously.

You can edit each color channel independently by clicking the desired channel name. A grayscale file that represents that particular channel will replace the image in the Image Window. This channel can now be edited without affecting other channels. After you have edited a channel, click the composite channel name to see the result of the transformations on the overall image.

The Options dialog box, accessed from the Tools menu, provides an option that allows the color channels to   display in their respective colors in the Image Window instead of in grayscale. Your monitor adapter must support at least 256 colors or more for this option to work.

Mask Channels

The Channels Roll-Up also lets you create mask channels in which you can save masks. This helps you to organize and save masks so that you use them later in any image.

Masks are created in the Image Window and added, individually, to the Channels Roll-Up list. A thumbnail of each mask appears in the list, to let you quickly identify and reapply a mask to the image. Mask channels are saved along with the image as long as you use a file format that supports mask channel information, such as Corel PHOTO-PAINT's .CPT file format or the .TIF file format. Masks can also be saved to disk for use in different images by using the Save As command from the flyout. They are automatically assigned a .CPT file extension and are accessible at any time.

For information on using the Channels Roll-Up, see Introduction to color channels page and Mask channels.

Lists all channels in the image. Lets you choose the channels that are to be visible or hidden, and those that can be edited. Click an eye icon to make the associated channel visible. Click the other column to apply a check mark next to the channel you want to edit. A channel selected for editing is automatically visible. When the composite channel is made visible, the color channels that make up the composite are also visible. By default, the specific color channel you select appears in the Image Window as a grayscale image.

Loads the mask that is saved in the selected mask channel onto the current image according to the current mask mode that is selected. In Subtractive mask mode for example, clicking this button removes this mask shape from the mask that is currently on the image, or, if the image does not have a mask, the saved mask shape is applied to the image but is inverted so that all of the image is protected except for the pixels that are included in the mask's selection.

Updates the selected Mask channel. All changes applied to the mask are added to the channel and displayed in the thumbnail.

Saves the mask that is displayed in the Image Window to a new mask channel. Select the channel and click its name again to change the name if you want to make it more descriptive.

Deletes the selected channel from the Channels list. Color channels cannot be deleted because they are an inherent part of the image. Mask channels however, can be deleted.

Opens the Channels flyout that lets you save mask channels to disk and open previously saved channels. Use this to reduce the number of mask channels in the Roll-Up without loosing the mask, or to save an existing mask for use in another image.

EYEDROPPER TSR

Controls the sample size of the eyedropper tool. The final color that the Eyedropper tool produces is the average color of the sample area. There are three preset sample sizes and a custom area option.

- Point picks up the color of the single pixel located directly beneath the tip of the eyedropper.
- 3x3 averages the color of the 9 pixels located directly beneath the tip of the eyedropper.
- 5x5 averages the color of the 25 pixels located directly beneath the tip of the eyedropper.
- Custom lets you define the size of the sample area. Click and drag to enclose the sample area.

Enable to choose the fill color by right-clicking.

Nib controls (shared by all brush tools TSRs, property bar, and the Nibs Roll-Up)

Displays the width of the current nib, measured in pixels. To adjust this value, type a new number or adjust the current value using the scroll arrows.

Click to display the Create From Mask flyout, which opens the Create a Custom Brush dialog box. This dialog box allows you to create a custom nib from the shape of a masked selection.

Displays the current nib. This Preview window reflects any changes you make to the nib as you make them. If the nib is too large to appear at its actual size, its size in pixels will display in the window.

Displays the current transparency level of the nib. To change the value, type a new value or adjust the existing value using the scroll arrows. You can type a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

Click to choose a round nib.

Click to choose a square nib.

Displays the flatness of the current nib. To change the value, type a new value or adjust the existing value using the scroll arrows. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, type a value of 50. You can type values between 0 and 99.

Displays the angle at which the current nib is rotated. To change the value, type a new value or use the scroll arrows to adjust the existing value. You can type values between 0 and 360, corresponding to the number of possible degrees of a rotation.

Displays the current soft edge setting, which controls the transparency of the nib's edges. As you increase the value of this setting, the soft edge expands to eventually reach the center of the paint stroke. Low values affect only the rim of the brushstroke.

Create A Custom Brush dialog box

Type a nib size in pixels for the custom nib you are creating. If you want to be able to use this nib later, add it to the Nib list in the Nibs Roll-Up.

Save Brush dialog box

Type a name for your custom brush. The next time you select the current tool, your custom brush will appear as an option in the Type list box.

Nibs Roll-Up flyout menu commands

Click to open the nib flyout menu, which contains commands that let you add and delete nibs, as well as load, save, combine, and reset the nib palette.

Displays the nibs in the palette that is loaded. Click to choose one.

Adds the nib that you are currently using to the palette. If you are working with the default PNTNIB.NIB palette, you must re-save the palette using a different file name if you want the nib to be a permanent addition. Otherwise, the new nib will disappear when you use the Reset To Defaults command.

Deletes the selected nib from the palette.

Opens the Nib Save As dialog box, which lets you save the current nib palette. This file will be saved with the .NIB file extension.

Opens the Nib Load dialog box, which lets you choose a new palette to load. Nib palettes have the .NIB file extension.

Opens the Nib Append dialog box, which lets you add another palette to the current one. To save this as a new palette, click Save As from the Nibs flyout menu.

Click to load the default nib palette.

Tab 1 of brush tools TSRs

Displays the current paint mode. Paint modes determine the way the paint is applied to the colors that already exist in your image. The default mode, Normal, simply replaces the existing colors with the paint color. For information on how each of the paint modes works, see the Painting, filling, and editing section of the online help.

Displays the last four tools used. To view all available tools, click the down arrow (the arrow is grayed out on the Clone tool picker, because there are only four Clone tools). To select a tool, click its icon. You can achieve different effects with each tool by using different brush types (available in the Types box), or by customizing different brush settings.

Click to open the brush flyout menu, which contains commands you can use to delete and reset brush types.

Displays the currently selected brush. To choose a different preset brush, choose a different one from the list box. Each tool (e.g., Airbrush, Spray Can) features a number of preset brushes. If you save a custom brush while using a tool, that brush will be added to the presets for that tool.

This setting controls the rate at which the effect or paint is applied to the image, ranging from 1 to 100. A higher value results in a more pronounced effect or heavier application of paint. To change the setting, type a new value or adjust the existing one using the scroll arrows.

Click to open the Save Brush dialog box, which allows you to assign a name to a customized brush. The custom brush will be added to the list of preset brushes for the tool you are using.

Brush flyout menu commands

Deletes the selected brush.

Resets the preset brush list for the current tool to its default settings.

Resets the current brush to its default settings.

Resets all preset brushes to their default settings.

Tab 2 of brush tools TSRs

Displays the current brush texture.

Click to open the texture flyout menu, which contains commands that let you load and reset textures.

Displays the amount of texture currently used in the brushstroke. To change this value, type a new value or adjust the existing values using the scroll arrows. A higher value will result in a more pronounced effect.

Controls the smoothness of the brushstroke. To adjust this setting, type a new value or adjust the existing one using the scroll arrows. A higher value will result in a more pronounced effect.

Displays the current bleed setting, which controls the application of color throughout the brushstroke in conjunction with the Sustain Color control. A brushstroke with a bleed value will, during the course of an extended brushstroke, run out of paint and simply smear the background colors (as though you were painting with a wet brush). With Sustain Color, traces of the paint color remain throughout the brushstroke.

Displays the current edge texture setting, which controls the amount of texture applied to the edges of your brushstroke. Edge texture is only apparent if the nib has a soft edge. To adjust this setting, type a new value or adjust the existing one using the scroll arrows. A higher value will result in a more pronounced effect.

Displays the current Sustain Color setting, which controls the application of color throughout the brushstroke in conjunction with the bleed control. A brushstroke with a bleed value will, during the course of an extended brushstroke, run out of paint and simply smear the background colors (as though you were painting with a wet brush). With Sustain Color, traces of the paint color remain throughout the brushstroke.

Enable this control to produce smooth-looking curved or diagonal edges when you use this tool and prevent jagged edges from appearing.

Enable this control to make the effects of brushstrokes cumulative. Disable it if you want each brushstroke to "max out" after a certain point. For example, if you are applying a tint to an area and wish it to appear uniform, disable the cumulative option.

Tab 3 of brush tools TSRs

Controls the number of dabs in the brushstroke. Use this control in conjunction with the Spread and Spacing controls, which let you specify the layout of the dabs along the brushstroke.

Controls the spacing between dabs along the length of the stroke. To adjust this setting, type a new value or adjust the existing value using the scroll arrows. A value of zero will result in a solid line. A higher value will allow you to distinguish between the dabs in the brushstroke.

Controls the distance between dabs along the width of the brushstroke. To adjust this setting, type a new value or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

Controls the length of the brushstroke before it fades out. To adjust this setting, type a new value or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

Controls the hue variation in the brushstroke. The higher the value, the more hues will be included in the brushstroke. To adjust this setting, move the slider or type a new value in the box.

Controls the saturation variation in the brushstroke. The higher the value, the more variance there will be in the saturation of the colors that are included in the brushstroke. To adjust this setting, move the slider or type a new value in the box.

Controls the lightness variation in the brushstroke. The higher the value, the more variance there will be in the lightness and darkness of the colors that are included in the brushstroke. To adjust this setting, move the slider or type a new value in the box.

Image Sprayer TSR

Displays the images contained in the currently loaded image list.

Click to open the Image Sprayer flyout menu, which contains commands you can use to create, load, and edit image lists, as well as to reset all the controls to their default settings.

Image List Attributes dialog box

Type values in the Images Per Row and Images Per Column boxes to define how the image list will be created from your document (you are essentially specifying a grid). Corel PHOTO-PAINT will multiply these two values and type the result in the Number Of Images box. You can lower this value if you want to, but you cannot exceed it.

Type values in the Images Per Row and Images Per Column boxes to define how the image list will be created from your document (you are essentially specifying a grid). Corel PHOTO-PAINT will multiply these two values and type the result in the Number Of Images box. You can lower this value if you want to, but you cannot exceed it.

Displays the total number of tiles the selected image is divided into based on the values you typed in the Images Per Row and Images Per Column boxes. The tiles are numbered sequentially starting with the top left tile and ending with the bottom right tile. You can lower this value if you want to, but you cannot exceed it unless you adjust the values in the boxes above.

Displays the order in which the images will be sprayed in each brushstroke. To choose a different option, click the down arrow and choose one from the list box.

Use the From and To boxes to determine the range of images you want to use. Type the number of the first image you want to use in the From box, and the last image you want to use in the To box. The image range will encompass those images and all that fall between them.

Use the From and To boxes to determine the range of images you want to use. Type the number of the first image you want to use in the From box, and the last image you want to use in the To box. The image range will encompass those images and all that fall between them.

Undo tools TSR

Click to automatically replace the paint color with the paper color. The color tolerance settings determine the extent of the replacement.

Topics on the Property Bar that couldn't be aliased

Displays the current paint mode. Paint modes determine the way the new colors combine with the colors that already exist in your image.

Move the slider to adjust the nib size, or type a value into the box.

Displays the transparency value of the effect. To change the transparency, type a new value in the box, or use the scroll arrows to adjust the existing value.

Click this tool and click your image to zoom in to the next preset level.

Click this tool and click your image to zoom out to the next preset level.

Displays the name of the currently loaded image list.

Click to open the Load Image List dialog box, which lets you select an image list to open.

Click to return all controls to their default settings.

Click to save the currently selected objects as an image list.

Click to open a menu that lets you save and delete brushes, as well as reset brush settings to their default values.

Property Bar - Object Picker tool (stacked controls and others requiring different topics)

Mode buttons - Common to both the Object Picker tool and the Mask Transform tool

When enabled, displays controls for changing the location of the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for rotating the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for scaling and flipping the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for changing the dimensions of the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, displays controls for skewing the selected object or mask marquee depending on the tool that is active: Object Picker or Mask Transform tool.

When enabled, distortion handles appear along the selected object or current mask marquee in the Image Window depending on which tool is active: the Object Picker or Mask Transform tool. Drag the handles to distort the object or mask marquee.

When enabled, perspective handles appear along the selected object or current mask marquee in the Image Window depending on which tool is active: the Object Picker or Mask Transform tool. Drag the handles to apply perspective to the object or mask marquee.

Property Bar - Object Picker tool and Mask Transform tool - Position mode controls

These controls are available for both the Object Picker and the Mask Transform tools.

Horizontal box (Top)

Type the horizontal value needed when transforming the mask marquee or the selected object.

Vertical box (Bottom)

Type the vertical value needed when transforming the mask marquee or the selected object.

When working in	The horizontal and vertical values correspond to
Position mode	Ruler coordinates for the left and top of highlighting box.
Rotate mode	Ruler coordinates for the location of the center of rotation.
Scale mode	Percentage of current dimensions
Size mode	Dimensions for the widest and longest sections.
Skew mode	Skew factors in degrees.

Click to group or ungroup the selected objects. The name of the button toggles between Group and Ungroup.

Property Bar - Mask Transform tool - Rotate mode controls

Click to rotate the mask marquee 90 degrees in a counter-clockwise direction.

Click to rotate the mask marquee 90 degrees in a clockwise direction.

Property Bar - Repeat Stroke tool (Stacked controls)

Add Last Stroke (Top)

Click to add the last brushstroke created in the Image Window to the list of strokes that can be repeated using this tool. The list is displayed to the right of this control. Brushstrokes you add to the list are saved as paths with a .PTH extension.

Delete Stroke (Bottom)

Click to delete the stroke whose name is currently displayed in the Stroke List from the list. A dialog box will appear asking if you also want to delete the path file for that stroke that is on disk.

Scaling factor (Top)

Type a scaling factor to apply to the selected brushstroke. Values below 100 shrink the stroke height and width proportionally, values above 100 increase them. The starting point of the stroke does not move when the stroke is scaled.

Scale variation (Bottom)

Type the maximum variation acceptable for the size of the stroke when applying several repetitions of the stroke in a single click, or when you plan on clicking several times. If you leave the stroke scale at 100%, choose a variation of 20%, and choose several repetitions, the repeated strokes will be between 80% and 120% of the original size (100% plus or minus 20%). Using the same example, let's suppose you set the repeat number to 1, each successive click of the tool in the image will also result in a stroke that is between 80% and 120% of the original.

Stroke rotation angle (Top)

Type a rotation angle for the selected brushstroke. The starting point of the stroke is the center of rotation, or the pivot around which the brushstroke is rotated.

Angle variation (Bottom)

Type the maximum angle variation you want between each stroke created in the image. This makes the angle of individual strokes differ when you have set several repetitions per click, or, with a single repetition, when you click several times in the Image Window.

Repetition number (Top)

Type the number of strokes you want to create with each click in the Image Window, or each time you click and drag to define an area in the image. Set an angle variation to have each repetition of the stroke at a different angle. If the angle variation is zero, all repetitions of the stroke are performed over the same area in the image. This makes a non-opaque stroke progressively darker.

Accumulate angle increment (Bottom)

Type an angle increment to add to each repetition of a stroke to the angle of the previous stroke. This distributes the repetitions of a stroke evenly creating a fan-like result.

Use image colors (Top)

Enable to use the colors found in the image to create the brushstrokes instead of the color used when you saved the brushstroke. This works as if you were applying brushstrokes to a painting that is still wet.

Use current paint color (Bottom)

Enable to use the current paint color when creating the strokes instead of the color used when you saved the brushstroke.

Property Bar - Shape tools (controls different from the TSR)

This control is found in the Property Bar for the Fill tool and all Shape tools . Click it to open the Select Fill dialog box, which lets you choose and edit fill types. When using a Shape tool, the selected fill is applied to the shapes you will be creating.

Click to toggle between the current fill type and no fill at all for the shapes you draw with the active tool. When this button is not pressed, the current fill, displayed in the Status Bar, will be used to fill the new shapes. You can click the Fill button to edit the fill's attributes or to change the fill type.

Click to choose a different paint color. When you draw shapes using the active tool, the paint color is used for the outline of the shape.

Property Bar - Crop tool

Vertical coordinate (Top)

Type the vertical ruler coordinate where you want the top of the cropped area to be located using the current units. Click View, Show Rulers to have the rulers display in the Image Window. The value you type here equals the distance between the top edge of the crop marquee and the top edge of the original image.

Horizontal coordinate (Bottom)

Type the horizontal ruler coordinate where you want the left edge of the cropped area to be located, using the current units. Click View, Show Rulers to have the rulers displayed in the Image Window. The value you type here equals the distance between the left edge of the crop marquee and the left edge of the original image.

Width (Top)

Type the width of the crop marquee using the current units of measurement.

Height (Bottom)

Type the height of the crop marquee using the current units of measurement.

Note

- As soon as you type the either the width or height of the cropped area, one side of the crop marquee appears in the Image Window starting at the coordinates you specified in the other boxes in the Property Bar. When both the width and height are typed, the entire crop marquee is displayed in the Image Window so you can size it if necessary before cropping the image.

The following are toolbar buttons (Customize, Toolbars, Tool Properties) for Object Picker and Transparency tools, Mask tools, Path Node Edit, Repeat Stroke, Shape, Text, Crop tools)

These topics are for the controls that for some insane reason do not share an ID that already exists somewhere for Property Bar, Tools Settings Roll-Up or command ID.

Object Picker

Click to see the Property Bar controls that allow you to change the selected object's dimensions. You can also drag the handles found along the objet's highlighting box to change the object's width or height.

Click to see the Property Bar controls that allow you to precisely choose the location of the selected object. You can also click inside the object and drag it to a new location.

This control is common to both the Object Picker and Mask Transform tool. Click to apply the selected transformations to the selected object(s) or to the current mask marquee permanently.

Object Transparency Tool

Type the transparency value, between zero and 100, for the start and end points of the object's transparency blend with the rest of the image. Zero is opaque, 100 is completely transparent.

The top box is the start point's transparency, the bottom box is the end point's transparency.

Mask tools

When enabled, displays controls for skewing the current mask marquee in the Property Bar and in the Tool Settings Roll-Up.

When enabled, displays controls for changing the location of the current mask marquee in the Property Bar and in the Tool Settings Roll-Up.

When enabled, displays controls for changing the dimensions of the current mask marquee in the Property Bar and in the Tool Settings Roll-Up.

When enabled, displays controls for scaling and flipping the current mask marquee in the Property Bar and in the Tool Settings Roll-Up.

Path Node Edit tool

Click to remove the path from the Image Window.

Repeat Stroke tool

Click to load a saved path as a brushstroke.

Click to change the attributes of the brush used to create the selected stroke originally. Attributes include brush size, nib angle, transparency level among others.

Applies the selected stroke and options to the current path in the image. Paths are created with the Path Node Edit tool .

Shape tools

Width (Top)

The function of this control varies with the specific Shape tool that is active. For the Rectangle, Ellipse, and Polygon tools, it controls the size of the border, or outline, in pixels. A value of 0 produces a shape without a border. For the Line Tool, it controls the width of the line in pixels. The minimum line width is 1.

When viewing your image at a zoom level below 100%, some outlines of shapes that are 1 or 2 pixels wide may not be apparent. This is only a display issue; the segments are indeed present in the image and you will see them as you increase the magnification level.

Transparency (Bottom)

Displays the current transparency level of the nib. To change the value, type a new value or adjust the existing value using the scroll arrows. You can type a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

This file includes the context-sensitive help for the Tools menu including:

- command descriptions (F1)
- dialog box controls What's This? Topics

Except:

- Customize dialog box controls (see CDRUI)
- Roll-Up groups command description????
- Corel Color Manager Wizard context-sensitive help (see CDRCLR)
- Grid and Ruler set up dialog box controls topics (see CDRUI)
- Guideline Setup dialog box controls topics (see CDRUI)

Note

- The dialog box overviews are aliased to Overviews of various chapters that deal with their respective uses. (see PHOTOPNT.ALI)

Tools Menu commands

Opens the Options dialog box that lets you customize Corel PHOTO-PAINT. There are six tab pages in the dialog box: General, Advanced, Memory, Display, Marquee, and Plug-In Filters.

The options allow you to choose the color of object and mask marquees, the units of measurement to use in the Tool Settings Roll-Up for the Object Picker tool and the Mask Transform tool, the nudge distances, memory management options, automatic backup folder and time intervals, and much more.

Opens the Customize dialog box where you can customize your toolbars, menus, Roll-Ups, keyboard shortcuts, and color palettes. You can change the order of commands in menus, create new toolbar buttons, assign keyboard shortcuts to the commands you use most often, etc.

This command is only available when you have installed a pressure-sensitive pen and tablet and its associated driver. The command opens the Pen Settings dialog box that lets you control the relationship between the pressure you apply to the tablet and the effect produced when using different paint tools. As you press down on a drawing tablet with a pen, causing the pressure to change, the paint effect also changes. For example, if you set the Size option to 10 percent, as you apply pressure to the tablet, the nib widens (just as a paintbrush would as you apply more pressure to the stroke) by a maximum of 10 percent.

You can also assign a Corel PHOTO-PAINT tool to the eraser of your pen.

Lets you control the way your computer's resources are used when running multiple, simultaneous operations (multitasking) in Corel PHOTO-PAINT. This command opens the Task Progress dialog box, in which you can assign more resources to one task than another to maximize efficiency. This is accomplished by assigning a priority rating to each task in the list. This can be useful when printing a large file that takes a long time to print. If the final printout of this file is not immediately required, you can assign a low priority to the task. This frees resources for other tasks.

To use the Task Progress command, you must enable the Enable Multi-Tasking check box in the General tab of the Options dialog box also accessed from the Tools menu.

The Corel Color Manager lets you define a profile of the color reproduction characteristics of each color device on your system; this includes color scanners, monitors, and printers. Device profiles ensure that the colors captured through the scanner are consistent with those found in the original artwork and that they will be accurately displayed on the monitor and accurately reproduced by the printer.

The Corel Color Manager is presented as a wizard that walks you through each stage of setting up a profile for each of your devices. You can select from the prepackaged profiles provided by Corel, or you can create a set of custom device profiles to fully optimize and control color reproduction at every pre-press stage. Once your have defined the device profiles, the Corel Color Manager automatically generates the system profile.

Allows you to perform the actions recorded and saved in a script on the active image. You can use this command to play a script created using either the Corel PHOTO-PAINT Recorder Roll-Up or the Corel SCRIPT Editor. The default folder and drive are shown, but you can open a script file in any drive or folder.

Allows you to run several scripts one after the other on one or several images. You can also use this command to run one script on a series of images. You choose the images you want to edit and assign one or several scripts to each image. The Batch Playback command also allows you to save several files in a different file format without having to record a script.

Opens the Corel SCRIPT Editor. The Corel Script Editor is a tool you use to create and edit Corel SCRIPT script files. The Corel Script Editor includes features to test, debug, and run script files. Corel SCRIPT script files do not contain a compiled binary component. Before a script is executed, it is compiled internally into a program file.

Opens the Grid And Ruler Setup dialog box, which allows you to select measurement units. You can also set tick divisions and the origin point for the rulers, and grid attributes such as spacing.

Opens the Guidelines Setup dialog box, which allows you to set up, move, or delete Horizontal and Vertical guidelines.

Enables or disables the Snap To Grid option. When Snap To Grid is enabled, floating objects and mask selections are constrained to the grid points.

Enables or disables the Snap To Guideline option. When Snap To Guideline is enabled, floating objects and mask selections are constrained to the guidelines.

Options dialog box(General tab)

Choose to have one of three dialog boxes open automatically when you launch Corel PHOTO-PAINT. By default, the Welcome screen is displayed each time you launch the application. From the Welcome screen you can start a new image or open an existing one among other options. If you use Corel PHOTO-PAINT mostly for image editing, you can choose to have the Open An Image dialog box displayed immediately when you launch the application.

Choose the units of measurement for both the Horizontal and Vertical rulers in all images. The units you select are also used when applying object and mask transformations with the controls for the Object Picker and Mask Transform tools, and are used by the Image Info command found in the Image menu and the Crop tool.

You can also choose the units in the Grid and Ruler Setup dialog box. This dialog box allows you to set different units for the Horizontal and Vertical rulers; the units chosen are only applied to the active image's rulers. The units you choose in the Options dialog box are used for the active image as well as all new images.

Type the distance in pixels you want objects and mask marquees to move when you press an Arrow key on your keyboard.

Type a multiple of the nudge distance you want to use when moving objects and mask marquees by holding down   SHIFT and pressing an Arrow key on your keyboard.

Choose the appearance of the cursor when you use tools in the Image Window. The Object Picker and Text tools always keep their default shape.

Shape

Displays the current shape and size of the tool's nib (which varies with the tool selected). For example, if the Effect tool is selected, the cursor changes to reflect the current nib shape based on the settings you choose in that tool's Property Bar or Tool Settings Roll-Up.

Tool

Displays a representation of the selected tool. For example, if the Paint tool is selected, the cursor is a miniature paint brush.

Crosshair

Displays a cursor in the shape of a crosshair for positioning the tool on the image precisely.

Enable this option to make the cursor for all tools that use a brush appear in the shape and current size of the brush. This option overrides the Tool or Crosshair option chosen in the Cursor Type box for brush tools only. Brush tools are the Paint, Effect, Clone, Image Sprayer , Object Transparency Brush, Mask Brush, Local Undo, Color Replacer, and Eraser tools.

Enable this check box so that each time the cursor is over a tool or button, a label identifying the interface component is displayed.

Enable to make Image Windows conform to the size of the image when it is resampled, cropped, or in any way sized. This eliminates the border area that typically surrounds a resized image.

Determines the level of magnification when files are opened in the Corel PHOTO-PAINT Image Window. The default is To Fit which is recommended unless you have a slow graphics board.

Enable to perform multiple Windows operations at once. When enabled, the Task Progress command becomes available for you to set priority ratings for various tasks.

Enable to display a message advising you when you are opening an image that is Read Only. Read Only files cannot be saved because saving would overwrite the image. You can, however, make changes to a Read Only file and use the Save As command to save it with a different name and/or in a different location. The original file still exists and is not modified.

Options dialog box (Display tab)

Choose the color of the guidelines you set up using the Guidelines Setup command. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Controls the sensitivity of the Snap To Guidelines command. Type a distance in pixels. When the Snap To Guidelines command is enabled, if you move an object within the specified distance of a guideline, the object snaps to that guideline.

Choose the color of the grid you set up using the Grid And Ruler Setup command. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Choose a style for the grid. The grid can consist of solid horizontal and vertical lines, dashed lines, or dots where gridlines intersect. You make the grid visible by choosing the Grid command in the View menu.

Choose the color of the mask overlay used to show a mask in the Image Window and in the Color Mask dialog box. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Choose the colors used in the checkerboard pattern used to represent transparency. Click the color pickers and choose the two colors that make up the pattern. Click Others to see more colors or to create your own. The transparency pattern is seen in the Image Window when you hide the image background in the Objects Roll-Up.

Enable to use the standard Windows color palette when you are running Windows in 256 color mode.

Enable this check box to display color channels using their respective colors in both the Channels Roll-Up and in the Image Window. Disabling this option displays the color channels in grayscale.

Enable to make Corel PHOTO-PAINT remember where you placed each dialog box and which page was displayed. The next time you access the dialog boxes, they are displayed where you last placed them instead of the default position which is in the center of the screen, and the dialog box page you last used is displayed.

Click to display a window used to calibrate on-screen rulers. Place a clear plastic ruler against the screen and adjust the horizontal and vertical pixel values until the measurements defined by the on-screen rulers match the plastic ruler. This ensures that distances on your screen match real-world distances.

Options dialog box (Marquee tab)

Choose the color of mask marquees. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Choose the color of object marquees. Click the color picker and choose a color. Click Others to see more colors or to create your own.

Choose the color of the marquee that will enclose data you paste into an existing mask selection. This marquee is visible only if the pasted data is smaller than the selection it is pasted into. Click Others to see more colors or to create your own.

Fine-tunes the position of all mask marquees. This allows you to place mask marquees closer or farther from the selection's boundary. This makes it easier to edit the outlining area of a selection because the marquee is not in the way. Choose a grayscale value between 1 and 255. Mask marquees will be located along the pixels that are located in the feathered section of the mask selection and that have that grayscale value.

Fine-tunes the position of object marquees on objects that have been feathered. Choose a value between 1 and 255. A value of 255 places the marquee on the outermost pixels of the object that are opaque i.e. not modified by the feathering of the object. A value of 1 places the object marquee on the outermost pixels that have been modified by the feathering.

Enable to make the object marquee appear on all objects that are visible in the Image Window.

Enable to make the object marquee appear only around objects that are editable in the Image Window. Objects that are visible but not editable, such as locked objects, will not have an object marquee when you enable this option.

Options dialog box (Memory tab)

Choose the drive and folder you want to use as the primary swap disk. The swap disks are used by Corel PHOTO-PAINT to store temporary files not currently in use.

Choose the drive and folder you want to use as the secondary swap disk. The swap disks are used by Corel PHOTO-PAINT to store temporary files not currently in use.

Displays the amount of available RAM on your system.

Type the maximum percentage of available memory you want to reserve for images you are creating or editing in Corel PHOTO-PAINT. Once you have typed the percentage, the amount of memory it represents appears to the right of this box.

Click to let Corel PHOTO-PAINT automatically choose the amount of RAM that will be reserved for the images you open and edit.

Enable this check box to make the Undo command available. If you disable this check box, the Undo command is grayed out, i.e., not available The Undo command is used to undo the last executed command. The Undo command is located in the Edit menu.

Enable this check box to make the Undo List command available. Enabling this option uses more of your system's resources. The Undo List command, located in the Edit menu, allows you to undo a sequence of actions you just applied to the image.

Type the number of actions you want the Undo command to be able to reverse. The Undo command reverses one action each time it is used. If you repeatedly use the Undo command, you can undo several of the last actions performed. The maximum number of Undo levels is 30. Keep in mind that the more levels you use, the more swap disk space Corel PHOTO-PAINT requires to keep track of the state of the image as you edit it.

Options dialog box (Plug-in filters tab)

Displays a list of folders where Plug-In filters are located. You can insert a directory or delete an inserted folder using the Add and Remove buttons located to the right.

Opens the Select A Plug-In Folder dialog box that lets you select a Plug-In filter from the default directory. If you have placed filters in another drive or directory, you can also access them using this dialog box.

Deletes the folder highlighted in the Plug-In Folders list.

Enable to initialize all Plug-In filters when you launch Corel PHOTO-PAINT. When disabled, Plug-In filters are not initialized until you click the Effects menu in your next Corel PHOTO-PAINT session. This process may take a few minutes.

Enable to display a message advising you that the preview area in the filters dialog box may not be completely accurate when working with an image that has objects. Disable this option to stop the message from displaying.

Options dialog box (Advanced tab)

Enable to have the Save or Checkpoint command performed automatically on your image at a specific time interval.

Type the amount of time you want between each automatic save or checkpoint.

Enable to have the Auto-Save feature save your file as a checkpoint. A checkpoint temporarily saves your image at its current state but does not overwrite the file saved to disk. You can revert to the checkpoint version of your image by choosing the Restore To Checkpoint command in the Edit menu. When you enable this option, the Auto-Save feature updates the checkpoint version of the image at the time interval you specify in the box above.

Enable to have the Auto-Save feature save your file to disk and overwrite the saved version at the time interval you specify in the box above.

Enable to display a message to confirm whether you want the Auto-Save feature performed each time the set time interval has elapsed.

Enable to have a backup copy of your images created and updated automatically every time you save the image. The backup files are saved with the same file extension as the original file; therefore, they must be saved in a different location than the original.

Displays the folder used to store the backup copies of your images. If you want to change the folder, enable the check box, click inside the text box, and type the complete path of the new folder you want to use to store backup copies of your images.

Click to Browse through all drives and folders when choosing the backup location.

Choose one of three scanner transfer modes. The transfer mode determines where the data created by the scanner is temporarily placed before it is transferred to Corel PHOTO-PAINT. Some modes are faster than others but require more system resources.   It is recommended that you choose Memory mode for most jobs. If there are problems accessing the scan information, choose File or Buffered mode to see if either mode corrects the problem.

Enable this check box to display a message asking you to confirm that you want to apply changes performed on the image using tools. This message appears when you edit your image using tools such as the Text tool and the Gradient Fill tool. Disabling this option makes the changes permanent as soon as they are performed. They can only be reversed using the Undo or Undo List commands found in the Edit menu.

Pen Settings dialog box

Lists all brush tool attributes you can customize when using a pressure-sensitive pen. Enable the check box associated with the attribute you want to customize, type a value for it, choose a paint tool, and use the pen in the Image Window to evaluate the result. The Pen Settings dialog box remains on screen as you test the attributes. For a description of each attribute, click the Help button in this dialog box.

Choose a Corel PHOTO-PAINT tool that you want to activate automatically when you use your pressure-sensitive pen's eraser. The eraser functionality of the pen is disabled by the selection you make here.

Choose saved pen settings from this list. Saved settings include the pen attributes you chose and the values you selected for those attributes

Click to save the current pen attributes and the values you assigned to each as settings. You can reuse saved settings at any time. This allows you to change the group of pen attributes you are using according to the task you want to accomplish.

Opens a flyout menu that lists three commands:

- Clear values: clears the values currently displayed in the dialog box.
- Delete Selected Setting: deletes the saved settings that are loaded in the dialog box. The name of the settings is displayed in the Settings list box.
- Delete All Custom Settings: deletes all settings you have saved.

Click this button to apply the values you selected for pen attributes to you pressure-sensitive pen. The Pen Settings dialog box remains open on-screen so that you can make adjustments to the values after you using the pen in the Image Window.

Closes the dialog box.

Task Progress dialog box

Click to cancel the task selected in the task list.

Click to pause the selected task. Click again to restart a paused task.

Lists the name of the document, the command being performed, the priority rating, and the percentage of the task that is complete. If some information is not visible, place the cursor over the edge of the dialog box until it becomes a two-way arrow, and click and drag to resize the dialog box. You select a task from the list by clicking it.

Click to increase the priority of the selected task. The priority ratings are Idle, Low, Medium, and High. When Idle is assigned, your system's resources are relegated to the task only when there is no other task running.

Click to decrease the priority of the selected task. The priority ratings are Idle, Low, Medium, and High. When Idle is assigned, your system's resources are relegated to the task only when there is no other task running.

Batch Playback dialog box (Tools menu, Script command)

Lists all the image files you selected for editing using one or several scripts.

Click to add image files to the list of images you want to edit using scripts.

Click to remove the image files you have selected from the image list on the left.

Lists all scripts you selected to play on the image file selected in the list above. If you have more than one image file selected in the image list, the script list is empty because it cannot know which script list you want to see. Select only one image file at a time in the image list to see the scripts scheduled to play on it.

Click to add scripts to play on the image file selected   in the list above.   The script(s) you add appear in the list of scripts in the Batch Playback dialog box.

Deletes the selected script file(s) from the script list on the left.

Enable to play all scripts listed above on all image files selected.

This section of the dialog box lets you choose which actions you want performed on the images once they have been edited by the scripts, i.e., whether you want the files saved over the original image files, saved to a new folder, or as a new type, etc.

You can even use the Save As New Type option as a batch export feature. Each image file listed in the top list of this dialog box will be saved using the file type you specify. This will be done without even having to play a script.

Choose an action to perform on all image files after they have been edited by the script(s). You can have the edited images saved over their original versions, saved to a new folder, saved as a new file type, or not saved at all. The Don't Save option allows you to evaluate the results of the scripts on each image before you choose whether or not you want to keep the changes.

Enable this check box to close all image files after they have been edited by the script(s). Do not use this option if you selected Don't Save in the On Completion box, or you will lose all the changes applied to the images by the scripts.

Click to browse through all the available drives and folders and choose the location where you want the image files saved.

Choose a file type from the list. The image files are saved using the file type you choose. This option is only available when you choose Save As New Type in the On Completion box.

GRID AND RULER SETUP DIALOG BOX (CDRUI)

Grid and Ruler Setup dialog box

Ruler tab

Ruler tab

Lets you choose which unit of measurement you want to use for the horizontal ruler.

Lets you choose which unit of measurement you want to use for the vertical ruler.

Enable this check box if you want to use the same units for the horizontal and vertical units.

Lets you move the ruler origin — the place where the horizontal and vertical rulers' 0 points meet — horizontally. For example, enter 1 inch if you want to move the origin 1 inch to the right. Negative numbers move the origin to the left.

Lets you move the ruler origin — the place where the horizontal and vertical rulers' 0 points meet — vertically. For example, enter 1 inch if you want to move the origin 1 inch upward. Negative numbers move the origin downward.

If you're using inches as a ruler unit, use this list box to choose how many division marks ("ticks") you want between each inch mark on the ruler.

Enable this check box to display fractions on the rulers. If you leave this box disabled, the rulers display decimals.

Grid tab

Click this button if you want to set the distance between grid dots according to how many grid dots you want per unit of horizontal and vertical distance. For example, if you want grid dots 0.1 inches apart, you would specify a frequency value of 10 dots per inch.

Use this box to specify how many grid dots you want for each unit of horizontal distance.

Use this box to specify how many grid dots you want for each unit of vertical distance.

Click this button if you want to set the distance between grid dots by typing the exact distance you want between each dot. For example, if you want grid dots 0.1 inches apart, you would specify a value of 0.1.

Use this box to specify how much horizontal distance you want between grid dots.

Use this box to specify how much vertical distance you want between grid dots.

Provides controls that let you set the amount of horizontal and vertical space you want between grid dots.

Enable this check box if you want to show the grid in the Drawing Window. Disable this check box to hide the grid.

Enable this check box if you want to have objects automatically line up with the grid as you move or draw them.

GUIDELINE SETUP DIALOG BOX (CDRUI)

Guidelines Setup dialog box

Horizontal tab

Displays a list of existing horizontal guidelines. If you want to edit a guideline, you need to select it here first.

Displays the selected guideline. When a guideline appears in this box, you can use the controls to the right to edit it. A value displayed here represents the guideline's position relative to the 0 point on the vertical ruler. If you want to add a guideline, type a value here and click Add.

Lets you choose the unit you want to use to set the position of the guideline displayed in the box to the left.

Adds a guideline at the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Moves the selected guideline to the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Removes the selected guideline.

Removes all horizontal guidelines from the active drawing.

Locks the selected guideline so that you can't move it by dragging it within the drawing window. Click this button again to unlock the guideline.

Guidelines Setup dialog box - Vertical tab

Displays the selected guideline. When a guideline appears in this box, you can use the controls to the right to edit it. A value displayed here represents the guideline's position relative to the 0 point on the horizontal ruler. If you want to add a guideline, type a value here and click Add.

Displays a list of existing vertical guidelines. If you want to edit a guideline, you need to select it here first.

Lets you choose the unit you want to use to set the position of the guideline displayed in the box to the left.

Adds a guideline at the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Moves the selected guideline to the position displayed in the box at the top-left corner of the dialog box. If no value appears in the box, this button is grayed out.

Removes the selected guideline.

Removes all vertical guidelines from the active drawing.

Locks the selected guideline so that you can't move it by dragging it within the drawing window. Click this button again to unlock the guideline.

CONTEXT SENSITIVE HELP FOR VIEW MENU (PHOTO-PAINT)

Allows you to magnify or decrease the size of your on-screen image by selecting a zoom level from the flyout menu. Zooming in and out of your image allows you to view and work on your image from as close up or as far away as you require.

Sets the zoom level so that one monitor pixel equals one image pixel. If your monitor's resolution is 1024 x 768 pixels and your image is 468 pixels wide, displaying it at 100 per cent means that the image will take up 468 of the 1024 available monitor pixels.

Displays the image at the size at which it will print. For this command to be accurate, you need to calibrate your rulers so that one inch onscreen actually equals an inch.

Adjusts your image to fit the active image Window.

Opens the Toolbars dialog box, which allows you to select the toolbars you want to display.

Displays or hides the Property Bar, which contains controls and options specific to the tool you are using.

Displays or hides the Status Bar, which displays by default across the bottom of your screen.

Opens the Channels Roll-Up, which contains controls and options for working with channels and masks.

Opens the Color Roll-Up, which contains a model of the active color mode, a mixing area, and the numerical values for each of the color's components.

Opens the Nibs Roll-Up, which allows you to access preset brush nibs quickly without having to open the Tool Settings Roll-Up.

Opens the Objects Roll-Up, which contains controls and options to select, hide, display, lock, order, merge, and delete objects. It allows you to edit your objects in any of the three object editing modes, as well as to determine the merge mode, which specifies how the colors of the object will combine with the background when you merge it.

Opens the Command Recorder Roll-Up, which allows you to record sequences of commands, so that you can perform the commands on multiple images or frames, or use them in later sessions.

Opens the Scrapbook, which provides drag and drop access to the folders that store the collections of objects and photographs that come with Corel PHOTO-PAINT. You can also use the Scrapbook to browse your system and add shortcuts to the locations you access most often.

Opens the Tool Settings Roll-Up, which allows you to select and modify options and properties specific to the tool you are using.

Hides the on-screen Color Palette.

Displays paletted images' colors in the on-screen Color Palette.

Displays the current custom colors in the on-screen Color Palette.

Displays uniform colors in the on-screen Color Palette.

Displays FOCOLTONE (R) colors in the on-screen Color Palette.

Displays PANTONE MATCHING SYSTEM (R) colors in the on-screen Color Palette.

Displays PANTONE (R) Process Colors in the on-screen Color Palette.

Displays PANTONE (R) Hexachrome (TM) colors in the on-screen Color Palette.

Displays TRUMATCH (R) colors in the on-screen Color Palette.

Displays Netscape Navigator (TM) colors in the on-screen Color Palette.

Displays Microsoft (R) Internet Explorer colors in the on-screen Color Palette.

Displays SpectraMaster (R) colors in the on-screen Color Palette.

Displays Toyo colors in the on-screen Color Palette.

Displays DIC colors in the on-screen Color Palette.

Displays Lab colors in the on-screen Color Palette.

Opens the Open Palette dialog box, which allows you to load a custom palette into the on-screen Color Palette.

Displays or hides the rulers.

Displays or hides the grid.

Displays or hides the guidelines.

Disables screen dithering, which is a method of enhancing the display of images on monitors that are capable of 16-bit color or less.

Enables the Error Diffusion method of screen dithering, which is a method of enhancing the display of monitors that are capable of 16-bit color or less. In error diffusion, the colors or grays are averaged using the accumulated error over the whole image. This is the most accurate method of screen dithering, but is also the most expensive in terms of file size and system requirements.

Enables the Ordered method of screen dithering, which is a method of enhancing the display of monitors that are capable of 16-bit color or less. Ordered diffusion approximates pixel depth using a fixed dot pattern, much like the printed halftone.

Disables the color profiles you selected for your system devices (scanner, monitor, and printer) in Corel Color Manager and uses a generic monitor profile to produce on-screen colors.

Enables the Fast method of on-screen color correction, which finds the common color capabilities of the devices on your system (scanner, printer, and monitor) and provides approximate on-screen color simulation based on the profiles you selected in Corel Color Manager.

Enables the Accurate method of color correction, which provides the best possible screen colors based on the profiles you selected in Corel Color Manager for the devices in your system (scanner, printer, and monitor).

Applies the Simulate Printer method of color correction, which displays colors as they will print based on the printer you selected in the Color Manager.

Enables the Gamut Alarm, which alerts you to colors that your printer is not capable of printing based on the printer you selected in the Color Manager.

Hides the Title Bar and menus, leaving only the image and toolbars visible. To restore your screen, right-click (or press ALT + V) and disable the Maximize Work Area command.

Hides the PHOTO-PAINT desktop and displays your image as large as possible. To restore your screen, press ESC.

TOOLBARS DIALOG BOX (CDRUI)

Roll-ups - Color Roll-Up

- All the What's this topics for the Color Roll-Up and the Color Selection dialog box are in the Color Manager help file. The Roll-Up overview calles for the PHOTO-PAINT help file; that is why it is placed in this RTF.

Color Roll-Up

Use the Color Roll-Up to select and edit colors. The Roll-Up is an alternative to using the various Color Selection dialog boxes. The advantage of using the Roll-Up is that it remains on-screen, therefore, it allows you to try the selected color in the Drawing Window or Image Window and make adjustments to the color quickly.

The Color Roll-Up provides many different color selection methods, visual representations, and other controls to assist you when working with color. You can make different areas of the Roll-Up visible when you need to use them, or hide the areas to save space on your desktop.

Basic area of the Roll-Up

The color swatches and the selected color selection mode list box are always visible in the Roll-Up. The swatches represent the current paper color and paint color. An out-of-gamut color swatch is displayed whenever the active color is not reproducible in the color space of the delivery system (usually a printer).

Optional areas of the Roll-Up

There are several controls and visual representations ⎯ also called selectors ⎯ that you can display to select a new color.

- Color Components

  Shows the numeric values for each component of the active color. The color components change depending on the selected color model. You can use the color components to edit the active color numerically.

- Color Name

  Shows the name of the active color (if a name has been defined for the color). You can also use this field to rename any color as loong as you are using a custom color palette.

- Color Model Visual Selector

  When you work in a specific color model such as CMYK, that model's graphical representation is displayed in the bottom section of the Color Roll-Up. For each color model, there is one or two visual selectors that you use to define the color. As you drag the adjustment markers across the selector, the color component values change to define the new color.

  If you prefer to select colors using custom color palettes or palettes originating from color matching systems such as PANTONE or TRUMATCH, these palettes are also displayed in this section of the Roll-Up. A set of swatches is shown to represent the colors available in the palette.

  The mode in which the image was created determines which color models and palettes are available.

- Mixing Area

  The Mixing Area works like an artist's palette. You can choose colors anywhere in the Color Roll-Up and use them in the Mixing Area to create custom colors. The new colors can be added to the custom palette or used on the image. You make the Mixing Area visible by clicking and enable Show Mixing Area.

- Color Blender

  The Color Blender is a color selection method which performs blends four colors to varying degrees and displays the resulting colors in a grid. You select the four colors to blend and the size of the grid. To see the Color Blender, select Color Blend from the Model list box located in the top section of the Roll-Up.

For more information

- For information about a specific control in this Roll-Up, right-click the control and choose What's This?.

Creates a duplicate view of the active image. The new Image Window is placed on top of the first Image Window. The two images are linked, and any changes that you make to one are applied to the other.

Layers Corel PHOTO-PAINT Image Windows so that the Title Bar of each Image Window is visible. To make an image active, click the Title Bar of its Image Window.

Arranges Corel PHOTO-PAINT Image Windows horizontally in equal sizes to fit your screen.

Arranges Corel PHOTO-PAINT Image Windows vertically in equal sizes to fit your screen.

Arranges minimized images across the bottom of the Corel PHOTO-PAINT desktop.

Closes the active window. If changes have been made to the image since you last saved it, you will be prompted to save the image.

Closes every open Corel PHOTO-PAINT window. If changes have been made to any of the images since you last saved them, you will be prompted to save the images.

Redraws all open images. System-intensive transformations can leave residue on the screen. Refreshing the Image Window will remove this residue.

The Corel PHOTO-PAINT desktop

The Corel PHOTO-PAINT desktop includes the work area, Image Windows, main Menu Bar, toolbars, Roll-Ups, and anything else that you choose to display while you work.

The work area

The work area is where all the action takes place. When you open an image, its window sits in the work area. When you open Roll-Ups, this is also where they sit, unless you drag them away. Like a real desktop, you can keep it neat to maximize space, or you can leave images, Roll-Ups and toolbars lying around for easy access.

Image Windows

When you open or create an image, it opens within its own window in the work area. You can move Image Windows around by dragging their Title Bars. You can open as many images as your system's memory will permit, and display them in a variety of fashions (piled one on top of the other, cascaded, and tiled horizontally or vertically). If you have more than one image open, click anywhere in its window to make it active.

Toolbars and flyouts

Each button on a toolbar represents a command. Some are shortcuts to menu commands; others are commands that are available only as toolbar buttons. Since it is unlikely that you will ever need to use all the toolbars at once, you can choose which ones to display.

Flyouts are toolbars that you access through other toolbars. A toolbar button with a small black arrow on the bottom right corner indicates a flyout. If you click the arrow, the flyout flies out (hence the name). You can drag a flyout off its host toolbar by dragging any part of it that is not a button. This doesn't actually remove it from the host toolbar, but it does display it as a separate toolbar, which can be useful if you use the buttons often. You can also display them as separate toolbars through the View menu.

Property Bar

The Property Bar is a new feature that contains the controls and options you need to work with whatever tool is currently selected.

Roll-Ups

A Roll-Up is a dialog box that contains the same sorts of things as most dialog boxes — command buttons, boxes, boxes, etc. However, unlike most dialog boxes, you can keep Roll-Ups open while you continue to work. This is useful if you need to access the same ones frequently, or if you wish to experiment to get just the right effect. If you need to maximize your workspace but wish to keep the Roll-Up handy, roll it up by clicking the arrow in the Title Bar. This leaves just the Title Bar visible. Click the arrow again to unroll it.

On-screen alignment aids

Grids, rulers, and guidelines are alignment aids that help you to align or size things on your image with precision. These tools are only visual , so you don't have to worry about your image printing with a grid on top of it.

Status Bar

The Status Bar is the bar at the bottom of the Corel PHOTO-PAINT screen that displays information relevant to whatever you are currently doing, whether you are performing an action, or working with masks, objects, or paths.

Welcome to the CorelDRAW 7 Graphics Suite

Welcome to the CorelDRAW 7 Graphics Suite

You've chosen the leading PC graphics package that brings together all the tools you need to design, create, edit, enhance, and publish illustrations, photographs, corporate logos, technical illustrations, and much more.

The CorelDRAW 7 Graphics Suite is the preferred package of industry professionals and casual home-users alike. Whether you're a budding graphic designer, commercial artist, technical illustrator, or anything in between, the CorelDRAW 7 Graphics Suite features all the tools you need to create professional (or just professional-looking) documents with precision and ease. CorelDRAW 7 redefines ease of use and accessibility for all its graphics tools and editing capabilities.

For more information see the following:

{button ,JI(`',`About Corel Corporation')} <u>About Corel Corporation</u>

{button ,JI(`',`Documentation conventions')} <u>Documentation conventions</u>

{button ,JI(`',`Using help')} <u>Using help</u>

{button ,JI(`',`Corel support services')} <u>Corel support services</u>

{button ,JI(`',`CorelDRAW 7 Suite concepts')} <u>CorelDRAW 7 Suite concepts</u>

{button ,JI(`',`The CorelDRAW 7 Suite workplace')} <u>The CorelDRAW 7 Suite workplace</u>

{button ,JI(`',`Organizing and retrieving files')} <u>Organizing and retrieving files</u>

{button ,JI(`',`Viewing computer and application information')} <u>Viewing computer and application information</u>

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{button ,AL(`OVR1 Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} <u>Related Topics</u>

Welcome to Corel PHOTO-PAINT 7

Corel PHOTO-PAINT is a powerful bitmap-based image editing and painting program that is ideal for retouching photographs, editing images and video files, and creating original artwork. Corel PHOTO-PAINT combines a vast array of special effects filters with impressive painting, masking, and object-handling tools to allow you to produce effects ranging from the simple to the sublime.

You can use Corel PHOTO-PAINT to make subtle changes such as adjusting the lighting, sharpening the focus, or removing scratches. You can make drastic changes such as removing people and things, swapping details between images, adding text and objects, adjusting color, colorizing black-and-white and gray-scale images, splicing movies, and applying unique combinations of special effects.

For more information see the following:

{button ,JI(`',`About Corel Corporation')} <u>About Corel Corporation</u>

{button ,JI(`',`Documentation conventions')} <u>Documentation conventions</u>

{button ,JI(`',`Using help')} <u>Using help</u>

{button ,JI(`',`Corel support services')} <u>Corel support services</u>

{button ,JI(`',`CorelDRAW 7 Suite concepts')} <u>CorelDRAW 7 Suite concepts</u>

{button ,JI(`',`The CorelDRAW 7 Suite workplace')} <u>The CorelDRAW 7 Suite workplace</u>

{button ,JI(`',`Organizing and retrieving files')} <u>Organizing and retrieving files</u>

{button ,JI(`',`Viewing computer and application information')} <u>Viewing computer and application information</u>

{button ,AL(`OVR1 Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} <u>Related Topics</u>

Included with the CorelDRAW 7 Graphics Suite

The CorelDRAW 7 Graphics Suite includes the following applications and utilities to enhance your productivity and empower you with more publishing options:

Corel OCR-TRACE - Converts bitmap images to vector graphics and text included in a bitmap into editable characters.

CorelDEPTH - Contains all the tools you need to create full-color 3D text and graphics and export them in formats compatible with CorelDRAW, Corel VENTURA, and many other graphics and page layout applications. The professionally designed template wizards guide you through the steps of creating 3D text and graphics.

CorelTEXURE - Creates colorful, realistic textures that can be used to enhance professional graphic productions such as charts, pictures, logos, and photo-collages.

Corel MULTIMEDIA MANAGER - Helps you organize, manage, and manipulate multimedia files.

Corel CAPTURE - Takes a "snapshot" of any item appearing on your computer screen and allows you to use the image produced in technical documentation, course materials, or presentations.

CorelSCAN - Helps you create professional quality scanned images. You can scan an image using any available data source and correct imperfections without launching a photo-editing application.

CorelMEMO - Allows you to paste notes to yourself as you work.

Corel SCRIPT and Corel SCRIPT DIALOG EDITOR - Allows you to write scripts for many CorelDRAW tools so you can create your own add-on utilities.

Corel Color Manager Wizard - Guides you through the steps to choose or create device profiles for scanners, monitors, and printers. The Color Manager Wizard uses these profiles to build the system profile.

Corel Print Wizard - Guides you through the steps to make personal and professional publishing choices.

For more information see the following:

{button ,JI(`',`About Corel Corporation')} About Corel Corporation

{button ,JI(`',`Documentation conventions')} Documentation conventions

{button ,JI(`',`Using help')} Using help

{button ,JI(`',`Corel support services')} Corel support services

{button ,JI(`',`CorelDRAW 7 Suite concepts')} CorelDRAW 7 Suite concepts

{button ,JI(`',`The CorelDRAW 7 Suite workplace')} The CorelDRAW 7 Suite workplace

{button ,JI(`',`Organizing and retrieving files')} Organizing and retrieving files

{button ,JI(`',`Viewing computer and application information')} Viewing computer and application information

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{button ,AL(`OVR1 Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} Related Topics

About Corel Corporation

About Corel Corporation

Corel Corporation is recognized internationally as a world leader in the development of PC-based graphics and multimedia software. CorelDRAW is now available in more than 17 languages and has won more than 215 international awards from major trade publications.

We pride ourselves in delivering high quality graphics, productivity, and multimedia software by actively seeking your input. We use this feedback and respond quickly to you, the users of Corel products worldwide.

Corel ships its products through a network of more than 160 distributors in 70 countries worldwide. Corel is traded on the Toronto Stock Exchange (symbol: COS) and the NASDAQ ━ National Market System (symbol: COSFF).
For more information about Corel and our products, check out our World Wide Web site at http://www.corel.com.

Enough about us, what do you have to say?

In our continuing efforts to help you get the most from CorelDRAW, we look for new and better ways to document our products. If you've developed a unique effect that you'd like to share with us, please let us know. Send us the details and we may include them ━ with due credit to you, of course
━ in future CorelDRAW learning materials. Address your letter to:
CorelDRAW Documentation Manager,
Corel Corporation,
1600 Carling Avenue,
Ottawa, Ontario, Canada
KIZ 8R7
Fax: (613) 728–9790

{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} <u>Related Topics</u>

Documentation conventions

Documentation conventions

As you read the Corel documentation, you'll notice a number of conventions that you'll probably want to become familiar with first.

Mouse conventions

The following are some conventions for mouse movements you'll see in the documentation:

When you see this ...	Do this ...
Click File, New	Click the File menu with the mouse, and click the New item in the menu.
Click Arrange, Order, To Back	Click the Arrange menu, click Order, and click To Back from the sub-menu that appears.
Enable a check box	Click the check box to place a check mark or an "X" inside the box.
Disable a check box	Click the check box to remove the check mark or "X."
Select	Click (and drag) to highlight.
Choose Italic from the Weight list box	Click the Weight list box, and click the mouse button on the Italic option.
Right-click, and click Paste	Click the right mouse button, and click the Paste command from the submenu that appears.

Keyboard conventions

The following are conventions for keyboard actions you'll probably want to become familiar with:

When you see this ...	Do this ...
Press ENTER	Press the ENTER key on your keyboard.
CTRL + SHIFT	Press the Control key and the SHIFT key at the same time.

{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} Related Topics

Using help
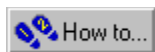
Using help

The CorelDRAW 7 Graphics Suite features new and enhanced documentation to meet your most requested documentation needs. The comprehensive online Help system provides easy access to descriptions and procedures that cover all application features and functions. In addition to online Help, the CorelDRAW 7 Graphics Suite also includes a complete User's Guide.

The documentation set comprises the following:

Online Help

The online Help system enables you to retrieve all the information you need quickly, and then return to your work. Help appears in a separate window on your screen. For quick access, you can keep the Help window displayed on top of the application. You can also print specific topics from the online Help system.

Online Tutors

Online Tutors provide step-by-step instructions on how to complete specific tasks and projects. If you prefer, you can have a Tutor show you how complete the task.

Tutors range in complexity from instructions about basic tasks to complete projects that involve several tasks. This help feature is available in CorelDRAW and Corel PHOTO-PAINT.

Online Hints

Online Hints display information and guidance on the task that you're performing. When you click a tool or an object, the content of the Online Hints window is updated to provide you with relevant information. This help feature is only available in CorelDRAW.

Context-sensitive Help

The context-sensitive Help displays information that is relevant to the current status of the application and provides information on using commands.

Online ToolTips

Online ToolTips provide information about icons and buttons on the toolbars and the Toolbox. ToolTips display in a balloon when you position the mouse pointer over a button.

User's Guide

The CorelDRAW 7 Graphics Suite User's Guide provides you with comprehensive documentation that you can take away from your desk and read at your leisure.

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{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} Related Topics
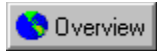
Using online Help

When you click Help Topics from the Help menu, a dialog box opens that contains options for accessing three different Help features.

To access online Help

1. Click Help, Help Topics.
2. Click one of the following tabs:
   - Contents to display conceptual and "how-to" information
   - Index to search by feature names, synonyms, and tasks
   - Find to perform a full-text search of Help

{button ,AL(`PRC Using help;',0,"Defaultoverview",)} <u>**Related Topics**</u>
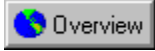
Accessing context-sensitive Help

Context sensitive help is accessible from wherever you are in CorelDRAW. You can access context-sensitive help from the menus, dialog boxes, Roll-Ups, Property Bars, and all other toolbars in CorelDRAW.

The most common ways to access context-sensitive Help are as follows:

To get help on ...	Do this ...
Dialog boxes	Click the Help button or press F1.
Menu commands	Click the Help button on the toolbar, click a menu, and click a command.
	Or, press F1 when a command is highlighted.
Tools and controls	Click the Help button on the toolbar, and click the item for which you want help.
	Or, click Help, What's This?
	Or, right-click the item, and click What's This?
Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Help.
Selected objects	Right-click an object, and click Properties. Information about the object's type, fill type, outline type, and any applied special effects appears in the Properties dialog box.

 Tip

- Use the Status Bar at the bottom of the Application Window to familiarize yourself with the tools. The Status Bar displays details of what buttons, controls, and menu commands do as you move the mouse cursor over them.

{button ,AL(`PRC Using help;',0,"Defaultoverview",)} <u>Related Topics</u>
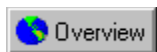
Printing Help

You can print specific help topics or print entire sections of online Help.

To ...	Do this ...
Print an entire section	From the Contents page, click the Print button that appears along the bottom-right side of the window.
Print an overview topic	Click the Print button that appears along the bottom right-side of the window.
Print a How-to topic	Right-click the window, and click Print Topic.

{button ,AL(`PRC Using help;',0,"Defaultoverview",)} <u>Related Topics</u>

Corel support services

Corel support services

Corel is committed to providing customers with high-quality technical support. The following sections describe the variety of support services available.

Principal technical support services

1-613-728-7070 (North America only)

Free technical support is available to you for 30 days from the day you place your first call to Corel Technical Support. Corel representatives are available to respond to your call from Monday to Friday, 8:30 a.m. to 7:30 p.m. Eastern Standard Time. During and after your principal support period, you can also use the basic services listed as follows.

Basic services

Corel offers the following technical support options, most of which are available 24 hours a day, 365 days a year. These services are useful if you prefer not to pay for support or encounter problems during off-hours.

IVAN (Interactive Voice Answering Network)

The Interactive Voice Answering Network contains answers to commonly asked questions about Corel products and is available 24 hours a day, 365 days a year. It is regularly updated with the latest information, tips, and tricks. You can also request that IVAN's solutions be faxed to you. There is no charge for this service beyond the cost of the telephone call.

IVAN (613) 728-7070

Automated FAX on Demand

Corel's Technical Support personnel maintain an automated FAX on Demand system of numbered documents that contain up-to-date information about common issues, tips, and tricks. This service is available 24 hours a day, 365 days a year.

FAX on Demand (613) 728-0826, extension 3080

You will be asked for a document number and your fax number. The document you request is automatically sent to you. To fax a catalog of documents to yourself, call the Automated FAX on Demand system number and request document **2000**.

Bulletin Board System (BBS)

If you have a modem and communications software package, you can access Corel's BBS. You can download files, troubleshooting information, and utilities. You can also transfer problem files to Customer Support through the BBS.

European BBS (++353)-1-7082700 North American BBS (613) 728-4752

For more information see the following:

{button ,JI(`',`CompuServe')} CompuServe

{button ,JI(`',`World Wide Web Site WWW')} World Wide Web Site (WWW)

{button ,JI(`',`Worldwide support')} Worldwide support

{button ,JI(`',`Before calling Corel Technical Support')} Before calling Corel Technical Support

{button ,JI(`',`Customer service worldwide')} Customer service worldwide

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{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} Related Topics

Compuserve services

CompuServe

Interact with others and Corel technicians to obtain product information and support. CompuServe is available 24 hours a day, 7 days a week, including holidays. Corel representatives will respond from 8:30 to 5:00 Eastern Standard Time, from Monday to Friday, excluding holidays.

If you have a CompuServe membership, you can access Corel's technical information by entering one of the following at the Compuserve prompt:

- **GO COREL** (for English)
- **GO CORELGER** (for German)
- **GO CORELFR** (for French)
- **GO CORELNL** (for Dutch)
- **GO CORELSCAN** (for Scandinavian)

{button ,AL(`OVR Corel support services;',0,"Defaultoverview",)} <u>Related Topics</u>

Internet Services

World Wide Web Site (WWW)

The World Wide Web address for Corel's products on the Internet is **http://www.corel.com**. At this location, you can quickly search Corel's Searchable Knowledge Base. From the database you can read, print, or download documents that contain answers to many of your technical questions or problems. This site also contains files you can download.

File Transfer Protocol (FTP)

You can download printer files and other files through our anonymous FTP site at **ftp.corel.com**.

Extended technical support services

For details on the support options available to you after your principal support expires, please contact Corel Technical Support at **(613) 728-7070**.

{button ,AL(`OVR Corel support services;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Worldwide support

Worldwide support

Corel customers residing outside North America can contact Corel Technical Support representatives in Dublin, Ireland, or a local Authorized Support Partner. Technical support outside North America is available to you at the following locations. If your country is not listed below, please check the Services and Support section on our World Wide Web site at **http://www.corel.com**. You can also call **(353)-1-7082500** for information on contacting Technical Support.

Extended technical support services

To request an up-to-date listing of Corel's Authorized Support Partners worldwide, and a copy of Corel's Extended Technical Support Policy, contact Corel Technical Support at **(353)-1-7082500**.

Latin America

Argentina	(0541) 954-6500
Brazil	011 5505 4725
Chile	562 671-3060
Colombia	916196012
Mexico	525 254-0173

Europe

Austria	(01)-589-241-30
Belgium-French	353-1-708-2355
Belgium-Dutch	353-1-708-2366
Denmark	35-25-80-30
Finland	(90)-229-060-30
France	1-40-92-76-20
Germany	01805-2582-11
Italy	06-523-54-237
Netherlands	353-1-708-2366
Norway	22-97-19-30
Portugal	353-1-708-2333
Spain	353-1-708-2388
Sweden	0680-711-751
Switzerland-French	0848-80-85-90
Switzerland-German	0848-80-85-90
United Kingdom	353-1-708-2333

Eastern Europe

Czech Republic	42-2-627-3487
Poland	(0048)-(71)-728-141 ext. 289
Middle East	
Dubai	971.6.510.227
Israel	02-6793-723

Asia Pacific

Australia	07 3244 3311
Hong Kong	8100-3729
India	91 11 3351948
Japan	03-5645-8379
Malaysia	800-1090
New Zealand	09 526 1155
Singapore	1-800-773-1400
South Korea	82-2-639-8778
Taiwan	(886) 2-593-3693

Africa

South Africa   021-658-4222

{button ,AL(`OVR Corel support services;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Before calling technical support

Before calling Corel Technical Support

Before calling Corel Technical Support, please have the following information available. This will assist the Technical Support representative in helping you more quickly and efficiently:

- A brief description of the problem, including the exact text of any error messages received, and the steps to recreate the problem.
- The type of computer, monitor, pointing device (e.g., mouse, tablet), printer, and video card (display adapter) in use.
- The version of Microsoft Windows and the Corel product in use. Choose the About Windows 95 command from the Help menu in Explorer to find which version of Windows you are running.
- A list of any programs loaded into RAM (e.g., TSRs). Check the Startup folder in the Programs menu to determine if you are running any other programs.

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{button ,AL(`OVR Corel support services;',0,"Defaultoverview",)} Related Topics

Customer service worldwide

Customer service worldwide

Corel Customer Service is operated by a number of third-party companies on behalf of Corel. If you would like additional information on Corel products or services, please call one of the telephone numbers listed below. If your country is not listed, please call the general number listed below. General customer service and product information can also be accessed through the World Wide Web at **http://www.corel.ca**.

Country	Call this number
United States	1-800-772-6735
Canada	1-800-772-6735
Australia	1-800-658-850
Austria	0660-5875
Belgium	0800 1193
Denmark	800 187 55
Finland	0800-1-13502
France	05 90 65 12
Germany	0130 815074
Ireland	1800-242800
Italy	1678 74791
Japan	03-5645-8567
Luxembourg	0800-2213
Netherlands	06-022-2084
New Zealand	0800-COREL-1
Norway	800 11661
Portugal	05055-3001
South Africa	0800-23-4211
Spain	900 95 35 38
Sweden	020 791 085
Switzerland	155-8224
United Kingdom	0800-581028
General	353-1-706-3912

{button ,AL(`OVR Corel support services;',0,"Defaultoverview",)} <u>Related Topics</u>

CorelDRAW 7 Graphics Suite concepts

CorelDRAW 7 Suite concepts

You'll probably find this section about the differences between working with vectors and bitmaps especially informative if you plan on working back and forth between Corel products.

CorelDRAW and CorelDREAM 3D work with vector-based graphics and Corel PHOTO-PAINT works with bitmap images. This section highlights basic concepts you need to work with vectors, bitmaps, and objects, and presents a brief overview of working with three-dimensional (3D) graphics.

For more information see the following:

{button ,JI(`',`Understanding vector and bitmap images')} <u>Understanding vector and bitmap images</u>

{button ,JI(`',`Understanding objects')} <u>Understanding objects</u>

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{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} <u>Related Topics</u>

Understanding vector and bitmap images
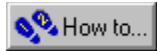
Understanding vector and bitmap images

Computer imaging programs are based on creating either vector graphics or bitmap images. This section presents the basic concepts of a vector-based program like CorelDRAW and outlines the differences between vector images and bitmap images such as ones you work with in Corel PHOTO-PAINT.

If you haven't worked with drawing programs, or if you've worked solely with paint or photo-editing programs, you'll find this section especially informative.

For more information see the following:

{button ,JI(`',`Why is resolution an important consideration when working with bitmaps')} <u>Why is resolution an important consideration when working with bitmaps?</u>

{button ,JI(`',`Comparing a vectorbased image with a bitmap image')} <u>Comparing a vector-based image with a bitmap image</u>

{button ,JI(`',`Working back and forth between applications')} <u>Working back and forth between applications</u>

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{button ,AL(`OVR CorelDRAW 7 Graphics Suite concepts;',0,"Defaultoverview",)} <u>Related Topics</u>
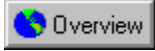
What is a vector image?

Vector images, also called object-oriented or draw images, are defined mathematically as a series of points joined by lines. Graphical elements in a vector file are called objects. Each object is a self-contained entity with properties such as color, shape, outline, size, and position on the screen, included in its definition.

Since each object is a self-contained entity, you can move and change its properties over and over again while maintaining its original clarity and crispness, and without affecting other objects in the illustration. These characteristics make vector-based programs ideal for illustration and 3D modeling, where the design process often requires individual objects to be created and manipulated.

Vector-based drawings are resolution independent. This means that they appear at the maximum resolution of the output device, such as your printer or monitor. As a result, the image quality of your drawing is better if you print from a 600 dpi printer than from a 300 dpi printer.

{button ,AL(`PRC Understanding vector and bitmap images;',0,"Defaultoverview",)} Related Topics

What is a bitmap image?

In contrast to vector illustration programs, photo-editing programs like Corel PHOTO-PAINT, work with bitmap images. When you work with bitmap images, you can refine small details, make drastic changes, and intensify effects.

Bitmap images, also called raster or paint images, are made of individual dots called pixels (picture elements) that are arranged and colored differently to form a pattern. When you zoom in, you can see the individual squares which make up the total image. Increasing the size of a bitmap has the effect of increasing individual pixels, making lines and shapes appear jagged.

However, the color and shape of a bitmap image appear continuous when viewed from a greater distance. Because each pixel is colored individually, you can create photorealistic effects such as shadowing and intensifying color by manipulating select areas, one pixel at a time.

Reducing the size of a bitmap also distorts the original image because pixels are removed to reduce the overall image size.

Also, because a bitmap image is created as a collection of arranged pixels, its parts cannot be manipulated (e.g., moved) individually.

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{button ,AL(`PRC Understanding vector and bitmap images;',0,"Defaultoverview",)} <u>Related Topics</u>

Why is resolution an important consideration when working with bitmaps?

When you work with bitmaps, the quality of your output is dependent on the decisions you make about resolution early in the process. Resolution is an umbrella term that refers to the amount of detail and information an image file contains, as well as the level of detail an input, output, or display device is capable of producing. When you work with bitmaps, resolution affects both the quality of your final output and the file size.

Working with bitmaps requires some planning, because the resolution you choose for your image will usually move with your file. Whether you print a bitmap file to a 300 dpi laser printer or to a 1270 dpi imagesetter, the file will print at the resolution you set when you created the image unless the printer resolution is lower than the image resolution.

If you want your final output to look like its on-screen counterpart, you need to be aware of the relationship between the resolution of your image and the resolution of your various devices before you begin to work. Once you do, you'll be on your way to producing consistent results.

{button ,AL(`PRC Understanding vector and bitmap images;',0,"Defaultoverview",)} <u>Related Topics</u>
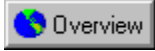
Comparing a vector-based image with a bitmap image

Compare the description of vector images to bitmap images. Recall that objects are created as collections of lines in vector graphics and bitmap images are made of individual pixels arranged in patterns. Of the two formats, bitmap images tend to offer greater subtleties of shading and texture but also require more memory and take longer to print. Vector images give you sharper lines and require less printing resources.

Paint, image processing, and scanning programs generate bitmap images where representing continuous variations in tone is required. Illustration programs (like CorelDRAW), and 3D modeling programs (like CorelDREAM 3D) work with vector images to allow you to create and manipulate individual objects over and over again during the design process.

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{button ,AL(`PRC Understanding vector and bitmap images;',0,"Defaultoverview",)} Related Topics
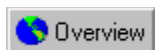
Working back and forth between applications

If you work with more than one of the CorelDRAW 7 Graphics Suite applications or if you intend to work back and forth between them, you'll probably find the Application Launcher useful. The Application Launcher button is accessible within each application and allows you to run other programs without having to find their location on your system.

This section provides some information on how you can take a document from one application in the CorelDRAW 7 Graphics Suite and work with it in another.

Can I work with a bitmap image in CorelDRAW?

CorelDRAW allows you to incorporate bitmaps into your illustrations and to export bitmaps you create. For simple drawings, you can use CorelDRAW's Autotrace command or the Freehand tool to trace around the outline manually.

For more detailed drawings, you can use Corel OCR-TRACE to convert bitmaps into vector graphics that you can edit, scale, print, and so on, without distortion.

Can I work with a CorelDRAW file in Corel PHOTO-PAINT?

You can open vector-based CorelDRAW illustrations directly in Corel PHOTO-PAINT. Corel PHOTO-PAINT automatically creates a bitmapped version of the original when you open the CorelDRAW illustration.

Can I work with a CorelDRAW file in CorelDREAM 3D?

To work with a CorelDRAW illustration in CorelDREAM 3D, first import the two dimensional (2D) shapes from CorelDRAW (called the cross-section) into CorelDREAM 3D. In CorelDREAM 3D, you then sweep the shape along the path to form a 3D object. The sweep path is sometimes referred to as the extrusion path. The shape is now a 3D object you can manipulate like other objects in CorelDREAM 3D.

Can I work with a CorelDREAM 3D file in Corel PHOTO-PAINT?

To work with a CorelDREAM 3D image in Corel PHOTO-PAINT, you need to render the 3D image. Rendering captures a view of your 3D scene and saves it as a 2D image. You can think of a rendering as a photograph of a scene. You can take any number of renderings of your scene from multiple angles or under different lighting conditions, and compare the results.

A rendering is distinct from the scene from which it is taken. The rendered image is a bitmap made up of pixels and does not contain objects. It is a separate file that can be stored in one of the following formats: Corel PHOTO-PAINT (.CPT), .BMP, .TIFF, .TGA, .PCX, and .PSD. To work with a CorelDREAM 3D file in Corel PHOTO-PAINT, you simply open the rendered image.

To launch another installed application

1. Click the Application Launcher.

2. Click the application you want to run.

{button ,AL(`PRC Understanding vector and bitmap images;',0,"Defaultoverview",)} Related Topics

Becoming familiar with objects

Understanding objects

 In CorelDRAW and CorelDREAM 3D, objects are the basis of documents. After you create basic objects, you can add properties and shape and refine details to create custom graphic designs.

 In Corel PHOTO-PAINT, objects play an important role in the design process. You can create objects to use them as masks and also merge them into the background.

{button ,AL(`OVR CorelDRAW 7 Graphics Suite concepts;',0,"Defaultoverview",)} <u>Related Topics</u>

Understanding objects in Corel PHOTO-PAINT

In Corel PHOTO-PAINT, objects are independent bitmaps that float above the background image. They are enclosed by a marquee and can be moved, sized, and transformed without affecting the underlying image. Objects are saved with the image when using Corel PHOTO-PAINT'S .CPT format.

They give you flexibility to experiment with elements you want to add, move, or copy within an image. You can also use them to create masks. Objects can be merged with the background once you finish editing them.

For more information about objects, see Introduction to text and objects.

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{button ,AL(`PRC Becoming familiar with objects;',0,"Defaultoverview",)} Related Topics

The CorelDRAW 7 Suite workplace

The CorelDRAW 7 Suite workplace

Often, the best way to learn how something works is to use it to accomplish a specific task. If you're experienced with the CorelDRAW Graphics Suite, you'll probably want to spend a few minutes exploring the additions and enhancements, and then start working. If you're a new user, you might want to look through this section to familiarize yourself with some of the basics.

The desktop includes the work area, document window, Menu Bar, toolbars, Roll-Ups, and other tools you choose to display while you work.

For more information see the following:

{button ,JI(`',`Exploring the work area and document windows')} <u>Exploring the work area and document windows</u>

{button ,JI(`',`Exploring window elements')} <u>Exploring window elements</u>

{button ,JI(`',`Becoming familiar with dialog boxes')} <u>Becoming familiar with dialog boxes</u>

{button ,JI(`',`Using toolbars flyouts RollUps and Property Bars')} <u>Using toolbars, flyouts, Roll-Ups, and Property Bars</u>

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{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} <u>Related Topics</u>

Exploring the work area and document windows

Exploring the work area and document windows

The work area is where all the action takes place. When you open a document, its window appears in the work area. When you open Roll-Ups, they also appear in the work area, unless you drag them away. Like a physical desktop, you can keep it neat to maximize space, or you can leave images and other screen elements anywhere on the surface for easy access.

The window in which you create your drawing or image is called the Drawing Window in CorelDRAW, the Image Window in Corel PHOTO-PAINT, and the Scene Window in CorelDREAM 3D. This section "Welcome to the CorelDRAW 7 Graphics Suite" also refers to all three generally as the "document window."

{button ,AL(`OVR The CorelDRAW 7 Suite workplace;',0,"Defaultoverview",)} Related Topics

Exploring Image Windows in Corel PHOTO-PAINT

When you open or create an image in Corel PHOTO-PAINT, it opens within its own window, called the Image Window. You can move Image Windows within the work area by dragging their Title Bars. You can open as many images as your system's memory will permit, and display the images in a variety of ways (piled one on top of the other, cascaded, and tiled horizontally or vertically). If you have more than one image open, you can click anywhere in an Image Window to make that image active.

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{button ,AL(`PRC Exploring the work area and document windows;',0,"Defaultoverview",)} <u>Related Topics</u>

Exploring window elements
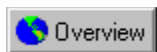
Exploring window elements

This section discusses basic Windows screen elements with which you may already be familiar. If you're new to Windows applications, you'll find this section especially informative. This section looks at:

Exploring the Title Bar

Exploring the Menu Bar

Exploring the Status Bar

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{button ,AL(`OVR The CorelDRAW 7 Suite workplace;',0,"Defaultoverview",)} <u>Related Topics</u>
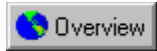
Exploring the Title Bar

The Title Bar extends across the top of the window, inside the window borders. It displays the name of the file and indicates whether it is the active window or not. The Title Bar of an active window is highlighted and the others on your desktop are dimmed.

Dragging a Title Bar repositions a window within the work area. The buttons that appear at the right end of the Title Bar can be used to reduce the window to its smallest size so that it appears only on the task bar, maximize the CorelDRAW window to full screen size, or to close the window.

{button ,AL(`PRC Exploring window elements;',0,"Defaultoverview",)} <u>Related Topics</u>
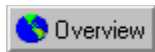
Exploring the Menu Bar

The Menu Bar is the area across the top of a window directly below the Title Bar. It contains the names of the menus that group together like commands. Clicking a menu name displays a list of commands that can be used to access program functions. The Menu Bar looks like this:
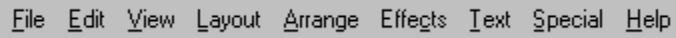
{button ,AL(`PRC Exploring window elements;',0,"Defaultoverview",)} Related Topics

Exploring the Status Bar

The Status Bar displays information about the selected object, or action. By default, the Status Bar appears at the bottom of the screen, below the Color Palette. You can display the Status Bar at the top of the screen instead. The Status Bar looks like this:
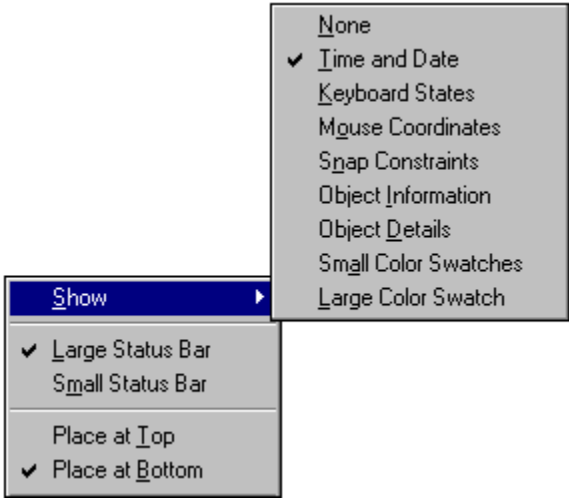
You can also set the Status Bar up to display only one line of information instead of the usual two, or you can hide it. These options, and others, can be selected from the pop-up menu that appears when you right-click the Status Bar. The following is an example of what the Status Bar looks like after you choose Show, Time and Date from the pop-up menu:

| 11:27 AM Monday, August 14, 1995 | Rectangle on Layer 1 | Fill: White |
| Snap to Guideline | 9.17839 Height: 3.74243 Center: (3.61307, 1376.31061) | Outline: 0. |

{button ,AL(`PRC Exploring window elements;',0,"Defaultoverview",)} Related Topics

Becoming familiar with dialog boxes

Becoming familiar with dialog boxes

If you've worked with other applications that run on Windows, you'll probably be familiar with the conventions in this section. For a more detailed discussion of Windows dialog boxes, see the *Microsoft Windows User's Guide*.

Dialog boxes appear when you choose a menu item or click a command button. A dialog box presents the list of options available for the selected command and requires you to type in information that the program requires to proceed.

The following lists some items in a typical dialog box:

OK button

Cancel button

Command buttons

Option buttons

Check boxes

Display boxes

List boxes

Numerical and text boxes

Spin boxes

Tabs

Variable units

{button ,AL(`OVR The CorelDRAW 7 Suite workplace;',0,"Defaultoverview",)} Related Topics

Using the OK button

The OK button carries through the choices you specify in a dialog box, closes the dialog box, and returns you to your document.

OK
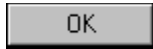
Using the Cancel button

The Cancel button causes the application to ignore any changes made in the dialog box at that point and returns you to the document window.

Cancel
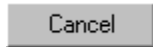
Using command buttons

Command buttons cause an action to occur, such as resetting dialog box values or presenting you with a supplementary dialog box.
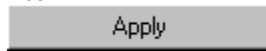
Using option buttons

Option buttons present two or more mutually exclusive choices. To pick one of the choices, click the associated button. Unlike check boxes, you can only choose one of the options in the grouping.

Using check boxes

An enabled check box means that the option it corresponds to is turned on; a disabled check box means it's turned off. A check box is enabled when an X or a check mark appears in the check box, and disabled when the check box is empty. Unlike option buttons, you can enable one or all of the options contained within one grouping of check boxes.

Using Preview Windows

Preview Windows appear in some dialog boxes and Roll-Ups to give you a visual representation of your current selection. As you change the selection, the graphic shown in the Preview Window changes to reflect your choice.

Using list boxes

List boxes present you with a list of options. Scroll through the list and select an item by double-clicking it, or choosing it and then clicking OK.

| Full Page | ▾ |

Using numerical and text boxes

Both numerical and text boxes are referred to as "boxes" in the CorelDRAW 7 Graphics Suite documentation.

For numerical boxes, you can either type in the values or use the attached spin boxes.

8.50000
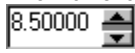
For text boxes, you need to type in text.

Name:

Using spin boxes

Spin boxes allow you to change values in number boxes using the mouse. The top arrow increases the value displayed; the bottom arrow decreases it. You can either click the arrow to change the value by a single increment or hold the mouse button down on the arrow to change the value continuously.

For more rapid scrolling, click and hold the mouse button down on the horizontal bar that appears between the arrows until you get the lightning icon, then drag up or down to increase the scrolling speed. If this doesn't work, right-click, and click Settings. Enable the Lightning Scroll check box, and click OK.

Using tabs

Tabs appear along the top of some dialog boxes. Tabs allow you to move between property pages that group related commands together.

Tabs also refer to the elements that appear along the bottom of the screen in a multiple-page CorelDRAW file. Use these tabs, called page flippers, to move to specific pages.

Using variable units

Variable units allow you to set the units for the selected option. The units are only associated with the option they appear beside, which allows you to use different units for different options.

To change the units, click the down button that appears beside the unit and choose the desired units from the list box. When you choose a different unit, the value automatically converts.

inches

Using toolbars, flyouts, Roll-Ups, Property Bars
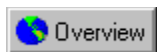
Using toolbars, flyouts, Roll-Ups, and Property Bars

The application commands available through the Menu Bars can also be accessed through toolbars and flyouts in the CorelDRAW Suite of applications.
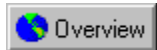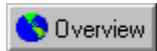
 In CorelDRAW 7 and Corel PHOTO-PAINT 7, the Property Bars and Roll-Ups allow you to access operations at your fingertips. Property Bars, accessible as you work on your document, enable you to access commands that are relevant to the active tool or the operation you're currently performing.

{button ,AL(`OVR The CorelDRAW 7 Suite workplace;',0,"Defaultoverview",)} Related Topics

Using toolbars

Each button on a toolbar represents a command. Some are shortcuts to menu commands; others are commands that are available only as toolbar buttons.

To display or close toolbars

1. Click View, Toolbars.

2. Enable the check boxes beside the toolbars you wish to display; disable the check boxes beside the toolbars you wish to close.

To close toolbars

- Click the X at the top right corner of the Title Bar.

To move toolbars

- Click and drag the Title Bar.

To change the vertical or horizontal orientation of toolbars

1. Place your cursor over one of the toolbar's edges and wait until it becomes a two-sided arrow.

2. Drag until the toolbar is the shape you want.

 Note

- You can only change the shape of floating toolbars. When you dock a toolbar, it becomes horizontal when placed on the top or bottom side of the application window or vertical when placed on the left or right side.

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{button ,AL(`PRC Using toolbars flyouts RollUps Property Bars;',0,"Defaultoverview",)} Related Topics
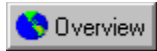
Accessing flyouts

Flyouts are toolbars that are accessible through one tool. A small black arrow at the bottom right corner of a tool indicates that it is a flyout grouped with other tools. You can drag a flyout off its host toolbar by dragging any part outside the button area. This step doesn't actually remove the flyout from the toolbar, but displays it as a separate toolbar.

To display a flyout

- Click the arrow, or click and hold the mouse button down on the tool to display the flyout.

{button ,AL(`PRC Using toolbars flyouts RollUps Property Bars;',0,"Defaultoverview",)} Related Topics

Overview
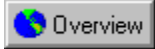
Working with Roll-Ups

A Roll-Up is a dialog box that contains the same operations as most dialog boxes, e.g., command buttons, options, list boxes, and Close buttons.

Unlike most other dialog boxes, you can keep Roll-Ups open while working on a document to access the operations you use most frequently, or to experiment with different effects. If you need to maximize your workspace and wish to keep the Roll-Up handy, click the arrow in the Title Bar to roll it up, leaving just the Title Bar visible. Click the arrow again to unroll it.

The following lists some common operations you'll use with Roll-Ups:

To	Do this
Roll a Roll-Up up or down	Click the arrow in the top right corner.
	Or, double-click the Title Bar of the Roll-Up.
Carry out your selections	Click the Apply button.
Close a Roll-Up	Click the Close button at the far right of the Title Bar.
	Or, click the right mouse button on the Title Bar and click Close.
Close a Roll-Up after an operation is carried out	Click the Autoclose button.
Close all open Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Close All.
Move a Roll-Up	Click and drag the Title Bar to the desired location.
Arrange Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Arrange to move it to one side of the working area.
Arrange all Roll-Ups	Click Arrange All to Roll-Up all open Roll-Up windows and move them to one side of the working area.
Get help on Roll-Ups	Right-click the Title Bar of an open Roll-Up, and click Help.

Note

- When a set of Roll-Ups is arranged, you can activate one of them by clicking its Title Bar.

{button ,AL(`PRC Using toolbars flyouts RollUps Property Bars;',0,"Defaultoverview",)} Related Topics
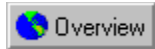
Using Property Bars

The Property Bar is a context-sensitive command bar that displays different buttons and options depending on the selected tool or object. For example, when text is selected, the Property Bar contains only text-related commands like this:
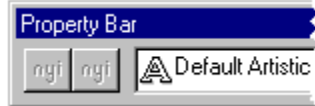
If you click the Pick tool to select the object at this point, the Property Bar updates with commands that are relevant for the object. In this case, both transformation commands and formatting commands become available.
If you click a different tool at this point, the Property Bar changes again to display commands and controls for that tool.

If nothing in your drawing is selected, the Property Bar displays tools that pertain to the overall drawing such as the page size and orientation. It also displays some commonly set options such as Display Objects While Moving, and Snap To Grids, and provides access to the Options dialog box where you can set all other application options.

To display the Property Bar

1. Click View, Toolbars.

2. Enable the Property Bar check box.

To remove the Property Bar from the desktop

- Click the Close button at the upper-right corner of the Property Bar.

To dock the Property Bar

- Drag the Title Bar of the Property Bar toward the menus at the top of the application window or to any of the other sides to place it there.

{button ,AL(`PRC Using toolbars flyouts RollUps Property Bars;',0,"Defaultoverview",)} Related Topics

Customizing toolbars and Property Bars

In CorelDRAW and Corel PHOTO-PAINT, you can move and delete tools in the toolbars and the Property Bar to suit your preferences. You can move buttons from one bar (a toolbar or the Property Bar) by dragging them off one bar to another one. Dragging the button to an open area deletes them.

To display a toolbar or the Property Bar

1. Click View, Toolbars.

2. Enable the toolbars you wish to display on the desktop.

To move a button

1. Hold down ALT + SHIFT while holding down the mouse button.

2. Drag the button to another toolbar to move the button there.

To delete a button

1. Hold down ALT + SHIFT together.

2. Drag the button off the toolbar to anywhere else in the application window except another toolbar or the Property Bar.

To restore the default setup of toolbars

1. Click View, Toolbars.

2. Click the a toolbar's name.

3. Click Reset.

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{button ,AL(`PRC Using toolbars flyouts RollUps Property Bars;',0,"Defaultoverview",)} Related Topics

Organizing and retrieving files
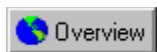
Organizing and retrieving files

As you begin to work with a CorelDRAW Suite application, it's a good idea to get in the habit of organizing your files. If you specify information about a file when you save, it's easier to keep tabs on the whereabouts and the contents of your files.

When you save documents, specify information that might help you find them easier in a later session. Later, when you open your documents, you'll find the notes, annotations, thumbnails, and keywords that you've assigned to them will help to jog your memory.

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{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} Related Topics
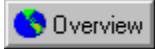
Adding notes, annotations, thumbnails, and keywords

You might find it useful to annotate and assign keywords to files and to use thumbnails (small bitmap representations of graphic files) to find files without having to remember their names.

When you open files to which you've added notes, the information you specified when you saved the files appears in the Open dialog box.

To add notes to a file

1. Click File, Save if you're saving the file for the first time, or Save As if you want to add notes to a file you saved previously.

2. In the Notes box, type the information you want to record about the file.

3. Click Save.

To change the thumbnail of an open file

1. Click File, Save if you're saving the file for the first time or Save As if you want to change the thumbnail of a file you saved previously.

2. Choose the type of thumbnail from the Thumbnail list box.

To assign keywords to your files

1. Click File, Save if you're saving the file for the first time, or Save As if you want to add notes to a previously-saved file.

2. Choose the name of the file to which you want to assign keywords.

3. In the Keywords box, type the keywords you want to assign to the file.

   If you want to add more than one keyword, separate each keyword with a comma. You can type as many keywords as you want.

4. Click Save.

 Notes

- To display thumbnails in the Open dialog box, enable the Preview check box. Thumbnails allow you to see a small <u>bitmap</u> of a file's contents before you open it.

- By default, applications in the CorelDRAW Suite add a color header to a file when you save it. You can specify a monochrome header instead, or turn the header off.

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{button ,AL(`PRC Organizing and retrieving files;',0,"Defaultoverview",)} <u>**Related Topics**</u>
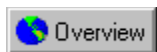
Retrieving files by file type

Applications in the CorelDRAW Suite provide two ways to sort files on your system. You can sort files by their names or file types.

To open files by file type

1. Click File, Open.
2. In the Files of Type box, choose the file type of the document you want to open.

    The Corel application displays only the files of the format you specify.

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{button ,AL(`PRC Organizing and retrieving files;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Viewing computer, application, and document information

Viewing computer and application information

The CorelDRAW Suite of applications provide easy access to information about your computer as well as the applications themselves. The System Info dialog box provides details on your system's setup. You can display detailed information about any of the following five categories: system, display, printing, Corel .EXE and .DLL files, and system .DLL files.

Program information consists of the program name, version number, serial number, and user name. This information doesn't change. You'll find this information particularly useful if you ever need help from Corel Technical Support Services.

CorelDRAW

The Document Information dialog box displays information about your CorelDRAW document and other details including the number of pages it contains, the number of layers, and the number of graphics and text objects.

Corel PHOTO-PAINT

The Image Info dialog box lets you instantly determine the image's file name, size, resolution, how much memory it is taking up (in bytes), its format, whether it is compressed, the type of file compression used, and its color mode.

CorelDREAM 3D

The About Extensions dialog box, displays information such as supported import and export filters in CorelDREAM 3D's extensions.

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{button ,AL(`OVR Welcome to the CorelDRAW 7 Graphics Suite;',0,"Defaultoverview",)} Related Topics
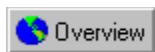
Viewing system information

System information shows the current state of your computer. You can choose any of five different categories of system information. These categories let you see details about your system, display, printers, Corel .EXE and .DLL files, and system .DLL files. For example, you can use this feature to see how much memory you have on the drive to which you want to save a file. You can save any system information in a text file called SYSINFO.TXT.

To view system information

1. Depending on which application you're currently working in, click Help, and then click one of the following:
   - About CorelDRAW
   - About Corel PHOTO-PAINT
   - About CorelDREAM 3D
2. Click System Info.
3. Choose a category in the Choose a Category list box.
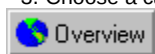
 Tip

- Use the Save button to store system information for printing. System information is saved as SYSINFO.TXT. A message box tells you where the file is saved.

{button ,AL(`PRC Viewing computer application and document information;',0,"Defaultoverview",)} Related Topics
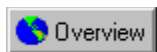
Viewing program information

You can view information about your program, including the program name, version number, serial number, and user name. Keep this information handy if you call Corel Technical Support Services for help.

To view program information

Depending on which application you're currently working in, click Help, and click one of the following:

- About CorelDRAW
- About Corel PHOTO-PAINT
- About CorelDREAM 3D

{button ,AL(`PRC Viewing computer application and document information;',0,"Defaultoverview",)} Related Topics
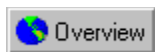
Viewing image information

Corel PHOTO-PAINT allows you to view detailed information about your image.

To view information about an image

- Click Image, Info.
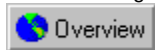
 Tip

- Use the Save button to store system information for printing. System information is saved as SYSINFO.TXT. A message box tells you where the file is located.

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{button ,AL(`PRC Viewing computer application and document information;',0,"Defaultoverview",)} <u>Related Topics</u>

Lets you select, move, and resize objects using the mouse. After you select an object, you can use commands in the menus or the toolbar to change its appearance.

Removes the fill from the current object, leaving it transparent.

Removes the fill or outline color from the current object, leaving it transparent.

Magnifies or reduces your drawing. Click and drag in the Drawing Window to zoom in on an area; right-click to zoom out.

These two arrow buttons allow you flip through the pages of your document. They are located at the lower-right corner of the Preview box.

Launches another CorelDRAW 7.0 Graphics Suite application.

New Features in Corel PHOTO-PAINT 7

New Features in Corel PHOTO-PAINT 7

If you are upgrading from a previous version of Corel PHOTO-PAINT, this section provides you with a summary of the improvements and new features of version 7. For your convenience, we have separated the information in several categories listed below.

For more information see the following:

{button ,JI(`',`Interface improvements')} <u>Interface improvements</u>

{button ,JI(`',`Performance and memory options')} <u>Performance and memory options</u>

{button ,JI(`',`Objects and layers')} <u>Objects and layers</u>

{button ,JI(`',`Menu commands new and improved page 1 of 2')} <u>Menu commands, new and improved</u>

{button ,JI(`',`Tools new and improved')} <u>Tools new and improved</u>

Interface improvements

Interface improvements

Property Bar

The Property Bar is a context-sensitive toolbar that changes according to the tool you select. It provides all the tool options previously found only in the Tool Settings Roll-Up. When working with Mask or Object tools, the Property Bar also offers several pertinent menu commands as buttons.

Status Bar

The Status Bar now indicates the size of the Swap Disks you have set using the Options command (Tools menu), and the memory allocated to images you are editing in Corel PHOTO-PAINT.

New menu structures

Image enhancement, correction and color adjustment commands that appeared in version 6's Effects menu have been moved to the Image menu and appear in flyout menus from the new Adjust and Transform commands.

All commands related to grid, guideline, and ruler setup and snap to are now located in the Tools menu. The View menu provides commands for displaying rulers, guidelines, and the grid in the Image Window.

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{button ,AL(`OVR New Features in Corel PHOTOPAINT 7;',0,"Defaultoverview",)} **Related Topics**

Performance and memory options

Performance and memory options

Corel PHOTO-PAINT 7's native file format combined with new internal memory management scheme greatly improves the speed when loading and saving images. The Options command (Tools menu) now includes a memory tab page that you can use to set two swap disks and the amount of RAM reserved for images you are editing using Corel PHOTO-PAINT.

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{button ,AL(`OVR New Features in Corel PHOTOPAINT 7;',0,"Defaultoverview",)} <u>Related Topics</u>

Objects and layers

Objects and layers

Object creation and management have been greatly enhanced in Corel PHOTO-PAINT 7. Improvements include:

- the introduction of two new object editing modes that provide extensive flexibility to create or edit objets in your images. The new modes are called Single and Layer and they are accessible from the Objects Roll-Up and the Mask/Object Toolbar. The default object editing mode, which was the only mode in Corel PHOTO-PAINT 6, is now called Multi.

- the addition of two new object-related tools: the Objects Transparency tool used to apply a transparency blend to objects using various gradients, and the Object Transparency Brush tool used to apply a transparency levels to sections of objects using a brush

- a sizable Objects Roll-Up

- improved rendering when applying transformations to objects and the ability to preview the transformations in the Image Window before making a commitment and applying them

- the ability to define clickable areas around objects in images you want to save as image maps for the World wide Web
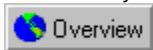
🌐 Overview **Tip**

- For detailed information regarding these improvements, see <u>Introduction to text and objects</u> and <u>Adding images to Web pages</u>.

{button ,AL(`OVR New Features in Corel PHOTOPAINT 7;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Menu commands, new and improved

Menu commands, new and improved (page 1 of 2)

The following list is organized by menu. It provides links to topics that describe new commands and the improvements made to existing ones.

Location	New Feature
File menu	New command
	Open command
Edit menu	Redo List command
	Repeat Last Command
	Paste command
	Fill command
	Reset Colors command
View menu	Toolbars command
	Show Guidelines command
	Roll-Ups - Tool Settings Roll-Up command
	Roll-Ups - Color Mask Roll-Up command
	Roll-Ups - Recorder Roll-Up command
	Roll-Ups - Objects Roll-Up command
	Roll-Ups - Color Roll-Up command
	Color Palette - Netscape Navigator Colors command
	Color Palette - Microsoft Internet Explorer Colors command
	Color Palette - Load Custom Colors command
Image menu	Rotate command
	Convert To command
	Combine Channels command
	Color Table command
	Split Channels command

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR New Features in Corel PHOTOPAINT 7;',0,"Defaultoverview",)} Related Topics

Menu commands, new and improved (page 2 of 2)

Location	New Feature
Effects menu	Vignette effect
	Radial Blur effect
	Lighting Effects
	Plug-in effects
Mask menu	Float/Defloat command
	Color Mask command
	Feather command
	Stroke Mask command
Object menu	New Object command
	Feather command
	Threshold command
	Drop Shadow command
	Tag WWW URL command
Tools menu	Options command
	Pen Settings command
	Script command
	Grid Setup command
	Guideline Setup command
	Snap to Guideline command

{button ,AL(`OVR New Features in Corel PHOTOPAINT 7;',0,"Defaultoverview",)} **Related Topics**

Tools new and improved

Tools new and improved

The following list provides links to topics that describe new tools and the improvements made to existing ones.

Location	New Feature
Toolbox	Object Picker tool
	Object Transparency tool
	Object Transparency brush tool
	Mask Scissors tool
	Mask Transform tool
	Path Node Edit tool
	Repeat Stroke tool
	Image Sprayer tool
	Gradient Fill tool
	Render to Objects control
	Text tool improvements

{button ,AL(`OVR New Features in Corel PHOTOPAINT 7;',0,"Defaultoverview",)} Related Topics

Repeat Stroke tool

This new tool allows you to reuse any paint brush stroke you draw and save. It offers an easy method to use all the attributes of a brush stroke several times in a single image or in several images. To repeat a stroke, you must first save it using the Add Last Tool Stroke command in the Tool Settings Roll-Up for this tool.

Object Picker tool and Mask Transform tool

Object and mask marquee transformations have been improved significantly. Not only is the rendering better, but you can now apply multiple transform operations to an object, or mask marquee, and apply them at the end by double-clicking inside the object or marquee. Double-clicking outside cancels the transformations and restores the object or marquee to its original size, shape and location.

Object Transparency tool

This new tool allows you to fade an object into the image background. The associated Property Bar and Tool Settings Roll-Up offers different fills to apply to the object as it is fading into the background. This fading of an object is called a transparency blend. You can edit the transparency blend interactively in the Image Window and choose the transparency value at the start and end of the blend. When you choose 100% transparency at the end of the blend, the object's shape may be altered. The object's marquee will reflect the change in the shape.

Object Transparency Brush tool

This new tool lets you paint transparency onto areas of an object just as if you were brushing color on a canvas. You set the transparency level in the associated Property Bar or Tool Settings Roll-Up. Each time you brush over the same pixels, the chosen transparency value is applied to them in a cumulative fashion. You can also set a maximum transparency value at which point the tool no longer has an impact on the pixels.

Image Sprayer tool

The Image Sprayer allows you to load up one or more images, and then spray them copiously across your image. This is an excellent method of creating foliage and lawn backgrounds for your images. Imagine spraypainting butterflies across the windshield of a truck, and you'll get the idea. This is one of those tools you will find yourself spending a great deal of time just playing with once you discover it.

Gradient Fill tool

The Gradient Fill tool allows you to apply a graduated fill to your image interactively. Unlike the fountain fills available to the Fill and Shape tools, the Gradient Fill tool combines graduated color fill styles with transparency.

The Gradient Fill Tool Settings Roll-Up contains the controls you need to choose the type of gradient (linear, conical, circular, elliptical, rectangular, square, etc.), the paint mode to use when applying it, the gradient style, and the maximum transparency level of the gradient. Once you have made these selections, you can edit the end-point positions and direction of the gradient by repositioning the convenient on-screen adjustment handles.

Mask Scissors tool

This new mask tool automatically detects edges of elements in your image, i.e. the outline of areas that are in contrasting color to their surroundings, and places the mask marquee along that edge. Property Bar controls allow you to set the color tolerance to choose how much contrast is required between areas for the tool to detect it, and the size of the area in which the automatic edge detection will work. The Mask Scissors tool can also be used to draw freehand mask segments so that you may combine freehand segments with segments created by auto-sensing the edge of colored areas.

Path Node Edit tool

The Tool Settings Roll-Up associated with the Path Node Edit tool has a new look and all of its controls are also located in the Property Bar. Gone is the subpath button; you can now create a path, close it and begin drawing a separate path segment right away.

New controls include an Anti-alias setting when creating a mask marquee from a path, threshold and tightness values when creating a path from a mask marquee; these determine how close the path will follow the shape of the mask marquee and how much the sharp bends in the mask marquee will be kept in the resulting path.

The Auto-reduce feature now offers a tolerance setting which determines how sensitive automatic node deletion will be.

When applying a brush stroke to a path, you can access the brush attribute controls from within the Stroke Path dialog box. The new Image Sprayer tool can also be used to stroke a path.

Node editing operations can now be reversed using the Undo and Undo List commands (Edit menu).

Creating objects automatically when drawing shapes

The Tool Settings Roll-Up and Property Bar for the Shape tools (Rectangle, Ellipse, Polygon, and Line tools), now includes a Render to Object checkbox. When enabled, any shape created with the above mentioned tools is automatically rendered as an object which can easily be moved, sized, transformed, or converted to a mask.

Text tool improvements

The Tool Settings Roll-Up and the Property Bar for the Text tool now provides inter-line and inter-character spacing controls as a percentage of the maximum font height and width.

A Render To Mask option has been added so that you can automatically create a text-shaped mask selection as you are typing text. Using this option does not create a text object at all.

New command

You can now create a new image using the Lab color model.

Open command

The Open An Image dialog box now contains an option to partially load movie files. After selecting a movie file and the Partial Load option, a dialog box appears so that you can choose specific frame(s) of the movie to open.

Redo List command

New to version 7 of Corel PHOTO-PAINT, this command allows you to redo several operations you just canceled using the Undo List command.

Repeat Last Command

New to version 7 of Corel PHOTO-PAINT, this command applies, if possible, the most recent operation used on an image.

Paste command

Two new options are available in Corel PHOTO-PAINT 7.

As New Selection

Pastes the contents of the clipboard inside a new mask marquee that is created as you choose this command.

Into Selection

Pastes the contents of the clipboard inside the current mask marquee. If the mask marquee is smaller than the contents of the clipboard, only the portion that fits within the marquee is visible.   The remaining sections of the pasted data are discarded.

Fill command

This new command is used to fill the entire image or the area(s) unprotected by a mask with a uniform, fountain, bitmap, or texture fill. You can also apply a transparency value to the fill and choose from various transparency patterns. For example, a linear transparency would make the selected fill fade in a linear direction, whereas a circular one would make fade towards the center of the image or away from its center.

It differs from the Fill tool because the entire image, or unmasked area, is affected by the fill selected in this dialog box instead of only adjacent pixels that fall within a defined color range, as it is the case with the Fill tool.

Objects are also affected by the fill you select in the dialog box. To avoid filling objects, lock them using the Objects Roll-Up (View menu).

Reset Colors command

Choose this command to return the paint, paper, and fill color to the default colors which are: black for the paint and fill colors, and white for the paper color.

Grid Setup command

This command opens a dialog box that now includes separate tabs for ruler and grid settings. The Ruler tab is used to choose the vertical and horizontal ruler units and the position of the ruler origin. The Grid tab allows you to set the spacing between grid marks, show the grid and enable the Snap to Grid option.

Toolbars command

The Options button in the Toolbars dialog box is new; it allows you to choose the size of the buttons and tools located in the toolbars and Toolbox respectively.   You can also customize the amount of space around the various toolbars and the Toolbox. The Show Captions option is used to display the name of the tool group immediately above the toolbar. These options are useful to make the most from your available workspace depending on the size of your monitor.

Show Guidelines command

New to version 7 of Corel PHOTO-PAINT, this command toggles the display non-printing guidelines on and off.   The guidelines are created with the Guideline Setup command (Tools menu).

Guideline Setup command

New to version 7 of Corel PHOTO-PAINT, this command is used to create non-printing guidelines. They make it easy to align and position objects and masks precisely.

Snap to Guideline command

New to version 7 of Corel PHOTO-PAINT, this command makes it easy to align and position objects and masks accurately along guidelines set up using the Guideline Setup command (View menu).

Roll-Ups - Tool Settings Roll-Up command

New Tool Settings Roll-Ups

1.New Roll-Ups offer controls for   the new tools: Repeat Stroke tool, Object Transparency tool, Object Transparency Brush, Image Sprayer tool, and Gradient Fill tool. Click the tool of your choice and choose View, Roll-Ups, Tool Settings, to see the controls for the selected tool.

Shape tools

1.The Tool Settings roll up for the Rectangle, Ellipse, Polygon, Line, and Curve tools now includes the Render to Object checkbox.   When enabled, any shape you create is automatically rendered as an object which can easily be moved, sized, transformed, or converted to a mask. Turn the option off to draw shapes that are automatically merged with the image as they are created.

Paint, Effect and Clone tools

1.The Tool Settings Roll-Up for these three tools includes new controls:

- The Roll-Up Expand button (arrow), displays the entire selection of brush types for quick access.

- Cumulative checkbox. When enabled, the tool in use performs its task continuously even if you momentarily release the mouse button during the process; when you press the button again, the tool continues its action. When it is disabled, releasing and pressing the mouse stops the action and starts it again from scratch.

Effect tool

1.Addition of a new brush called Undither brush.

Roll-Ups - Color Mask Roll-Up command

This command has been replaced by the Color Mask command in the Mask menu.   The new dialog box offers the same controls as the Color Mask Roll-Up used to, and includes a preview to facilitate the creation of a precise color mask.

Roll-Ups - Recorder Roll-Up command

The Recorder Roll-Up has changed a bit in this release. First and foremost, all recordings you save are saved using the .CSC format which is the Corel SCRIPT file format. The version 6 Quick Script format (QSC) no longer exists.   To use existing quick scripts in Corel PHOTO-PAINT 7, open them in Corel PHOTO-PAINT 6 and save them as Corel Scripts CSC files.

Rotate command

When using Rotate, Custom, you can now change the paper color. This results in the rotated image being displayed on a different paper color.

Convert To command

Images can now be converted to 24-bit color using the Lab color model.

Combine Channels command

Added support for the Lab (24-bit) color model.

Calculations command

Color Table command

The list of Color Tables available now includes the Standard VGA colors.

Split Channels command

It is now possible to split an image using the Lab color model. This results in three channels being created; lightness (L), green to red chromaticity (a), and blue to yellow chromaticity (b).

Vignette effect

The Artistic, Vignette effect is now more flexible. It offers four vignette shape options: ellipse, square, circle, and rectangle. The preview area in the Vignette dialog box displays the result of using each shape.

Lighting Effects

A new texture section gives you the ability to create dramatic embossing effects on your image or across the RGB channels using up to 19 separate light sources.

Radial Blur effect

The new radial blur allows you to create blurs that radiate from a user-defined center point. Zoom makes your image appear as if it is rushing toward a distant vanishing point, while spin makes it revolve around the center point like a world gone mad.

New plug-in effects

Corel PHOTO-PAINT now offers four new wild effects filters (limited editions) from Kai's Power Tools as well as a set of image enhancement filters from Intellihance.

Float/Defloat command

New to version 7 of Corel PHOTO-PAINT, this command creates a temporary layer which floats above the background and contains the mask selection and the image pixels enclosed by the marquee. You can then move the selection and its content, without affecting the underlying image.   When it is at the appropriate location, click this command again, now called Defloat, to remove the temporary layer; the pixels enclosed by the marquee are merged with the image replacing the background pixels. The mask marquee is still visible and can be moved using the Mask Transform tool. Note that while in Float mode, some Mask menu commands, such as Feather, will cause the mask to defloat.

Color Mask command

This new command replaces the Color Mask Roll-Up command (View menu in previous versions).   It is used to create masks that allow specific color ranges to be modified or protected.   It provides the same functionality as the Color Mask roll up used to, with the addition of a preview area.

Feather command

The average option has been added to the Direction list. This options replaces the Average effect found in version 6 of Corel PHOTO-PAINT.

Stroke Mask command

For added convenience, a preview area and an Edit button have been added to the Stroke Mask dialog box. This allows you to change the brush type and/or its attributes and see a preview of the stroke without having to close the dialog box.

New Object command

Available when using the new Layer object editing mode (Objects Roll-Up), this command creates a transparent layer that covers the entire image much like an acetate sheet. You can then use almost any of Corel PHOTO-PAINT's tools to create object elements such as brush strokes, shapes, text. Each element created is added to the new object; the object marquee expands accordingly, or shrinks when you use the Eraser tool.

Feather command

The Edges options have changed to Linear and Curved.   Linear transition edges tend to be more visible than Curved ones. Curved transition edges are more irregular, therefore producing a smoother transition between object and background.

Threshold command

New to Corel PHOTO-PAINT 7, the Threshold dialog box lets you create a harsh object edge by assigning the pixels along the edge grayscale values of either 0 or 255 (black or white). Use this dialog to remove the smooth transition between an object and the background created by processes such as feathering.

Drop Shadow command

This command creates a copy of the selected object, places it behind the original, gives it the color you choose, and offsets it relative to the object according to your preference.

Tag WWW URL command

This command uses objects as hyperlinks when creating image maps for Internet pages; accommodates both client-side and server-side support.

Objects Roll-Up

Sizable Roll-Up

Yes you can now increase the size of the objects list in the Objects Roll-Up. In order to do this, you must first separate the Objects Roll-Up from the Channels Roll-Up (both are combined together by default). When this has been done, simply drag the Object's Roll-Up bottom border to size it to your liking. You can even recombine the Objects Roll-Up and the Channels Roll-Up afterwards if you wish and the size you set for the Objects Roll-Up is retained.

Multi

Multi is the new name for the default object editing mode which was the only one available in Corel PHOTO-PAINT 6. Think of it as a WYSIWYG mode where what you see is what you get. For example, filling an object that is partially hidden behind another one, only fills the visible portion of the object just as it would if you had pieces of paper glued onto a sheet and were painting one piece with a color. The new editing modes, described below, allow you to fill the entire object.

Single

Choose this new object editing mode to lock all objects and areas of an image except the currently selected object. This ensures that no area of the image other than the object, can be modified accidentally.   This is an alternative to locking the objects and areas one by one in the Object Roll-Up when working in the default mode now called Multi mode. You can change the selected object using the Roll-Up, while remaining in the Single mode. The editable object is identified in the Roll-Up by the pencil icon. You can still transform (scale, rotate, skew, distort, apply perspective) to several objects at once in this mode.

Layer

This new object editing mode will prove very useful for many object editing tasks. When you enable this mode, the top-most object in the image becomes selected; the object grows by having transparent pixels added all around it all the way to the image edge. Any modification applied to the object in this mode has no effect at all on the underlying image, even if the shape of the object is dramatically modified.

You can use it to edit individual objects within a group without having to ungroup them, to create or add elements to objects using almost any of Corel PHOTO-PAINT's tools, to allow the overall shape of an object to be changed when applying effect that shift the location of pixels, and much more.

The editable object is identified in the Roll-Up by the pencil icon. You can still transform (scale, rotate, skew, distort, apply perspective) to several objects at once in this mode.

Color Roll-Up

The Color Roll-Up as well as the Color Selection dialog box that opens when you edit the Paint, Paper, or Uniform fill colors, now provide independence between the color model visual selector they display and the model used to edit color values. This means that, for example, you can use the RGB model to choose your colors but display that model using the HSB wheel-based representation of the model. The color model's representation is selected by clicking the ▶ button in either the Roll-Up or dialog box, and selecting the Color Model command in the flyout that opens.

Options command

Memory tab (new)

The new Memory tab in the Options dialog box is used to choose how much hard disk space is available for Corel PHOTO-PAINT to save temporary files, and how much of your system's memory is reserved for the images you are editing. This can help you improve the performance of Corel PHOTO-PAINT and allows you to customize the memory usage according to the way you work.

Undo levels (new)

A new option found in the Memory tab allows you to set multiple levels of Undo. Keep in mind that the more undo levels you use, the more system resources are required. An alternative to setting a very high number of undo levels is to use the Undo List command, also located in the Edit menu.

Auto-save and Auto-checkpoint (new)

Allows Corel PHOTO-PAINT to overwrite the saved version of the image, or to create a checkpoint, automatically at regular time intervals. A dialog box will appear for you to confirm the operation each time. The display of this dialog box can be disabled.

Marquee threshold (new)

New to version 7 are the options to choose the threshold of mask and object marquees. Fine tuning the location of the marquees is very useful when you need to edit a mask or an object, and wish to have a better look at the result of the transformation you apply.

The mask marquee threshold is set as a grayscale value. The mask marquee is located on the pixels that surround the mask and that have the selected grayscale value (between 1 and 255).

The object marquee threshold affects the marquee of objects that have been feathered. Again the values range from 1 to 255. The highest value (255) places the marquee on the outmost pixels of the object that are still solid i.e. not modified by the feathering of the object. This means the feathered portion of the object is clearly visible. The lowest value (1) places the object marquee on the outmost pixels that have been modified by the feathering. That location corresponds to the solid edge of the object before it was feathered. This means that the solid portion of the object is clearly visible.

Nudge and Super-nudge (new)

You can set a distance increment used when nudging objects, or masks, into position. When moving an object or a mask, simply press the arrow keys on your keyboard to move the it in the direction of the key pressed by the distance set in the Nudge box. The Super-nudge distance is set as a multiple of the nudge distance and is applied by pressing SHIFT and an arrow key.

Transparency grid colors (new)

When editing objects, you may make the image background invisible using the Objects Roll-Up controls. This absence of color for the background is now represented by a grid called the transparency grid. The Options command is used to choose the colors of that grid.

Pen Settings (moved)

The Pen tab page of Corel PHOTO-PAINT 6's Options dialog box has moved. It is now accessed by choosing the Pen Settings in the Tools menu.

Gamut alarm color (moved)

The Out of Gamut alarm color selection control found in version 6's Options dialog box, is now part of the Color Manager (Tools menu)

Pen Settings command

This command replaces the previous Pen tab page found in the Options dialog box.

You can now assign any Corel PHOTO-PAINT tool to the eraser functionality of your pen. Keep in mind that when you assign a tool to the pen, you can no longer use the pen to erase; you must then use the Eraser tool.

Script command

Several improvements have been implemented for recordings and scripts you create using Corel PHOTO-PAINT's Recorder Roll-Up.

First and foremost, all recordings you save are saved using the .CSC format which is the Corel SCRIPT file format. The version 6 Quick Script format (QSC) no longer exists.   To use existing quick scripts in Corel PHOTO-PAINT 7, open them in Corel PHOTO-PAINT 6 and save them as Corel Scripts CSC files.

Batch Playback

The Script command flyout menu now offers the new Batch playback command which allows you to run several scripts one after the other on one or several images. You can also use it to run one script on a series of images. A dialog box appear in which you load the scripts you want to play and list the images on which they should be applied. You can even assign a different script list to each file.

Batch Playback also allows you to save several files as a different file type without having to record a script.

Netscape Navigator Colors command

This command allows you to load the colors from the Netscape Navigator palette in the on-screen Color Palette.

Microsoft Internet Explorer Colors command

This command allows you to load the colors from the Microsoft Internet Explorer palette in the on-screen Color Palette.

Load Custom Colors command

This command allows you to load a custom palette into the on-screen Color Palette.

Printing

Printing

Virtually all of the applications in the CorelDRAW Graphics Suite print in the same manner. Therefore, most of the information on printing applies to all of the applications in the suite. Where necessary, the documentation indicates when something doesn't apply to all of the applications.

If you are looking for basic printing instructions, see "Setting up your print job." This section also contains information about more advanced features such as layout styles (used to print specialized documents like greeting cards).

If you want to know how to preview and rearrange your images before you print them, see "Previewing, sizing, and positioning the printed image."

If you are using a PostScript printing device, and are having trouble printing, see "Using PostScript to optimize your print job." You can also fix certain problems by adjusting settings as explained in "Setting advanced printing options." We recommend that you do not adjust these settings unless you are having trouble.

Choosing a printing method

There are several methods for publishing your final document. When deciding which method to use, consider the desired quality of your output and the number of copies you require. These are your options:

- Print on a desktop printer.

  You can print a document using a black and white or color desktop printer (e.g., a laser printer); however, this option is impractical when printing more than a few copies. If more copies are needed, and you don't require high-quality output, consider using a photocopier to publish your document. Photocopying is ideal for publishing internal documents such as reports and newsletters, but would be less effective on high-quality color photographs or on print jobs where you plan to use special paper stock (e.g., glossy paper).

- Create camera-ready images on a laser printer and send them directly to a printing shop.

  As long as they are printed on a PostScript laser printer, and do not require complicated color work, a printing shop can photograph, make printing plates from, and print your camera-ready images. This method is useful if you are printing a large quantity of material, such as a small newspaper, but would be less effective for print jobs requiring high-quality color output.

- Send your work on disk to a service bureau or printing shop.

  Service bureaus use imagesetters to produce high-resolution film output which is then used to produce printing plates.

For more information see the following:

{button ,JI(`',`Setting up your print job')} Setting up your print job

{button ,JI(`',`Previewing sizing and positioning the printed image')} Previewing, sizing, and positioning the printed image

{button ,JI(`',`Using PostScript to optimize your print job')} Using PostScript to optimize your print job

{button ,JI(`',`Finetuning your print job')} Fine-tuning your print job

{button ,JI(`',`Printing on a commercial press')} Printing on a commercial press

Setting up your print job
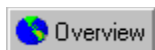
Setting up your print job

It is essential that you select and properly configure the appropriate printer driver. Consult the printer manufacturer 's instructions, your Windows documentation, or the service bureau or printing shop that will be printing your work to find out how best to set up the printer driver.

Paper size

When setting up your printer, it is important that you know the size of paper you are printing on. The paper size should reflect the settings in the Page Setup dialog box. If your print job is larger than the paper on which you are printing, you can "tile" your work so that it is spread across several pieces of paper. You can then assemble the separate pages to create a whole image.

Arranging images on the printed page

In CorelDRAW, you can set up your print job so that several pages of your document print on a single sheet of paper. This feature might be useful if you want to create a catalog of the images in a file, or if you are printing relatively small pages on large sheets of paper. Depending on the settings chosen in the Page Setup dialog box, and the size of the paper on which you are printing, you have different options when you come to place several pages on a single sheet of paper. For example, if the paper on which you are printing is much larger than the page size in the Page Setup dialog box, then you may be able to fit several pages on a sheet of paper. If the paper isn't large enough to fit several pages, but you still want more than one page on each sheet of paper, you can choose to shrink the pages to fit on the paper.

Specifying what is printed

When you print in CorelDRAW, you can choose to print specific pages, objects, or layers. You can also specify the number of copies you want to print, and whether you want your copies collated. Collating is useful when you are printing multi-page documents. If you enable the Collate check box, CorelDRAW prints a complete copy of each document before it prints the next copy. If collate is disabled, CorelDRAW prints all the copies of the first page before it starts printing copies of the second page, and so on.

Corel PHOTO-PAINT and CorelDREAM 3D include an option to print multiple documents.

Layout styles

In CorelDRAW, layout styles determine the way the pages of your print job are placed on the printed page. For example, if you are printing a brochure, two pages from your document may appear on a single printed page. The type of document you are printing (e.g., greeting cards, or a book) determines the layout style you choose. There are preset layout styles available in the Print Options dialog box, or you can create your own custom styles.

If you are printing a specialized type of document, it's likely you chose a layout style in the Page Setup dialog box when you created your document. If this is the case, the layout style you chose is automatically selected when you open the Print Options dialog box. If you change the layout style in the Print Options dialog box, your work might not print correctly. By default, CorelDRAW uses the Full Page layout style.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} <u>Related Topics</u>
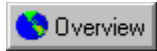
Printing a file

You may often find that you can print your work on your desktop printer without changing any of the default settings.

To print a file

- Click File, Print.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics
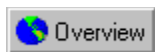
Selecting and configuring a printing device

Before you print, you need to select the appropriate printing device and set its properties.

The Printer Color Profile helps to ensure accurate color reproduction. You can enable or disable this feature when you print, but you must initially set it up using the Color Manager.

Because printer installation is controlled by Windows, and because every type of printer has different device properties, refer to the printer manufacturer's documentation and your Windows documentation for more information about installing and setting up your printer.

By default, if you try to print an image with an orientation different from that selected in the device properties, Corel warns you and asks if you want to adjust the printer paper orientation. You can disable this warning and Corel automatically adjusts the paper orientation without asking.

To select a printing device

1. Click File, Print.
2. Choose a printer or imagesetter from the Name list box. If the device driver you require is not listed, install it following the usual Windows procedure.

   If you're proofing or printing a job in-house, choose the driver for your local printing device.

   If you're sending a file to a service bureau, choose the device driver that's specified by the service bureau.

To set the device properties

1. Click File, Print.
2. Click the Properties button.
3. If you're printing to a PostScript device, set only the following:
   - Paper Size
   - Orientation
   - Tray
   - Resolution

   Leave all other options at their default settings and set them from the Print Options dialog box instead.

   Or

   If you're printing to a non-PostScript device, set all relevant options here.

To use a printer color profile

1. Click File, Print.
2. Enable the Printer Color Profile check box.

   If you want your print job to be processed using a different profile, return to the Color Manager and select another printer profile.

To disable the Page Orientation Warning

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Page Orientation Warning from the Special Settings list box.
4. Choose Off from the Settings list box.

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{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics
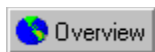
Printing multiple copies

You can print multiple copies of the same document. If you are printing a document with multiple pages, you might want to collate your copies.

Choosing Collate allows you to print one full set of the selected pages before printing the second full set (e.g., a set of pages 1 to 10 prints before a second set of pages 1 to 10 prints, and so on).

To print multiple copies

1. Click File, Print.

2. Type the number of copies you need in the Number Of Copies box.

3. If you want the copies collated, enable the Collate check box.

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{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics
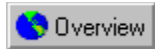
Specifying which pages to print

You can set up your print job so that all the pages print, or only some of the pages print.

To print all pages

1. Click File, Print
2. Enable the All button.

To print only the current page

1. Click File, Print
2. Enable the Current Page button.

To print specific pages

1. Click File, Print
2. Enable the Pages button.
3. Choose Even Pages, Odd Pages, or Even And Odd from the Pages list box.
4. Type the pages you want printed in the Pages box.
   - A dash (-) between numbers defines a range of sequential pages (e.g., 1-5 prints pages 1 to 5).
   - A comma (,) between numbers defines a series of non-sequential pages (e.g., 1, 5 prints pages 1 and 5 only).
   - Any combination of dashes and commas is supported (e.g., 1-3, 5, 7, 10-12 prints the following pages: 1, 2, 3, 5, 7, 10, 11 and 12).
   - Inserting a tilde (~) between two numbers causes those two pages plus every second page in-between to print. For example,1~6 prints the following pages: 1, 3, 5, and 6. If you type 2~6, pages 2, 4 and 6 print.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} <u>Related Topics</u>
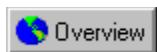
Specifying which documents to print in Corel PHOTO-PAINT and CorelDREAM 3D

If more than one document is open in Core PHOTO-PAINT or CorelDREAM 3D, you can choose to print all or some of the documents you have open.

To print multiple documents

1. Click File, Print

2. Choose the documents you want to print from the Documents To Print list box.

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{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics
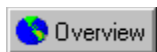
Printing large artwork as tiles

If the image you are printing is larger than the paper on which it is being printed, you can choose to print your image as tiles. Corel prints portions of your image on separate sheets of paper that you can assemble into one large image.

To print large artwork as tiles

1. Click File, Print Preview.

2. Click Settings, Layout.

3. Enable the Print Tiled Pages check box.

4. Indicate by how much you want the tiles to overlap. Type a value (e.g., a quarter of an inch) or a percentage of the page size in the Tile Overlap box.

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{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>
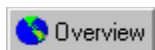
Using layout styles

If you choose a layout style in the Page Setup dialog box, then the appropriate layout style is automatically selected in the Print Options dialog box. If you change the layout style in the Print Options dialog box, you may cause your work to print incorrectly.

If you didn't select a layout style before in the Page Setup dialog box, then the Full Page layout style is used by default. You can select a different printing style in the Print Options dialog box. This won't effect the original images, only the way they are printed. For example, if you have a four-page document set up as full page, but would like to print it as a top-fold or side-fold card, you can choose the appropriate card style in the Print Options dialog box.

To choose a layout style in the Print Options dialog box

1. Click File, Print Preview.

2. Click Settings, Layout.

3. Choose a layout style from the Layout Style list box.

To edit a layout style in the Print Options dialog box

1. Follow the steps from the above procedure and click the Layout Style Edit button.

2. Type the number of pages from your document to include on each printed page in the Across and Down boxes.

3. Type the size of the gutters (space between pages) in the Horizontal and Vertical boxes. You can change the unit of measurement in the Units box on the right.

4. Click each box on the model of the printable page and choose a page number and an angle.

   The angle determines whether the page is printed top up or top down. For example, if two pages are placed on a single sheet of paper and the first page is printed top up and the second is printed topdown, then one page will always appear to be upside down.

5. If you are printing on both sides of the paper, enable the Double Sided Layout check box. Click the Edit Front Frame button or Edit Back Frame button to see each side.

   When you choose the Double Sided Layout option and you print on a non-duplex printer, a wizard automatically provides instructions on how to insert the pages .

To save a layout style in the Print Options dialog box

1. Follow the steps from the "To choose a layout style in the Print Options dialog box" procedure and click .
2.   Type a name for the layout style in the Layout Style box.

To delete a layout style in the Print Options dialog box

- Follow the steps from the "To choose a layout style in the Print Options dialog box" procedure and click .

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Printing several pages on a single sheet of paper

You can print several pages of a document on a single sheet of paper using the rows and columns feature. When you use rows and columns, each page of your work is placed into a single frame (the intersection of one row and column). The first page is placed in the frame at the top left of the sheet of paper and each subsequent page is placed from left to right and top to bottom.

If you use rows and columns with a underline layout style that already places several pages on a single sheet of paper (for example, Tent-Card), then the images that would have been placed on an entire sheet of paper without rows and columns (for example, the entire Tent-Card), is placed in one frame.

To print several pages on a single sheet of paper

1. Click File, Print Preview.

2. Click Settings, Edit Positioning Style.

3. Type the number of rows and columns you want printed on each sheet of paper in the Rows and Columns boxes.

4. If you want to change the margins, do one of the following:
   - Disable the Auto Margins check box and type the size of the margins in the Left, Right, Top, and Bottom boxes. You can change the unit of measurement in the Units box on the right
   - Enable the Auto Margins check box.

5. If you want the left and right margins to be equal, and you want the top and bottom margins to be equal, enable the Equal Margins check box.

6. If you want to adjust the gutters (space between rows and columns), do one of the following:
   - Type the size of the gutters in the Horizontal and Vertical boxes. You can change the unit of measurement in the Units box on the right.
   - Enable the Auto Spacing check box.

7. Enable the Clone Frame check box if you want all the frames on each sheet of paper to contain the same page. For example, if there are nine frames to printed sheet of paper, then page one appears nine times on the first sheet of paper, and page two appears nine times on the second sheet, and so on. In this way you can print multiple copies of one page on a single sheet.

8. Enable the Maintain Document Page Size check box if you want each frame to be the same size as the page size specified in the document. For example, if you create a document on an 8.5 by 11 inch page, the frames are constrained to that size. Thus, if you print on an 11 by 17 inch sheet of paper, and specify 2 rows by 2 columns, some of the frames will not fit on the page.

To save the settings in the Edit Positioning dialog box

1. Follow the steps from the above procedure and click .
2. Type a name for the settings in the Positioning box.

To delete saved settings in the Edit Positioning dialog box

1. Follow steps 1 and 2 from the "To print several pages on a single sheet of paper" procedure.

2. Choose a saved settings name from the Positioning list box.

3. Click .

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} Related Topics
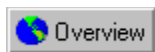
Using preset printing options

A print style is a set of saved printing options. Print styles are useful because they let you avoid setting all your printing options each time you print.

To select a print style

1. Click File, Print Preview.

2. Choose a print style from the Print Style list box.

To create a new print style

1. Click File, Print Preview.

2. Change the print options.

3. Click File, Save Print Style As.

4. Type a name for the style in the Print Style box.

To edit a print style

1. Click File, Print Preview.

2. Choose a print style from the Print Style list box (at the top left corner of the Preview window).

3. Change the print options.

4. Click File, Save Print Style As.

5. Type a name for the style in the Print Style box.

To delete a print style

- Follow steps 1 and 2 from the above procedure and click File, Delete Print Style.
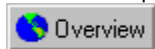
 Note

- When you save a print style, a dialog box opens that includes a group box called Settings To Save In Style. The settings in this box correspond to the printing options you've already selected. Unless you want to change these settings, you don't need to use the Settings To Save In Style options.
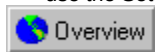
 Tip

- If you close the Print dialog box before you print, all of the changes you have made to the print options are discarded. If you do not want to lose these changes and you need to close the dialog (i.e., you need to change your work before you print), save your settings as a print style.

{button ,AL(`PRC Setting up your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Previewing, sizing, and positioning the printed image

Previewing, sizing, and positioning the printed image

Previewing

Corel's new full-screen print preview lets you see exactly how your work will appear after you send it to a printing device. The preview shows you the position and size of your image on the paper, and you can see printers' marks such as crop marks and color calibration bars. You can use visual aids, such as the bounding box that shows you the edges of the image you are printing, to more accurately assess how your final work will appear.

Sizing and positioning

If you are using a Full Page or Manual layout style, you can change the position and size of the images you are printing. If you are printing bitmaps, you should use caution when sizing your images. Enlarging bitmaps may cause your output to appear jagged or pixelated.

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{button ,AL(`OVR Printing;',0,"Defaultoverview",)} <u>**Related Topics**</u>
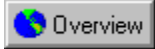
Previewing your print job

Print preview lets you see what your work will look like when printed. You can see, for example, where printers' marks will appear, and how your color separations look.

To preview your print job

- Click File, Print Preview.

To preview your color separations

1. Click File, Print Preview.

2. Click View, Preview Type, Separations.

   You can only view individual color separations if you have enabled color separations in the Print Options dialog box.

3. Click the appropriate tab at the bottom of the Preview window to view each color separation.

To move from page to page in print preview

- Click one of the <u>Page-Flipper buttons</u>. The button pointing left flips back through the pages and the button pointing right flips forward through the pages.

To print the page being previewed

- Click File, Print This Sheet Now.

To magnify the print preview

1. Click File, Print Preview.

2. Click View, Zoom.

3. Click one of the preset zoom levels or click percent and type a value in the Percent box.
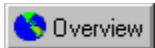
 Tips

- You can zoom in on a portion of the print preview by using the <u>Zoom tool.</u> To do this, click on the Zoom tool and click the area you want to magnify. Right-click to zoom out.

- The Auto (Simulate Output) preview type on the View menu automatically sets your preview type to the settings that match your printer driver. For example, if you are printing to a black and white printer, the preview is grayscale. The Auto (Simulate Output) preview type is enabled by default. If you change the preview settings, then Auto (Simulate Output) is disabled. You can revert to the automatic settings by enabling Auto (Simulate Output).

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{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Customizing the print preview

If you want to increase the redraw speed of your print preview, you can change the quality of the preview image. You can also specify a color or a grayscale preview, and you can choose to display several visual aids that might help you prepare your print job.

To set the preview image quality

1. Click File, Print Preview.

2. Click View, Image, and click one of the following:
   - No Image (your image is represented by a bounding box)
   - Fast (your image is represented by a low resolution image that redraws quickly)
   - High Quality

To set the default preview image quality

1. Click File, Print Preview

2. Click Settings, Options.

3. Choose Preview Image Default from the Special Settings list box.

4. Choose the image quality you want from the Setting list box.

To specify a color or grayscale print preview

1. Click File, Print Preview.

2. Click View, Preview Type, and click Color or Grayscale.

   Displaying individual color separations in grayscale instead of color can be helpful when you are studying color distribution. Yellow in particular can be difficult to discern against a white background. Even magenta and cyan, if sparse, can be easier to discern when displayed in grayscale.

To specify full image or marquee drag in print preview

- Right-click in the Preview window, and click Full Image Drag to keep the image visible while it is being repositioned. Disable this option to change the image to a marquee box while it is being repositioned.

To set the print preview visual aids

1. Click File, Print Preview.

2. Click View, Visual Aids, and enable the items you want to appear. You can choose from the following:
   - Printable Area — shows the area of the paper on which the printing device can print.
   - Bounding Box — shows the edges of the printed image
   - Tiled Page Boundaries — shows where a large image will be tiled when it is being printed on several sheets of paper
   - Top Right Corner Fold
   - Selection Handles — shows black squares at the corners of the image being printed that you can use to size the image

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{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} <u>Related Topics</u>
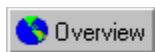
Sizing an image when printing

Corel lets you alter the size of each page of your document for your print job, leaving the original image unaffected.

To size an image

1. Click File, Print Preview.
2. Click Settings, Layout.
3. Type values in the Width and Height boxes.

    You can only size an image this way when you are using the Full Page layout style with no rows or columns, or when you are using the Manual layout style.
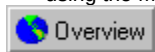
 Tip

- You can also size an image by dragging the handles in the print preview.

To fit an image to the page

1. Follow steps 1 and 2 from the above procedure and enable the Fit to Page check box.

    Your image will be distorted if you do not enable the Maintain Aspect Ratio check box.

To maintain the aspect ratio of an image

- Follow steps 1 and 2 from the "To size an image" procedure and enable the Maintain Aspect Ratio check box.

    The height and width ratio of an image is known as its "aspect." If you are resizing or scaling an image using the print preview, it is a good idea to enable the Maintain Aspect Ratio check box to prevent image distortion.

To apply position and size settings to all pages

- Follow steps 1 and 2 from the "To size an image" procedure and enable the Apply Settings To All Pages check box.

{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} Related Topics
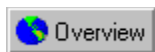
Positioning an image when printing

Corel lets you alter the position of your image for your print job, leaving the original unaffected.

If you select the Manual Layout style, you can place several pages on a single sheet of paper. Each of these pages can be sized and positioned individually. You can also use the Clone Page option to place several copies of the same page on a single sheet of paper.

To position an image

1. Click File, Print Preview.

2. Click Settings, Layout.

3. Type values in the Top (distance from the top of the printable area) and Left (distance from the left side of the printable area) boxes.
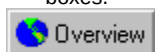
 Tip

- You can also position an image by dragging it to the desired position in the preview window.

To automatically center an image

- Follow steps 1 and 2 from the above procedure and enable the Center Image check box.

To apply position and size settings to all pages

- Follow steps 1 and 2 from "To position an image" procedure and enable the Apply Settings To All Pages check box.

{button ,AL(`PRC Previewing sizing and positioning the printed image;',0,"Defaultoverview",)} <u>Related Topics</u>

Using PostScript to optimize your print job
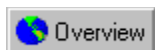
Using PostScript to optimize your print job

PostScript is a page description language used to send instructions to a PostScript device about how to print each page. All the objects in a print job (e.g., curves and fills) are represented by lines of PostScript code that the printer uses to produce your work.

PostScript is not the only method for sending a printer instructions, and some printers are not compatible with PostScript. However, there are several functions that are unavailable if you are not using the PostScript printer language. For example, without PostScript, you cannot adjust color separations and halftone screens.

There are two levels of PostScript. PostScript level 1 is the first PostScript language and it has certain limitations (see below). PostScript level 2 is the most recent version of PostScript and using it will greatly reduce potential printing errors. If you are using a level 2 printing device, make sure that you enable the level 2 features in the PostScript Options dialog box.

When purchasing a printer or choosing a service bureau, find out which level of PostScript you will be using. Where you have a choice, choose level 2.

Limitations of PostScript level 1

There are certain problems that may arise when you are using PostScript level 1 that have been largely eliminated in level 2. Most of these problems are only relevant if you are using CorelDRAW.

- To create curves, a PostScript device prints a series of short straight lines at varying angles. Each of these lines is a segment. Also, any straight line between two nodes is a segment. Level 1 devices can't print CorelDRAW objects with more than 1500 segments. This limits the allowable number of nodes in any CorelDRAW object to approximately 500.

- If you use a complex fill (e.g., a texture fill, a PowerClip, or a PostScript fill) in an object, the allowable number of nodes is reduced to approximately 300.

- If you fill a text object with a texture fill, then a level 1 PostScript device may not be able to print it.

- If you use a texture fill in an object with any subpaths (e.g., a donut made from a circle within a circle), a level 1 PostScript device will not be able to print it.

There are several ways around these limitations:

- Wherever possible, break complex objects up into several less complex objects. This may not be possible if you are using complicated line attributes or complex fills.

- Avoid complex fills on objects that aren't large enough to warrant intricate detail.

- Avoid complex fills with complex outlines and complex fills in text objects.

- Keep the number of nodes per object to a minimum.

- Use the PostScript features designed to reduce complexity and warn you of potential printing problems.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} Related Topics
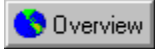
Using PostScript Level 2

PostScript Level 2 is a more advanced PostScript language. Using it can reduce printing errors and let you use features that are unavailable if you use PostScript Level 1. If you try and use PostScript Level 2 features and you are not using a PostScript Level 2 device, then your work will not print properly. If you are not certain whether you will be printing on a Level 2 PostScript device, don't enable these options.

PostScript Level 2 lets you use JPEG compression to compress the bitmaps in your print job to make the file size smaller. Also, PostScript Level 2 uses a faster method for rendering vector curves and lines in CorelDRAW. Sometimes this method can change the appearance of your images. If this happens, you can disable the PostScript 2 Stroke Adjust option.

To enable PostScript Level 2 usage

1. Click File, Print Preview.

2. Click Settings, PostScript Preferences.

3. Enable the Use PostScript Level 2 Features check box.

To compress bitmaps in your .PRN file

1. Follow steps 1 to 3 from the above procedure and enable the Use JPEG Compression check box.

2. Move the Quality Factor slider right to increase compression and reduce the quality of your bitmaps.

To disable the Stroke Adjust option

1. Click File, Print Preview.

2. Click Settings, Options.

3. Choose PostScript 2 Stroke Adjust from the Special Settings list box.

4. Choose Off from the Setting list box.

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{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} Related Topics
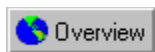
Printing complex objects

Complex objects can often cause a PostScript Level 1 print job to fail. You can use the following options to ensure that the print jobs you send to your printing device print properly.

To test for complex objects

1. Click File, Print Preview

2. Click Settings, PostScript Preferences.

3. Enable the Complex Objects Warnings check box.

To reduce curve complexity by increasing flatness

1. Follow steps 1 and 2 from the above procedure and type a value in the Set Flatness To box.

   This value determines how smooth a curve will appear when printed. As the flatness increases, curves begin to appear as connected straight lines. If you are having problems with complex objects, start by leaving this value at 1.00 and enable the Auto Increase Flatness check box. If this doesn't help, increase the flatness by 2 and try again.

2. Enable the Auto Increase Flatness check box if you want the printer to increase the flatness of any object that is too complex by increments of 2.

   When Auto Increase Flatness is enabled, the maximum allowable flatness value is defined by the value in the Set Flatness To box plus 10. If an object is still too complex when the flatness value exceeds this limit, the printer skips the problematic object and goes on to the next object. If the printer skips an object then the object will not appear in the final output. You will not be informed that this has happened while you print. The problem only becomes evident when the print job is imaged to paper or film. For this reason it is important to inspect proofs before you publish your work.

To reduce curve complexity by limiting control points

- Follow steps 1 and 2 from the "To test for complex objects" procedure and type a value in the Maximum Points Per Curve box.

   Reducing this number helps alleviate printing problems caused by objects that are too complex. A lower number of points per curve will not reduce quality but it will increase printing time.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} <u>Related Topics</u>
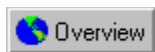
Font and spot color warnings

If your print job contains too many fonts or too many spot colors, it may not print properly. You can set your PostScript options so that Corel warns you if your print job contains more than a set number of spot colors or fonts. You can change the number of spot colors and fonts that trigger the warnings by changing the Spot Color Separations Warning and the Fonts Warning Threshold settings.

To test for too many spot colors

1. Click File, Print Preview
2. Click Settings, PostScript Preferences.
3. Enable the Too Many Spot Colors check box.

To test for too many fonts

- Follow steps 1 and 2 from the above procedure and enable the Too Many Fonts check box.

To set the Spot Color Separations Warning

1. Click File, Print Preview.
2. Click Settings, Option.
3. Choose Spot Color Separations Warning from the Special Settings list box.
4. Choose an option from the Setting list box.

To set the Fonts Warning Threshold

1. Follow steps 1 and 2 from the above procedure.
2. Choose Fonts Warning Threshold from the Special Settings list box.
3. Choose a number from the Settings list box.

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{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Optimizing fountain fills

You can optimize the printing of fountain fills in two ways. First, you can test for, and correct, fountain fill banding. Banding is the appearance of strips across a fountain fill which occurs when a fountain fill does not contain enough steps. Second, you can reduce the complexity of fountain fills to decrease printing time.

By enabling both the Auto Increase Fountain Steps and Optimize Fountain Fills options, you can increase the number of fountain steps that require more steps and reduce the number of steps in fountain fills that are too complex.

These options are available for PostScript devices only.

To verify fountain fills for banding

1. Click File, Print Preview.

2. Click Settings, PostScript Preferences.

3. Enable the Banded Fountain Fill Warnings check box.

   This warning only applies to linear fountain fills.

To automatically increase fountain steps

- Follow steps 1 and 2 from the above procedure and enable the Auto Increase Fountain Steps check box.

  This option increases the number of steps that are used to render fountain fills. This may increase printing time, but will ensure the best possible rendering of fountain fills.

To optimize fountain fills to reduce complexity

- Follow steps 1 and 2 from the "To verify fountain fills for banding" procedure and enable the Optimize Fountain Fills check box.

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{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} Related Topics
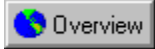
Downloading type 1 fonts

By default, the printer driver downloads Type 1 fonts to the printing device. If you disable the Download Type 1 Fonts option; however, fonts are printed as graphics (either curves or bitmaps). This may be useful if the file contains a large number of fonts that would take an unacceptably long time to download, or would fail to download because of their size. This option is available for PostScript devices only.

To download type 1 fonts

1. Click File, Print Preview

2. Click Settings, PostScript Preferences.

3. Enable the Download Type 1 Fonts check box.
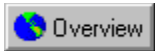
 Note

- If you enable the Download Type 1 Fonts check box, by default the Convert True Type To Type 1 check box is also enabled. This ensures that True Type fonts are converted to Type 1 fonts so that they can be downloaded. Only disable this option if your output device has difficulty interpreting Type 1 fonts.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Overview
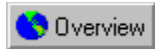
Setting bitmap font options

Bitmap versions of TrueType fonts look better at small point sizes and print faster than regular fonts. Because bitmap fonts consume a large amount of PostScript memory, you may need to limit the number of bitmap fonts in your print job to avoid a PostScript printing error.

A bitmap version of a font is created in a PostScript printer's memory if the font meets the following criteria:

- The printed character size is no larger than the bitmap font size threshold. The default is 75 pixels which corresponds to 18 points at 300 dpi, 9 points at 600 dpi, and 4.5 points at 1200 dpi.

  You can change the bitmap font size threshold (see below).

- The text is not scaled or skewed.

- The text does not have an outline or a fill other than a uniform fill.

- The text does not have any envelopes (non-linear transformations) applied to it.

- The drawing is not being printed using the Sizing options or Fit To Page option in the Print Options dialog box.

To limit the number of bitmap fonts created

1. Click File, Print Preview

2. Click Settings, Options.

3. Choose Bitmap Font Limit from the Special Settings list box.

4. Type a value between 0 and 250 in the Setting box.

To set the bitmap font size threshold

1. Follow steps 1 and 2 from the above procedure and choose Bitmap Font Size Threshold from the Special Settings list box.

2. Type a value between 0 and 1000 in the Setting box.

   This value represents the bitmap height in pixels.

{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} Related Topics
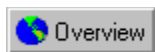
Printing color bitmaps in RGB

PostScript output normally uses the 4-color, CMYK color model to print bitmaps. If you are printing color bitmaps to an RGB or CMY device, enable the Output Color Bitmaps in RGB check box. RGB devices receive RGB values, instead of CMYK. CMY devices have an easier time converting RGB to CMY (3-color model to 3-color model) than converting CMYK to CMY (4-color model to 3-color model). This option is available for PostScript devices only.

To output color bitmaps in RGB

1. Click File, Print Preview

2. Click Settings, PostScript Preferences.

3. Enable the Output Color Bitmaps In RGB check box.

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{button ,AL(`PRC Using PostScript to optimize your print job;',0,"Defaultoverview",)} <u>Related Topics</u>

Fine-tuning your print job

Fine-tuning your print job

The fine tuning options only need to be adjusted if you encounter a problem. If you are having trouble printing, try and determine what part of your print job is causing the problem. For example, your fonts may not be printing properly, or a bitmap may not print at all. Then, look for a topic that relates to that type of problem.

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} **Related Topics**

Setting the number of fountain steps while printing

You can specify the number of steps in the fountain fills in your print job. A low number of steps prints faster but the transition between shades may be rather coarse, causing what is known as "banding." A higher value results in a smoother blend, but the printing time is longer.

You can assign a custom fountain fill to an object in CorelDRAW. A custom fountain fill overrides the settings in the Print Options dialog box.

Fountain steps set in the Options dialog box in CorelDRAW only affect the way fountain fills display on your monitor, not how they print.

To specify fountain steps in printing options

1. Click File, Print Preview

2. Click Settings, Options.

3. Type the number of steps to be used when rendering fountain fills in the Fountain Steps box.

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{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>Related Topics</u>
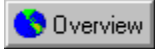
Printing bitmaps in small chunks

You can determine whether bitmaps are sent to non-PostScript printers all at once or in smaller blocks (below 64K) called chunks. Usually, the driver tells the application which method it can or cannot handle. If you find that bitmaps do not print as expected, try forcing bitmaps to be printed in smaller chunks. If you are already printing bitmaps as chunks, you can specify the degree to which each chunk overlaps adjacent chunks. This overlap reduces the grid pattern that can appear on some printers when printing bitmaps that have been sent as chunks.

To print bitmaps in small chunks

1. Click File, Print Preview.

2. Click Settings, Options.

3. Choose Bitmap Printing from the Special Settings list box.

4. Choose Output In 64K Chunks from the Setting list box.

To set Bitmap Chunk Overlap Pixels

1. Follow steps 1 to 2 from the above procedure and choose Bitmap Chunk Overlap Pixels from the Special Settings list box.

2. Type a number that represents the number of pixels by which each bitmap chunk overlaps the next in the Setting box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>Related Topics</u>
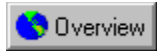
Printing color artwork in black or grayscale

When you print color work on a black and white printer, you can specify whether you want solid colors converted to solid black or a shade of gray that approximates its hue.

To print color artwork in black or grayscale

1. Click File, Print Preview.

2. Click Settings, Options.

3. Enable the All Colors As Black or All Colors check box As Grayscale check box.

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{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>
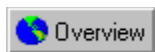
Controlling bitmap conversion to grayscale

By default color bitmaps are reduced to grayscale if they are sent to a grayscale device. Transmission time is much faster this way and the file size is smaller. If you choose to send bitmaps as color, the device converts the bitmaps to grayscale which results in slower transmission time and a larger file size. This option is available for PostScript devices only.

To control bitmap conversion to grayscale

1. Click File, Print Preview.

2. Click Settings, Options.

3. Choose Grayscale Driver Bitmap Output from the Special Settings list box.

4. Choose Send Color Bitmaps As Grayscale or Send Color Bitmaps As Color from the Setting list box.

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{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>Related Topics</u>
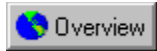
Printing bitmaps as RGB images

By default, Corel sends bitmap images to the printing device without converting them to 24 bit, RGB (Red, Green, Blue) images. However, some older printers can't print bitmaps that are 8 bit or less. If you are having trouble printing a bitmap that is not a 24 bit, RGB image, try setting up your print job so that all bitmaps are converted to RGB. Please note that this operation can increase the size of your print job.

To print bitmaps as RGB

1. Click File, Print Preview.

2. Click Settings, Options.

3. Choose Print Bitmaps As RGB from the Special Settings list box.

4. Choose On from the Setting list box.

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{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>**Related Topics**</u>
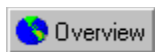
Assigning control over printer bands

Some printers can't hold a full page in memory and must print the page in multiple passes, or "bands." The default setting lets the printer driver split the page into bands before sending it to the printer. If this proves too slow, or you encounter problems, send the page to the driver already split into bands. This option applies for non-PostScript printers only.

To assign control over printer bands

1. Click File, Print Preview

2. Click Settings, Options.

3. Choose Driver Banding from the Special Settings list box.

4. Choose Let Driver Handle Banding (the printer driver creates the bands) or Send Bands to Driver (the Corel application splits the print job into bands before sending it to the printer driver) from the Setting list box.

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{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} <u>Related Topics</u>
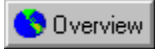
Assigning control over fill clipping

Any fill other than a uniform fill (including Lenses and PowerClips) requires clipping if the object is not rectangular because these fills are sent to printers as bitmaps, and bitmaps are always rectangular. Clipping is the process through which portions of a fill that should not be visible are removed. The default setting is clipping controlled by the driver, because that usually means faster processing. If you encounter a problem printing non-uniform fills, switch to clipping controlled by the software. This option applies to non-PostScript printers only.

To assign control over fill clipping

1. Click File, Print Preview

2. Click Settings, Options.

3. Choose Fill Clipping from the Special Settings list box.

4. Choose Use Driver Clipping For Fills or Use Software Clipping For Fills from the Settings list box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} Related Topics

Specifying the text output method for non-PostScript devices

If you are printing to a non-PostScript printing device, Corel tries to send text to the printer as text (i.e., using the appropriate font) whenever possible. However, it may sometimes be better for Corel to send text as graphics (i.e., not using the font) because text objects might be incorrectly printed over by vector graphics and raster objects.

To set the text output method

1. Click File, Print Preview
2. Click Settings, Options.
3. Choose Text Output Method from the Special Settings list box.
4. Choose All Text As Graphics or Text As Text When Possible from the Settings list box.

{button ,AL(`PRC Finetuning your print job;',0,"Defaultoverview",)} **Related Topics**

Using Print Merge

Printing on a commercial press

Printing on a commercial press

If your job will be printed on a commercial press, you will most likely deal with a service bureau and a printing shop. These two businesses can be separate or affiliated. Some larger establishments may offer both services under one roof. The service bureau will take your file and image it onto film. The printing shop will use the film from a service bureau to make printing plates.

Film can be created using a camera or an imagesetter. Creating film with a camera usually requires camera-ready output that you've created on your own PostScript laser printer. Producing film this way may save you money, but don't try to produce complex color material using laser printed output because desktop printers are not precise enough.

An imagesetter creates film directly from a file. There are several different types of file that a service bureau may be able to use. See "Preparing a print job for a commercial press" for more details and ask your service bureau about your options.

The service bureau should provide you with either overlay proofs, blueprints, or laminate proofs made from your film. The type of proof you require depends on the complexity of your print job. Once you are satisfied with your proofs, the film can be sent to press.

If the service bureau and printing shop are entirely separate, you must ensure that the service bureau provides your film in the form that the printing shop requires (i.e., positive or negative film, emulsion up or down, etc.). Also, make sure that the printing shop has proofs of the final product and instructions about the print job (e.g., number of copies, type and size of paper). These proofs and your instructions serve as a contract between you and the printing shop.

The press operators will set up and adjust the press so that the printed output matches your contract proofs as closely as possible. Where color quality and accuracy are crucial you may be asked to be present at printing time to approve any color adjustments that need to be made.

For more information see the following:

{button ,JI(`',`Preparing a print job for a commercial press')} Preparing a print job for a commercial press

{button ,JI(`',`Working with bitmaps and halftone screens')} Working with bitmaps and halftone screens

{button ,JI(`',`Using Open Prepress Interface')} Using Open Prepress Interface

{button ,JI(`',`Creating color separations')} Creating color separations

{button ,JI(`',`Printing color halftones')} Printing color halftones

{button ,JI(`',`Ensuring predictable color when printing')} Ensuring predictable color when printing

{button ,JI(`',`Color trapping')} Color trapping

{button ,AL(`OVR Printing;',0,"Defaultoverview",)} Related Topics

Preparing a print job for a commercial press
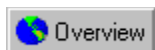
Preparing a print job for a commercial press

When you send a print job to a commercial press, you can either send camera-ready paper output, or send your work on disk. If you are creating a file to send to an imagesetter, talk to you service bureau about the best file format and printer settings to use.

If you are printing to a file, your service bureau will need either .PRN, .CDR, or .EPS files. Always provide a final printout of your work to the service bureau, even if it's only a black and white representation. This will help them identify and assess any potential problems.

PRN file

Corel lets you exercise full control over prepress settings and save the print job in a .PRN file. This print file is sent directly to an output device by your service bureau.

Be sure to review and confirm all settings with your service bureau. They will not be able to verify or fix a .PRN file. Any problems will only be apparent on output.

Include a sheet with all the prepress settings that you have specified. This can be done automatically from the Options dialog box. Or, check with your service bureau representatives; they usually have an order form that outlines all the essential prepress settings.

CDR file

If you don't have the time or knowledge to prepare printing files, service bureaus equipped with CorelDRAW can take your .CDR files and apply the required prepress settings. Some service bureaus may actually prefer to handle the prepress settings themselves.

EPS file

Some service bureaus may accept .EPS files (as exported from CorelDRAW). These files can be imported into other applications by the service bureau and adjusted and printed from there.

Using a bleed to extend images to the edge of the page

Most printing presses are unable to print images to the edge of the paper. If you plan for certain areas of your artwork to extend to the edge of the page, you need to print on paper that is larger than the size you ultimately want. This larger paper can then be trimmed so that the image extends to the paper's edge. When you use this method for printing to the edge of the page, it is wise to allow for a "bleed." A bleed is the amount that images extend past the edge of the final page size. By bleeding your images, you allow for a margin of error during the printing and trimming process.

Printers' marks

Printers' marks provide information about how your work should be printed. You can place printers' marks in your .PRN or .EPS files, or on camera-ready paper output. The available printers' marks are crop marks, registration marks, color calibration bars, densitometer scales, page numbers, and file information.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics
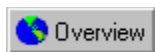
Printing to a file

Printing to a file is required when you want to send a .PRN file to a service bureau to be printed on an imagesetter. Make sure you select the appropriate printer driver when you print to file. Consider the following when printing to a file:

- When you are preparing a file for printing on an imagesetter, the page size of your print job (i.e., the size of the film on which your document is imaged) will be larger than the page size of the document (i.e., the size of the document in CorelDRAW) to allow for printers' marks.

- An imagesetter produces images on film which usually need to be negatives. You can set up your print job to produce negative images, but if the service bureau's equipment also produces negatives, then you will end up with positive film.

- You need to specify emulsion up or emulsion down. Emulsion is the coating of light-sensitive material on a piece of film. Normally, images printed to a laser printer are printed with the emulsion up (button not enabled). Other types of reproduction may call for either emulsion up or down. Printing with the emulsion down produces a backwards image.

- If you are printing to a Level 2 PostScript device, you can use make your print job smaller by compressing bitmaps using JPEG compression.

- Your service bureau may require that your .PRN file conforms to the Document Structuring Convention (DSC). If this is the case, you will need to enable the Conform To DSC setting.

If you unsure about which settings to choose, consult with your service bureau.

To print to file

1. Click File, Print.
2. Enable the Print To File check box.
3. Enable the For Mac check box if your print file is being printed with Macintosh equipment.

    PostScript files created using the Print To File option contain two Control-D (^D) characters that prevent them from printing on any PostScript device controlled by Macintosh computers. Enabling the For Mac option removes the ^D characters from the files.
4. Click OK.
5. Choose a destination and type a filename in the File Name box. The appropriate extension (.PRN) is appended to your filename.

To print a negative image

1. Click File, Print Preview.
2. Click Settings, Marks and Prepress.
3. Enable the Print Negative check box.

    Do not choose negative film if you are printing to a desktop printer.

To specify emulsion down

- Follow step 1 and 2 from the above procedure and enable the Print Emulsion Side Down check box.

To compress bitmaps in your .PRN file

1. Click File, Print Preview.
2. Click Settings, PostScript Preferences.
3. Enable the Use PostScript Level 2 Features check box.
4. Enable the Use JPEG Compression check box.
5. Move the Quality Factor slider right to increase compression and reduce the quality of your bitmaps.

To conform to DSC

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose Conform to DSC from the Special Settings list box.
4. Choose On from the Setting list box.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics
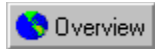
Setting a bleed limit

When you use a <u>bleed</u> to extend your image to the edge of the page, set a bleed limit. A bleed limit is the extent to which an image can extend beyond the crop marks. Usually, a bleed limit of .125 to .25 inches is sufficient. Any object extending beyond that needlessly uses up memory and may cause problems when you print multiple pages with bleeds on a single sheet of paper.

Remember, a bleed requires that the paper you are printing on is larger than the size of paper you ultimately want, and the printed image must extend beyond the edge of the final paper size.

Consult your service bureau or printing shop to determine the appropriate bleed limit for your job.

To set a bleed limit

1. Click File, Print Preview.

2. Click Settings, Layout.

3. Enable the Bleed Limit check box.

4. Type a bleed limit in the Bleed Limit box.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>
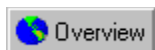
Printing crop marks and registration marks

Crop marks are printed at the corners of the printed image and represent the size of the paper. Crop marks can be used as guides for trimming the paper.

If you are printing multiple pages per sheet (e.g., 2 rows by 2 columns), and you are not cutting these pages into individual sheets, you might want to enable the Exterior Crop Marks Only check box. If you disable this option, crop marks will be placed around each row and column.

Also, if you are printing process color separations, and you are printing to a PostScript device, you can set up your crop marks on every separation rather than on the black separation only. This may be useful if you want to trim individual separations.

Registration marks print on each sheet of a color separation. Registration marks are required to line up the printing plates on a color press (see "Creating color separations"). If you are printing to a PostScript device, you can select from several different registration mark styles.

To see crop marks and registration marks the paper you are printing on must be larger than the page size of the document you are printing.

To print crop marks

1. Click File, Print Preview.

2. Click Settings, Marks and Prepress.

3. Enable the Print Crop Marks check box.

4. Enable the Exterior Crop Marks Only check box if only want crop marks to print at the corners of the paper.

To print composite crop marks

1. Click File, Print Preview.

2. Click Settings, Options.

3. Choose Composite Crop Marks from the Special Settings list box.

4. Choose Output In CMYK from the Setting list box.

To print registration marks

1. Follow steps 1 and 2 from the "To print crop marks" procedure and enable the Print Registration Marks check box.

2. Choose a registration mark style from the Style preview.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics

Printing color calibration bars and densitometer scales

Color calibration bars are color scales that print on each sheet of a color separation. Calibration bars are required to ensure accurate color reproduction (see "Creating color separations"). To see calibration bars the page size of your print job must be larger than the page size of the work you are printing.

A densitometer scale is a series of gray boxes, ranging from light to dark. These boxes are required to test the density of halftone images (see Printing bitmaps and Halftones). You can position the densitometer scale anywhere on the page. You can also customize the levels of gray that appear in each of the seven squares on the densitometer scale.

To print color calibration bars

1. Click File, Print Preview.

2. Click Settings, Marks and Prepress.

3. Enable the Color Calibration Bar check box.

To print a densitometer scale

1. Follow steps 1 and 2 from the above procedure and enable the Print Registration Marks check box.

2. If you want to customize the levels of gray in one of the densitometer scale squares, click the appropriate number in the Densities list box (the top of the list is the lightest box) and type a new density for that square.

To position a densitometer scale

1. Click File, Print Preview.

2. Click and drag the densitometer scale to its new position.

   In most circumstances it is best to position the densitometer scale outside of the printed image.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics
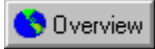
Printing page numbers and file information

Page numbers are useful when collating material that does not include page numbers in the printed image.

File information includes the color profile you used, your halftone settings, the name of the file, the date and time the work was created, and the plate number (useful when printing color separations). When you enable the Print File Information check box, you can specify a job name (also called a slug line) that will be included with the file information.

To see page numbers and file information the paper on which you are printing must be larger than the page size of the document you are printing. However, you can print file information inside the document's page by enabling the Position Within Page option.

To print page numbers

1. Click File, Print Preview.
2. Click Settings, Marks and Prepress.
3. Enable the Print Page Numbers check box.

To print a file information

1. Follow steps 1 and 2 from the above procedure and enable the Print File Information check box.
2. Enable the Position Within Page check box if you want the file information to appear on the document's page.
3. Type text in the Job Name/Slug Line box if you want the Job Name/Slug Line to be different.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>
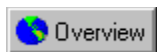
Positioning printers' marks

You can change the position of all the printers' marks by changing the position of the bounding box in the print preview.

To change the position of printers' marks

1. Click File, Print Preview.
2. Click Settings, Marks And Prepress.
3. Type values in the Top, Bottom, Left, and Right boxes.
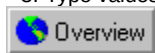
 Tip

- You can also change the position of printers' marks by dragging the bounding box in the print preview.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} Related Topics
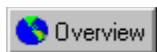
Printing a job information sheet

Including a job information sheet with your print job will help your service bureau or print shop to more effectively deal with any problems that arise.

To print a job information sheet

1. Click File, Print Preview.

2. Click Settings, Options.

3. Enable the Print Job Information Sheet check box.

4. To customize this report, click the Info Settings button and indicate which categories of information are to be included. Also specify whether the job information is to be saved to a file, printed, or both.

{button ,AL(`PRC Preparing a print job for a commercial press;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with bitmaps and halftone screens
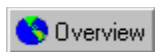
Working with bitmaps and halftone screens

If the document you are sending to the service bureau or print shop contains bitmaps (e.g., scanned images or photographs), you will need to set up halftone screens for your bitmaps.

Halftones

Commercial printing presses are unable to produce true shading, but can create the illusion of shading by printing images made up of tiny dots. The size of the dots determines the different levels of shading (i.e., the bigger the dots, the darker the shade). A halftone screen is necessary to convert images with true shading into images made up of tiny dots.

Originally, a halftone screen was an opaque screen with thousands of tiny holes. An image with shading was photographed through this screen using special photographic paper or film. The resulting image would consist entirely of dots. This image could then be used to create printing plates.

Now, however, Corel lets you create halftoned images without using screens or cameras. You can use software to simulate the effect of a halftone screen on a bitmap. To ensure that your bitmaps print correctly, you must correctly set the halftone screen frequency and bitmap resolution.

Halftone screen frequency

The halftone screen frequency determines the number of dots used to create the image. The screen frequency is measured in lines per inch (lpi). This measurement refers to the number of rows of dots per inch.

When you choose a screen frequency, remember that the higher the screen frequency, the sharper the image. However, there are limits to screen frequency which are determined by the type of printing press on which you are printing, and the type of paper you are using. In general, a screen frequency of 85 lpi works on newsprint, and a frequency of 100 lpi works on bond and glossy paper. If possible, consult your service bureau or printing shop to find out the screen frequency you should use.

Bitmap resolution

When creating a halftone, the bitmap's resolution, measured in dots per inch (dpi), should be no less than twice the halftone screen frequency. For example, if you are using a 150 lpi screen, the bitmap should have a resolution of at least 300 dpi.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics
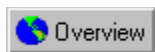
Using Open Prepress Interface

Corel now offers Open Prepress Interface (OPI) support. OPI is a way for you to include high resolution scanned images in your work without dramatically increasing your file size. To accomplish this, your service bureau professionally scans your images on a high-end scanner. They keep the high-resolution version of the scans and give you low-resolution equivalents. You import the low resolution images into your documents, using them for position only (FPO). Working with FPO images keeps your document size smaller and speeds up screen redrawing time. When you send your print job back to the service bureau for final imaging to film, your high resolution files are automatically substituted.
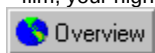
 Notes

- You must import FPO images correctly or they will not be replaced at print time.

- You can only scale, crop, and rotate FPO images. You can not use any other effects on the image.

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{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics
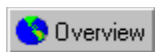
Setting the halftone screen frequency

If you are printing <u>halftone</u> images, you need to set the screen frequency properly. Consult your service bureau to determine the appropriate screen settings.

This option is available for PostScript devices only.

To set the screen frequency

1. Click File, Print Preview.
2. Click Settings, Options.
3. Type a screen frequency in the Screen Frequency box, expressed in lines per inch (lpi). Consult your service bureau for the optimum setting for your job.
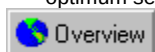
 Note

- When the screen frequency is set to Default, the image is printed using the default screen frequency of the output device.

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{button ,AL(`PRC Working with bitmaps and halftone screens;',0,"Defaultoverview",)} <u>Related Topics</u>
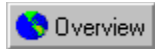
Maintaining OPI links

Open Prepress Interface (OPI) lets you use low resolution images as placeholders for the high resolution images that appear in your final work. To use OPI links, you must enable the Link To High Resolution File For Output Using OPI check box when importing your TIFF (or CT) files. These TIFF (or CT) images become known as OPI images. When your service bureau receives your print file, the OPI server substitutes the high-resolution images for the low-resolution images. If there are no OPI images in your file, the Maintain OPI Links option will not be available at print time.

If you import your bitmaps correctly, the Maintain OPI Links option is enabled automatically. To proof a file that contains OPI images on a device that doesn't have the high-resolution files (e.g., your desktop printer), disable the Maintain OPI Links option.

Your service bureau may also send you a Desktop Color Separation (DCS) file to act as the low resolution placeholder. If they do this, make sure you find out whether the service bureau wants you to let them resolve the DCS links. If they want to resolve the links themselves, then you will have to change the Resolve DCS Links setting.

This option is available for PostScript devices only.

To maintain OPI links

1. Click File, Print Preview.

2. Click Settings, PostScript Preferences.

3. Enable the Maintain OPI Links check box.

To let your Service bureau resolve DCS links

1. Click File, Print Preview.

2. Click Settings, Options.

3. Choose Resolve DCS Links from the Special Settings list box.

4. Choose Leave DCS Links Unresolved from the Setting list box.

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{button ,AL(`PRC Working with bitmaps and halftone screens;',0,"Defaultoverview",)} Related Topics

Creating color separations
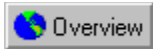
Creating color separations

If you are sending color work to a service bureau or printing shop, either you or the service bureau will need to create color separations.

Color separations are necessary because a printing press applies only one color of ink to a sheet of paper at a time. A color separation is created by first isolating each color element in an image. Each color element is then used to create a sheet of film. Each sheet of film is used to apply one color of ink to the sheet of paper.

Printing presses produce color using either process color or spot colors. The number of colors you plan to use will be the main factor in deciding which method to use.

Process color

If your project requires full color (e.g., it contain scans of color photographs), then you will need to use process color. Process color is a method of producing virtually any color using only four ink colors: cyan, magenta, yellow, and black (known as CMYK). The final colors are produced by mixing percentages of these four inks. Process color only requires four color separations.

Corel now supports a new type of process color, called hexachrome. Hexachrome color uses six different ink colors (cyan, magenta, yellow, black, orange and green) to produce full color images. Talk to your service bureau about whether you should use hexachrome color.

Spot color

If your project makes use of only one, two or three colors (including black) then you'll probably use spot colors, such as those offered by Pantone. Spot color uses a different ink for each color and each color requires its own color separation. If your budget is limited, consider:

- obtaining a two-color look by printing on colored paper and using only one spot color
- using tints (percentages) of spot colors to create shadows or highlights, thus giving the impression of a broader color range

Both process and spot color

Some projects require both spot and process colors. For example, a marketing brochure may require the use of a spot color to faithfully render the corporate color and the use of process color to reproduce scans of photographs. Remember, though, that each additional spot color requires extra film, plates and ink, adding to the cost of printing.

A word about palettes

CorelDRAW allows you to work on different elements of your document from different palettes and different color models. Ultimately however, all colors must be printed with process and spot color inks. Colors defined in the RGB or HSB models are translated automatically into CMYK (process) values. As for spot colors, CorelDRAW allows you to convert them to CMYK at printing time.
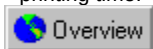
Overview **Note**

- Pay close attention to the number of colors used, especially if you are importing clipart. Make sure you only use the colors you have chosen (i.e., process color or spot color).

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{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} __Related Topics__
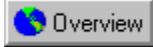
Printing color halftones

If you are printing process color halftones, you need to use a halftone screen for each different color separation (see "Working with bitmaps and halftone screens" for more information).

Screen angle

Because each halftone screen consists of a regular pattern of shapes, it creates a pattern on the printed image. When the separations are combined, the patterns created by each separate halftone screen interact. This interaction can create an undesirable effect called a moiré pattern.

Moiré patterns are eliminated by changing the screen angle of each color separation. If you were using an actual screen and a camera, you would rotate the screen 15 degrees for each separation by hand. However, since you are using software to create halftone screens, you have to change certain print options to change the screen angle.

When you print color separations, the screen angles are set automatically. If you change these settings incorrectly, your image might not print properly.

Screen technology

The screen technology should be set to match the type of imagesetter your service bureau will be using. Talk to your service bureau to determine the correct setting. If you are not using an imagesetter, or you are unable to speak to your service bureau, use the standard defaults.

Halftone type

The halftone type refers to the type of dot that is being used to create the halftone. Typically, a halftone screen consists of rows of evenly spaced, round, or diamond-shaped dots. However, it is possible to use halftone screens that have dots that are shaped differently. In fact, halftone screens can even use straight lines to create an image, instead of dots. You can experiment with different halftone types to create interesting effects.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics
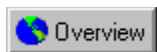
Ensuring predictable color when printing

Color management

Accurate and consistent color rendition from device to device is essential when printing in color. All components of your computer system (scanner, monitor, and printer) must exchange color information in a manner that ensures a predictable result. This is accomplished by calibrating the various devices in your computer and establishing a system profile using the Color Manager.

Color correction

For the colors on your screen to approximate the colors on the printed page as closely as possible, enable the Color Correction feature. This option will use the chosen system profile to ensure predictable color rendering.

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{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} Related Topics
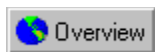
Printing color separations

When printing <u>color separations</u> to file, you can create a .PRN file that includes all separations, one separation only, or any combination of separations, depending on the complexity of the image.

Generally, you should be able to save all the color separation information in one .PRN file. However, if the image contains special effects and several color separations (e.g., CMYK plus a number of spot colors), saving all color separation information in one .PRN file might result in an unacceptably large file. In this case, create a .PRN file for each separation. Include the separation name in the filename for easier file identification.

When printing color separations, you can produce a sheet of paper or film even when there is nothing on it (e.g., there may be only yellow and black on a page but the cyan and magenta plates will be printed anyway). Normally, you would leave this option disabled to avoid wasting costly film. However, there may be instances when you want to force plates that are blank to print.

To print color separations

1. Click File, Print Preview.

2. Click Settings, Separations.

3. Enable the Print Separations check box.

To use Hexachrome process color

1. Follow the above procedure and enable the Hexachrome plates check box.

2. If you are printing on a device that uses high solid ink density, then enable the High Solid Ink Density check box. Consult your service bureau to determine whether you need to enable this option.

To select specific color separations

- Follow steps 1 to 3 from the "To print color separations" procedure and choose the color separations to be printed from the color separations list box.

To print empty plates

- Follow the steps from the "To print color separations" procedure and enable the Print Empty Plates check box.
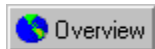
 Tip

- To print separations in color, enable the In Color check box.

{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} <u>Related Topics</u>
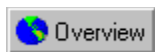
Converting spot colors to process colors

If your document contains spot colors, but you want to print using process color, you can convert your spot colors to process colors. If you don't convert, each spot color is printed on a different color separation. Changing the spot colors to process colors when you print does not affect the document itself, only the way it is printed.

To convert spot colors to process colors

1. Click File, Print Preview.
2. Click Settings, Separations.
3. Enable the Print Separations check box.
4. Enable the Convert Spot Colors To CMYK check box.

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{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} <u>Related Topics</u>
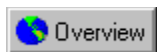
Customizing a halftone screen

Setting the halftone screens correctly is critical when printing color separations. Screens that are improperly set can result in undesirable moiré patterns and poor color reproduction. Consult your service bureau before you change any of these settings. If you are uncertain, use the default settings.

To customize a halftone screen

1. Click File, Print Preview.
2. Click Settings, Separations.
3. Enable the Print Separations check box.
4. Enable the Use Advanced Settings check box.
5. Click Advanced.
6. Change any of the following settings:
    - Screening technology
    - Halftone type (e.g., Line or Diamond)
    - printer or imagesetter resolution
    - the screen frequency and angle of any or all of the color separations.
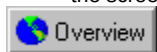
 Tip

- You can set the screen frequency, screen angle, and overprint options for spot colors as well as process colors. For example, if you have a fountain fill made up of two spot colors, you can now set one to print at 45 degrees and the other at 90 degrees.

{button ,AL(`PRC Creating color separations;',0,"Defaultoverview",)} <u>Related Topics</u>
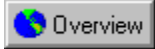
Color trapping

Color trapping

Color trapping is necessary to compensate for poor color registration. Poor color registration occurs when the printing plates used to print each color, called color separations, are not aligned perfectly. Poor registration causes unintentional white slivers to appear between adjoining colors. Trapping is accomplished by intentionally overlapping colors so that minor problems with alignment will not be noticed.

Your work needs color trapping if two colors touch. Many service bureaus prefer to create color trapping themselves by using a specialized trapping program. Consult your service bureau about trapping if you are unfamiliar with the process.

Color trapping in Corel applications is achieved by overprinting. Normally, portions of an object that are obscured by another object are not printed. However, if the top object is set to overprint, the obscured portions of any underlying objects print anyway, causing an overlap. This makes white gaps between different colors impossible. Overprinting works best when the top color is much darker than the underlying color; otherwise, an undesirable third color might result (e.g., red over yellow might result in an orange object).

Depending on the color trapping options you choose, overprinting might only affect an object's outline or its fill. This means that if an object with a red outline is set to overprint its outline only, then any portions of another object that are obscured by the first object's outline are printed. This overlap creates a color trap.

{button ,AL(`OVR Printing on a commercial press;',0,"Defaultoverview",)} **Related Topics**
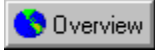
Color trapping by overprinting selected objects

You can set specific objects to overprint before you open the Print dialog box. You can overprint each object's fill, outline, or both.

The Overprint Fill option causes obscured portions of objects to print when they are under the overprinted object's fill. The Overprint Outline option causes obscured portions of objects to print when they are under the overprinted object's outline. When setting the outline thickness, keep in mind that the outline straddles the path that defines the object's shape. Therefore, an outline of 0.30 points actually creates a trap of 0.15 points.

To trap by overprinting selected objects

1. Right click the object that requires color trapping with the Pick tool and click Overprint.
2. Click Fill or Outline or both.

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{button ,AL(`PRC Color trapping;',0,"Defaultoverview",)} Related Topics
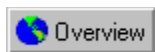
Color trapping by overprinting selected color separations

Corel lets you overprint specific color separations. You can specify whether you want to overprint graphics, text, or both. Remember that if you set a light color to overprint, dark colors that would normally be obscured by the lighter color are printed and show through. Therefore, it is best not to overprint a light color separation.

To trap by overprinting selected color separations

1. Click File, Print Preview.

2. Click Settings, Separations.

3. Enable the Print Separations check box.

4. Enable the Use Advanced Settings check box.

5. Click the Advanced button.

6. Click the color separation to overprint in the Color List.

7. Enable the Overprint Color check box.

8. Enable the Graphics check box, Text check box, or both.

{button ,AL(`PRC Color trapping;',0,"Defaultoverview",)} <u>Related Topics</u>
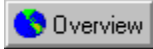
Color trapping automatically

Corel offers two methods for automatically creating color trapping: always overprint black and auto-spreading.

Always overprint black creates a color trap by causing any object that contains 95% black or more to overprint any underlying objects. It is a useful option for artwork containing a lot of black text, but it should be used with caution on artwork with a high graphics content. If your service bureau recommends a black threshold value other than 95%, click the Options tab, choose Overprint Black Threshold from the Special Settings Option list box, and change the setting as required.

Auto-spreading creates color trapping by assigning an outline to an object that is the same color as its fill, and having it overprint underlying objects. Auto-spreading is created for all objects in your file that meet these three conditions:

- They don't already have an outline.
- They are filled with a uniform fill.
- They haven't already been designated to overprint.

To trap by always overprinting black

1. Click File, Print Preview.
2. Click Settings, Separations.
3. Enable the Print Separations check box.
4. Enable the Always Overprint Black check box.

To set the Overprint Black Threshold

1. Click File, Print Preview.
2. Click Settings, Options.
3. Choose Overprint Black Threshold from the Special Settings list box.
4. Type a number in the Setting box. The number you type represents the percentage of black above which black objects overprint.

To trap by auto-spreading

1. Follow steps 1 to 3 from the "To trap by always overprinting black" procedure and Enable the Auto-Spreading check box.
2. Type a value in the Maximum box.

   The amount of spread assigned to an object depends on the maximum trap value and the object's color. The lighter the color, the greater the percentage of the maximum trap value. The darker the color, the smaller the percentage of the maximum trap value.

2. If you want the spread width to be fixed, then enable the Fixed Width check box.

   The Maximum Value box changes to the Width box when you enable the Fixed Width check box. The value in this box determines the fixed width of the color spread.

3. Type a value for Text Above (i.e., the minimum size to which auto-spreading is applied).

   If you set this value too low, small text may be rendered illegible when auto-spreading is applied.

{button ,AL(`PRC Color trapping;',0,"Defaultoverview",)} Related Topics

Importing, exporting, and OLE

Importing, exporting, and OLE

Importing/exporting and OLE (Object Linking and Embedding) are both ways of exchanging information between applications. The difference between them is the method by which the information is exchanged. When you import or export a file, it must be converted to a format that can be understood by the application in which it is to be placed. This means that you must have a special filter installed on your system for each different file format. When you use OLE, you do not need to worry about filters or file formats. As long as all the applications involved support OLE, information can be freely exchanged.

For more information see the following:

{button ,JI(`',`Importing and exporting files and images')} <u>Importing and exporting files and images</u>

{button ,JI(`',`Object Linking and Embedding page 1 of 2')} <u>Object Linking and Embedding</u>

Importing and exporting files

Importing and exporting files and images

Import and export filters are essentially translators that stand between applications, ensuring that they can speak to each other in ways that both can understand. Without them, importing and exporting files to and from Corel applications would be virtually impossible.
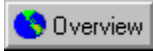
Overview **Note**

·   In any case where you are exchanging information with another application, ensure that you have the correct filter installed. This can be done by carrying out a custom install and adding the filter you need to the list of active filters.

For more information see the following:

{button ,JI(`',`The filter manager')} The filter manager

{button ,JI(`',`File formats')} File formats

{button ,JI(`',`Sharing files with other Corel applications')} Sharing files with other Corel applications

{button ,JI(`',`From Corel DRAW to Corel PHOTOPAINT transforming vector graphics into bitmaps')} From Corel DRAW to Corel PHOTO-PAINT: transforming vector graphics into bitmaps

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{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} Related Topics

The filter manager

The filter manager

Corel's filter manager contains filters for the file formats that are supported by all Corel applications. If you're working in CorelDRAW and you wish to open a file that has been saved in a format other than .CDR (the native format for CorelDRAW files), the filter manager translates the file so that the program can open it. If you want to save an image in a format other than .CDR, the filter manager translates the file into the other format before saving it.

Corel applications have their own native file formats that they use to store document information. The Open and Save/Save As commands are used to load and save this information.

Importing files

Corel applications support various file formats, but only some of them are native to the application. If you want to read a file that has a non-native format, you must import that file.

The Import command is located in the File menu. When you choose the command, a dialog box opens in which you can choose the drive and folder where the file is stored. If you know the format of the file you want, you can choose it from the File As Type list box to display only the files with that extension. To choose the file to import, double-click the filename in the display window.

Exporting files

Corel applications can save files in various file formats, but only some of them are native to the application. If you want to save a file in a non-native format, you must export that file.

The Export command is located in the File menu. When you choose the command, a dialog box opens in which you can choose the drive and folder where the file is to be saved. You can type in a name for your file and choose a file type from the File As Type list box; the format's extension appears in the File Name box. You can give the file a name by double-clicking the filename in the display window.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} Related Topics

File formats

Data in a computer file can be stored using several systems. The system that any one file uses is known as its file format. Different types of files, such as bitmap, vector, sound, text, etc., use different formats. Formats are frequently referred to by the extension that is added to the file when saving it in that format, e.g., .CMX, .BMP, .DOC, .AVI, .TIF, etc. In Windows 95 applications, different formats use different icons when listed in file managers and dialog boxes, such as the Open dialog box in Corel PHOTO-PAINT.

File formats are often created for use by a specific application. For example, images created in CorelDRAW are stored as .CDR files. Some formats are more generic, such as the .TXT format, which is an ASCII file and not associated with any specific application.

File compression

Computer files are often stored in a compressed format to save space on your hard disk. Generally, the more compressed a file is, the slower it is to read from and/or to.

There are two types of file compression: lossless and lossy. Lossless compression retains all the original data through the compression and decompression processes. Lossless compression is recommended for storing text or numerical data, such as spreadsheets. RLE, LZW, and CCITT are lossless compression techniques. Lossy compression can compress your original files to a much greater extent than lossless compression, and therefore it may be a good choice when disk space is at a premium. Lossy compression involves the loss of some of the original data, but depending on your requirements, this loss may not make a difference in the final result of your work. JPEG is a lossy technique and is used mainly to compress color and grayscale continuous-tone images. The information that is discarded during compression does not seriously affect the image quality.

Color depth

Color depth (also called bit-depth) refers to the number of colors that can be supported in a file. A 1-bit file supports two colors (usually black and white), a 2-bit file supports four colors, a 4-bit file supports 16 colors, an 8-bit file supports 256 colors, and a 24-bit file supports 16 million colors. A grayscale image is an 8-bit file, with 256 increments between black and white. The higher the color depth supported by a file, the more space the file takes up on your hard drive.

When you save or export a file, you can often specify the image's color depth. If you have only a few colors in your original image, saving to a higher color depth (e.g., 16 color to 256 color) should produce an image whose colors are very similar to the original image. However, if your original image has many colors, and you convert it to a lower color depth (e.g., 24 bit color to 256 color), the file creates a palette of colors and uses combinations of these colors to simulate the original color in the image. The colors in the palette depend on the colors in the original image.

Different applications support different color depths. As well, some file formats support only certain numbers of colors. When deciding the file format to use when saving a file, you should consider any color limitations of the file format and the application you'll be using with the file.
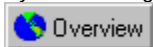
 Note

· For more information on specific file formats, including technical notes on their use, see the Technical Support online Help. Click Help, Technical Support.

· A file format that supports a large number of colors may not necessarily support all color depths that are below its   maximum bit depth. For example, a format may support 24-bit color, but not black and white.

{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} Related Topics

Moving files within the CorelDRAW suite

Sharing files with other Corel applications

Before you begin moving image files from CorelDRAW to Corel PHOTO-PAINT to Corel DREAM, it is important for you to have an understanding of how these programs create and manage images. Moving files from one <u>bitmap</u> (or raster) editing program like Corel PHOTO-PAINT to another is very different from trying to import a bitmap image into a <u>vector graphics</u> program like CorelDRAW.
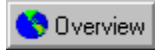
 Note

· If vector and bitmap transfer issues are new to you, or if you'd benefit from a full discussion of how these file formats work and differ from each other, see "<u>Understanding vector and bitmap images</u>."

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{button ,AL(`OVR Importing and exporting files;',0,"Defaultoverview",)} <u>Related Topics</u>

From Corel DRAW to Corel PHOTO-PAINT: transforming vector graphics into bitmaps

In order to move the vector drawing you created in CorelDRAW into the photo you scanned and retouched in Corel PHOTO-PAINT, you must first convert the vector file into a bitmap file format.

Although transforming vector information into bitmap information can be done in either application, the following procedures describe the process in terms of the DRAW user interface. However, the filter manager is independent of either application: the Import To Bitmap (Corel PHOTO-PAINT) and Export Bitmap (CorelDRAW) dialog boxes and procedures are identical.

 Note

· Information in this section describes procedures for moving images and information from CorelDRAW to Corel PHOTO-PAINT. But, while the details are specific to these applications, the general information is applicable to the process of moving images from any vector-based graphics program to any bitmap-based image editing application.

{button ,AL(`OVR Moving files within the CorelDRAW suite;OVR Importing and exporting files;',0,"Defaultoverview",)}
Related Topics
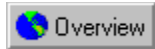
Exporting files from CorelDRAW as bitmaps

You can convert files from CorelDRAW's vector format to Corel PHOTO-PAINT's bitmap format.

To convert your drawing to a bitmap:

1. Click File, Export.

2. Type a name in the File Name box.

3. Choose .CPT (or another bitmap file format) from the Save As Type list box.

4. Click Export. The Bitmap Export dialog box opens.

5. Choose a color mode from the Color list box.

   Enable the Dithered check box if you wish to dither the colors in the final image to compensate for a limited palette (this option is only available for Black and White, 16, and 256-color images).

6. Type image dimensions into the boxes in the Size area.

7. Type image resolution in the boxes in the Resolution area.

8. Enable one of the Anti-aliasing buttons.

   · None disables anti-aliasing.

   · Normal slightly blurs the edges and curves of your image giving it a more smooth appearance.

   · Super-Sampling increases then decreases the resolution of your image to smooth jagged edges. As a result, it is more time-consuming and memory intensive than the Normal anti-aliasing option, but also provides better results.
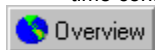
Overview Notes

· If you do not see the file format you wish to use in the Save As Type list box, see "Adding, removing, and arranging filters in the Export dialog box."

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{button ,AL(`PRC Moving files from CorelDRAW to Corel PHOTO-PAINT;PRC Moving files within the CorelDRAW suite;',0,"Defaultoverview",)} Related Topics
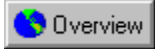
Adding, removing, and arranging filters in the Export dialog box

Activate, deactivate, and arrange filters in the File Types dialog box.

Arranging your filters allows you to move the ones you use most to the top of the list box and move the less useful ones farther down.

To add new filters to the list of active filters

1. Click the File Types button (found in Import, Export, Save, and Save As dialog boxes).

2. Choose the correct category and filter from the Available File Types box.

3. Click the Add button.

To remove filters from the list of active filters

1. In the File Types dialog box choose a filter from the List of Active Filters box.

2. Click the Remove button.

To arrange filters in the list of active filters

1. In the File Types dialog box, choose the filter or filters you wish to arrange from the List of active filters.

2. Click the Move Up or Move Down buttons to shift the filters up or down on the list.

 Note

· This procedure assumes that the file types have been installed.

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{button ,AL(`PRC Moving files from CorelDRAW to Corel PHOTO-PAINT;PRC Moving files within the CorelDRAW suite;',0,"Defaultoverview",)} Related Topics

Exporting graphic files

Exporting graphics for use in other programs

You can export graphics from CorelDRAW and Corel PHOTO-PAINT using the Export/Save As feature.

To export files

1. Open the file you want to export.

2. Do one of the following:

   · In CorelDRAW, click File, Export.

   · In Corel PHOTO-PAINT, click File, Save As.

   The Export/Save An Image To Disk dialog box opens.

3. Choose an export format from the Save As Type box.

4. Type a file name in the File Name box. The file extension for the format you've chosen is appended to your file name automatically.

5. Depending on the format you've chosen, another dialog box may open. Choose any options, then click OK.

To export selected objects only (from CorelDRAW)

· In the Export dialog box, enable the Selected Only check box.
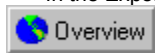
 Tip

· If you are exporting to a format that displays another dialog box after the Export/Save An Image To Disk dialog box (i.e. .JPEG or .GIF), but you don't need to see the second dialog box because you always choose the same options, enable the Suppress Filter Dialog box check box.

 Notes

· To use your CorelDRAW graphic in an application that supports object linking, consider linking the graphic to that application instead of exporting it. This way, if you change the graphic, CorelDRAW automatically updates the graphic in the other application.

· In a multi-page document, only objects on the active page (or facing pages if View Facing Pages is enabled in the Page Setup dialog box) are exported. There are two exceptions to this: the CMX 5 and CMX 6 file formats support multi-page export.

{button ,AL(`PRC Exporting graphic files;',0,"Defaultoverview",)} <u>Related Topics</u>

Exporting as a Desktop Color Separation (.DCS) from Corel PHOTO-PAINT

Desktop Color Separation (DCS) is a method of producing color separations of photographic images from your desktop which are ready to be printed on a PostScript printer or Image setter.

When you export CMYK and Duotone image files in the Desktop Color Separation (DCS) mode, your image file is calculated and split into color separations [Overview] one for each ink that will appear in the final copy.

You have the option to create a header file for your separations. This can be placed in a document the same way you would place any bitmap image, scaled, positioned, and cropped as much as you like. But, because the header's file size can be much smaller than the original file, it takes up much less disk space in your document.

To create DCS files

1. In Corel PHOTO-PAINT, convert your image to CMYK or Duotone color mode.

2. Click File, Save As.

3. Choose the DCS file format from the Save As Type list box.

4. Click Save. The EPS Export dialog box opens.

5. Enable the Include Header check box to include a low-resolution header file with the final DCS file and set Format, Type, and Resolution for the header file.

6. Click OK, The Desktop Color Separation Export dialog box opens.

5. Choose a version of DCS:

   · Enable the DCS1.0 button when working with CMYK images only. This option creates five separate PostScript files: cyan, magenta, yellow, black, and main. The main file does not contain a composite image; instead, it points to the separation files.

   · Enable the DCS2.0 button when working with CMYK or Duotone images. This gives you the option to save as multiple or single files.

6. Choose a file type:

   · Single File type creates a single DCS file that contains all the channel information.

   · Multiple File type creates one file for each CMYK channel (as well as a header file in DCS format if you have selected this option). The separation files are a series of Encapsulated PostScript (EPS) files labeled with the filename and the number of the separation but without a file extension.
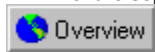
[Overview] **Note**

· The DCS main file can be opened in CorelDRAW.

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{button ,AL(`PRC Exporting graphic files;',0,"Defaultoverview",)} Related Topics

Exporting an image to .GIF format

An image's color mode must be 8-bit (256 colors) or less when converting to a .GIF file format.

To check the image's color mode

· Click Image, Info.

The image's color mode information appears in the Type section.

To save an image as a .GIF file

1. Click File, Save As.

2. Choose CompuServe Bitmap (GIF) from the Save As Type list box.

3. Choose a folder in which to save the image in the Save In list box.

4. Type a name for the file in the File Name box and click OK.

5. In the Transparent Color dialog box, enable either the 89a Format or the 87a Format check box (the Transparent Color <u>check box</u> is disabled when using 87a Format).

6. Enable the <u>Interlaced</u> button, if desired.

7. Enable the Transparent Color button to make the image's background color invisible.

8. Click a color from the palette.

Choose the color that matches your Web page background, and ensure that the color does not appear in your image (otherwise, that color displays as a transparent area).
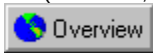
 Note

· If you don't see the .GIF option in the File Format list box of the Save dialog box, make sure that you're in the correct color mode.

{button ,AL(`PRC Choosing a file format;PRC Exporting graphic files;',0,"Defaultoverview",)} <u>Related Topics</u>

Exporting an image to .JPEG format in Corel PHOTO-PAINT

An image's color mode should be 24-bit RGB when converting to .JPEG format.

To convert an image to 24-bit

· Click Image, Convert To, RGB Color (24-bit).

To save an image as a .JPEG file

1. Click File, Save As.
2. Choose .JPEG Bitmaps (.JPG) from the Save As Type list box.
3. Choose a folder to save the image to in the Save In list box.
4. Type a name for the image in the File Name box.
5. Click OK.
6. In the JPEG Export dialog box, enable the Progressive check box, if desired.
7. Move the Quality Factor slider to the left to choose a high quality image resolution, or to the right to lower the image resolution quality.
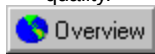
 Note

· The lower the image quality, the smaller the file size.
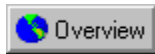
 Note

· If you don't see the .JPG option in the File Format list box of the Save dialog box, make sure that you're in the correct color mode.

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{button ,AL(`PRC Exporting graphic files;',0,"Defaultoverview",)} Related Topics

Importing graphic files

Importing graphics in other formats

You can import graphics to CorelDRAW and Corel PHOTO-PAINT using the Import/Open feature

To import files

1. Do one of the following:
   - · In CorelDRAW, click File, Import.
   - · In Corel PHOTO-PAINT, click File, Open.

   The Import/Open an Image dialog box opens.

2. Choose an import format from the Files Of Type box,.

   The File Name box shows files in the current folder with the chosen format's extension. If the file you want is in another <u>drive</u> or <u>folder</u>, choose the drive from the Look In box and the folder from the Folders box.

3. If you want to preview the file you are importing, enable the Preview check box. A thumbnail of the image appears in the Preview window.

4. In the File Name box, type the name of the file you want to import.
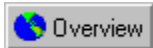
Overview **Note**

- · If you are importing a low resolution TIFF (.TIF) or .CT file created using <u>OPI (Open Prepress Interface)</u>, you must enable the Link to High Resolution File For Output Using OPI check box.

{button ,AL(`PRC Importing graphic files;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding Clipart

CorelDRAW comes with a large selection of ready-to-use clipart images and symbols that can be added to your drawing. Because the Clipart files found on the CD are in .CMX format, you need to import them into your drawing.

If you want to browse through the Clipart included with CorelDRAW first, you can either look through the Clipart manual included with CorelDRAW, or use the Scrapbook. For more information, see <u>Using the Scrapbook</u>.

To add clipart from the CD-ROM

1. Place the CD-ROM disk # 4 in your CD-ROM drive.

2. Click File, Import.

3. In the Files Of Type box, choose Corel Presentation Exchange 6.0 (CMX).

4. In the Look In list box, choose the drive and folder where the file is stored.

5. Double-click the folder where the file is stored.

   The clipart categories appear as sub-directories of the Clipart directory.

6. Double-click the category in which the clipart you want to import is stored.

   The category name appears at the top of each page in the Clipart manual.

7. Choose a filename and click the Import button.

   The clipart image is imported into your current drawing.
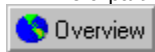
Note

· Clipart can also be used in your Corel PHOTO-PAINT image, but it must be converted to a bitmap first.

_____

{button ,AL(`PRC Importing graphic files;',0,"Defaultoverview",)} <u>Related Topics</u>

Opening Photo CD Images (.PCD)

The Photo CD dialog box automatically displays when you open or import a PCD image. This dialog box lets you specify image size and color mode, as well as apply color correction to a Photo CD-ROM image before importing it into your Corel application. There are two color correction methods you can choose from: Gamut CD and Kodak.

· Gamut CD uses gamut mapping to enhance the color fidelity and tonal ranges of the image, which ensures that the colors in a computer image can be reproduced by a printer.

· Kodak Color Correction lets you alter color tints, adjust brightness and color saturation, and adjust the contrast in your image.

To apply Gamut CD color correction to an image

1. Open the Photo CD Image. When you open a Photo CD, the Photo CD Image dialog box automatically opens prior to displaying the image.

2. On the Enhancement tab, click the Gamut CD button.

3. Click a preview button at the right side of the dialog box. Best Preview displays an accurate color preview, but requires more processing time. Fast Preview displays a quick preview of the image.

4. Click the Set Active Area button and marquee select the area on the preview image that you want to be considered for the image enhancement calculations.

5. If there is white in the image, enable the Adjust White In Image button and type a value in the Absolute White box to indicate how pure the whitest white should be (255 is pure white).

6. If there is black in the image, enable the Adjust Black In Image button and type a value in the Absolute Black box to indicate how pure the blackest black should be (0 is pure black).

7. If there are neutral areas (black, gray, or white) in the image, click the Set Neutral Colors button and click the Neutral Colors on the preview image. The color casts will be removed from the image. To obtain the best results, specify colors that span as much of the lightness range of the image as possible.

8. Click the Preview button to evaluate your settings.
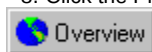
![Overview] **Tips**

· Disable the Adjust White In Image option or Adjust Black In Image check box if your image does not contain these elements. Otherwise, the resulting image may either be too dark or too bright.

· To darken an image containing no black, enable the Adjust Black In Image check box and type a value greater than 0 in the box.

· To lighten an image containing no white, enable the Adjust White In Image check box and type a value less than 255 in the box.

To apply Kodak color correction to an image

1. Open the Photo CD Image. When you open a Photo CD, the Photo CD Image dialog box automatically opens prior to displaying the image.

2. On the Enhancement tab, click the Kodak Color Correction button.

3. Adjust the tint by typing values in the Red, Green, and Blue boxes.

4. Adjust the brightness level by typing a value in the Brightness number box.

5. Adjust the degree of saturation by typing a value in the Saturation box.

6. In the Color Metric list box, choose No Gamma Adjustment or a Contrast Level, as appropriate.

7. Enable the Show Colors Out Of Screen Gamut check box and click the Preview button to verify that the adjustments made in steps 3 to 6 are not too extreme. If they are, out-of-gamut pixels are rendered as pure red or pure blue so that you can identify out-of-gamut areas of the image and adjust accordingly.
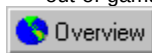
![Overview] **Notes**

· The Scene Balance Adjustment is made by the photo finisher at the time the original image is scanned and placed on the Photo CD disk. Enable the appropriate check box to preserve the adjustments.

{button ,AL(`PRC Importing graphic files;',0,"Defaultoverview",)} Related Topics

Object Linking and Embedding (OLE)

Object Linking and Embedding (page 1 of 2)

What is OLE?

Object Linking and Embedding (OLE) is a method of exchanging information between applications. OLE allows you to create objects (e.g., pictures, charts, and text) in one application and then display these objects in various other applications. For example, using OLE technology, you can create a chart in your favorite spreadsheet program, and display it in CorelDRAW. Objects that are placed into an application using OLE are called OLE objects.

For OLE to work, the application used to create the OLE object and the application in which you want to place this OLE object must both support OLE functionality. CorelDRAW supports all OLE features, but certain applications support only some of the features of OLE. If you are uncertain about whether another application is completely OLE compatible, check its documentation.

Server and client applications

Whenever you use OLE, two applications are involved: a server application and a client application. A server application is used to create and edit an OLE object (e.g., picture, chart, text). A client application is the application in which you place an OLE object once you have created it. For example, if you create a chart in a spreadsheet program and use OLE to place it into CorelDRAW, then the spreadsheet program is the server application and CorelDRAW is the client. Many applications can act as either server or client applications, but some can't. For example, CorelDRAW can be a server or a client, but Corel PHOTO-PAINT can only be a server. If you are uncertain about whether an application is capable of performing as a server or a client, check its documentation.

Linking and embedding

OLE objects can be either linked or embedded in client applications. A linked OLE object is connected to a separate file. The appearance of the OLE object in the client application is controlled by the information stored in this external file. When the external file is changed in the server application, the OLE object updates to reflect these changes.

An embedded OLE object is completely contained in the client application file; therefore, there isn't a link to an external file.

The clipboard

The clipboard is a temporary storage area used to hold information. You can cut or copy an item onto the clipboard from a server application and then paste it into a client application. This item becomes an OLE object. If you simply copy and paste information, the item becomes an embedded OLE object. You must use the Paste Special command to create a linked OLE object using the clipboard.

When you use the clipboard, the item that you paste will not always become an OLE object. For example, plain text from an ASCII text editor will become CorelDRAW text when you paste it. If you want complete control of the items that you paste, use the Paste Special command.

Drag and drop

Dragging and dropping is the easiest way to create OLE objects. You can choose an item with the mouse in a server application, drag it to a client application, and it automatically becomes an OLE object. If you simply drag and drop a selection, it becomes an embedded OLE object. If you hold down the CTRL and SHIFT keys while you drag and drop a selection, it becomes a linked OLE object.

If you drag and drop files from the Windows 95 desktop into CorelDRAW, CorelDRAW will try to import the files before it tries to create an OLE object. If you want more control, use the right mouse button to drag and drop which causes a menu to open when you drop the items. This menu lets you specify how the items are to be placed in the document.

{button ,Next()} <u>Click here to see the next page.</u>

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{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Object Linking and Embedding (page 2 of 2)

Limitations when using OLE objects in CorelDRAW

In most cases you can only edit OLE objects using the <u>server application.</u> If you attempt to change an OLE object using CorelDRAW itself, you should be aware of the following limitations:

OLE objects cannot

· be rotated

  If the OLE object is placed in a group or a PowerClip, then it will rotate, but this may produce unexpected results and is not recommended.

· be skewed

· be cloned

· have any of the effects in the Effects menu applied to them, except for PowerClips

· be combined, welded, intersected or trimmed with other objects

There are a limited number of ways that you can change an OLE object without actually editing it using the server application.

OLE objects can

· be sized and moved

· be copied

  Copies of linked objects are linked to the same file as the original object.

· be placed into PowerClip containers

For more information see the following:

{button ,JI(`',`Linking OLE')} <u>Linking (OLE)</u>

{button ,JI(`',`Embedding OLE')} <u>Embedding (OLE)</u>

{button ,AL(`OVR Importing exporting and OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Linking (OLE)

Linking (OLE)

Linking is one of two ways of placing OLE objects in <u>client applications;</u> the other way is <u>embedding</u>. When you link an OLE object to a client application file, you create a connection between the OLE object (the item that appears in the client application) and a source file (the file you created in the <u>server application).</u> When the source file is altered, the object in the client application updates to reflect this change. The object updates automatically unless you specifically choose to manually update the OLE link. If you want to change the content or appearance of a linked OLE object, you must make the changes in the source file. Consequently, when you give a file containing linked OLE objects to someone else, it is important to include the source files.

Linking is most useful when you want to use the same OLE object several times in the same file, or in many different files. To change every instance of the OLE object, you only have to change the source file.

Editing linked objects

When you want to edit a linked OLE object, you must edit the source file in the server application. You can launch the server application and open the source file directly from the client application, or you can launch the server application from the desktop and then open the source file. The source file must be saved for any changes to appear in the client application.

Linking portions of files

A linked OLE object can be a portion of a file. For example, if you link a red circle from a CorelDRAW file containing a circle, a square, and a triangle, only the red circle is the linked OLE object. But, when you update this link, be aware that changes to the source file may not produce the results you expect in the client application.

When CorelDRAW acts as a server application, it can only track OLE objects based on the page they are on in the source file (i.e, the .CDR file). So, if the red circle from the previous example is on page two of a CoreDRAW document, CorelDRAW knows to update the OLE object when page two changes. If there is also a square and a triangle on page two and the OLE object is updated, CorelDRAW won't be able to tell what portion of the page you originally used as the OLE object. As a result, CorelDRAW displays the entire page in the client application. Instead of a red circle, your OLE object becomes a circle, a square, and a rectangle.

For the most part, using a portion of a file as a linked OLE object should not present any problems. However, different applications use different methods for determining which changes should be reflected in an update. For more information about an application's OLE functionality, consult its documentation.

{button ,AL(`OVR Object Linking and Embedding OLE;',0,"Defaultoverview",)} <u>Related Topics</u>
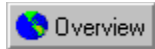
Linking OLE objects

Linking is a way of placing OLE objects in <u>client applications.</u> Linking is most useful when you want to use the same OLE object several times in the same file, or in many different files. To change every instance of the OLE object, you only have to change the source file.

To link an OLE object file to a CorelDRAW file

1. Click Edit, Insert New Object.

2. Click the Create From File button.

3. Click the Browse button and choose the file you want to link.

4. Enable the Link check box.

5. If you want the OLE object to appear as an icon instead of as it appears in the source file, enable Display As Icon.

   You might use an icon if you want to let people open the source file from the client application without actually displaying the source file.

To link an object using the clipboard

1. In the <u>server application,</u> select the items you want to link.

2. Click Edit, Copy.

3. In the client application, open the file that is to contain the linked items.

4. Click Edit, Paste Special.

5. Enable the Paste Link button.

To link an object using drag and drop

1. In the client application, open the file that is to contain the linked items.

   Make sure the server application and client application windows are visible at the same time.

2. In the server application, select the items you want to link.

3. Hold down CTRL + SHIFT, then click and drag the selected items into the open file's window in the client application.
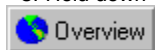
 Tip

·   If you drag using the right mouse button, a menu offering several options appears before the object is placed.

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{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} <u>Related Topics</u>
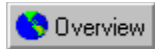
Editing linked OLE objects

When you want to edit a linked OLE object, you must edit the source file in the server application.

Sometimes it is possible to edit an OLE object as if it were a different type of OLE object or convert an OLE object to a different type of object. These features allow you to choose the application you use to edit an OLE object; however, these features are rarely available.

To edit a linked object

1. Select the OLE object with the Pick tool.

2. Click Edit, Object, Edit.

   The Server application is automatically activated and the linked file is opened.

   Note that the exact text of the Object menu item changes depending on the object type. For example, if the selected OLE object is a document from a word processor, the Object menu item reads Document Object.

3. Edit the object as required.

 Tip
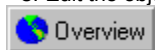
· Double-clicking an OLE object also launches the server application.

To edit an OLE object as a different type of OLE object

1. Select the OLE object with the Pick tool.

2. Click Edit, Object, Convert.

3. Click Activate As.

4. Choose an object type from the Object Type list box.

   When you perform this task, you're not changing the actual object type, only the way the object is edited.

5. Edit the object as required.

To convert an OLE object to a different type of OLE object

1. Follow steps 1 and 2 from the above procedure.

2. Ensure that Activate As is disabled.

3. Choose an object type from the Object Type list box.

4. Edit the object as required.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} Related Topics
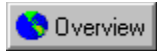
Breaking an OLE link

If you never want a linked OLE object to be updated again, you can break the OLE link. Once an OLE link is broken, it cannot be restored and you will not be able to edit the OLE object.

To break an OLE link

1. Select the OLE object with the Pick tool.

2. Click Edit, Links.

3. Click Break Link.

{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} Related Topics
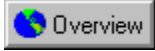
Changing the source for a linked file

One way to change the content of a linked OLE object is to change its source file. If the new source file is the same file type as the original source file, then changing the source might be a simple way to change the content of the OLE object without changing its position. For example, you could substitute one image for another. However, if the selected OLE object is only a portion of a file, or if the new source file is a different type of file, changing the source file may have unpredictable results.

To change the source for a linked file

1. Select the OLE object with the Pick tool.

2. Click Edit, Links.

3. Click Change Source.

4. Select the file you want to use as the new source file.

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{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} Related Topics

Manually updating OLE links

If you do not want a linked OLE object to update when the source file is updated, you can set it to update manually. Once an object is set for manual updating, it will not update automatically unless you set it to do so.

To update linked files manually

1. Click Edit, Links.

2. Select the OLE objects from the list box that you want to manually update.

   If you only want to update one object, select it before clicking Edit, Links and it will automatically be highlighted.

3. If the selected objects are set to update automatically, enable the Manual button.

4. Click Update Now.

To update linked files manually

· Follow steps 1and 2 from the above procedure and click Automatic.

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{button ,AL(`PRC Linking OLE;',0,"Defaultoverview",)} Related Topics

Embedding (OLE)

Embedding (OLE)

Embedding is one of two ways of placing OLE objects in <u>client applications;</u> the other way is <u>linking.</u> When you embed an OLE object in a client application file, that file contains all the information required to edit and display the OLE object. No source file is required.

Editing embedded objects

When you edit an embedded OLE object, you use "in-place" editing. In-place editing means that you edit an embedded OLE object without switching to the server application. Instead, all of the controls of the server application appear in the client application. You must have the server application on your system to use in-place editing.

{button ,AL(`OVR Object Linking and Embedding OLE;',0,"Defaultoverview",)} <u>Related Topics</u>
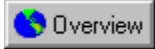
Embedding OLE objects

Embedding is a way of placing OLE objects in <u>client applications.</u>

To embed a file in CorelDRAW

1. Click Edit, Insert New Object.
2. Enable the Create from File button.
3. Click the Browse button and select the file you want to embed.
4. Ensure that the Link check box is disabled.

To embed an object using the Clipboard

1. In the <u>server application,</u> select the item you want to embed.
2. Click Edit, Copy.
3. In the client application, open the file in which you want to embed the item.
4. Click Edit, Paste.

To embed an object using drag and drop

1. In the client application, open the file that is to contain the embedded items.

    Make sure the server application and client application windows are visible at the same time.
2. In the server application, select the items you want to embed.
3. Click and drag the selected items into the client application file.

_____

{button ,AL(`PRC Embedding OLE;',0,"Defaultoverview",)} <u>Related Topics</u>
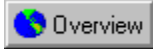
Editing embedded OLE objects

To edit an embedded OLE object, you must use in-place editing (the controls of the <u>server application</u> become available in the <u>client application).</u>

Sometimes it is possible to edit an OLE object as if it were a different type of OLE object or convert an OLE object to a different type of object. These features allow you to choose the application you use to edit an OLE object; however, these features are rarely available.

To edit an embedded object

1. Select the OLE object with the <u>Pick tool.</u>

2. Click Edit, Object, Edit.

   Note that the exact text of the Object menu item changes depending on the object type. For example, if the selected OLE object is a document from a word processor, the Object menu item reads Document Object.

3. Edit the objects as required.

 Tip
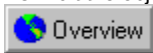
· Double-clicking an OLE object also displays the server applications editing controls.

To edit an OLE object as a different type of OLE object

1. Select the OLE object with the Pick tool.

2. Click Edit, Object, Convert.

3. Click Activate as.

4. Choose an object type from the Object Type list box.

   When you perform this task, you're not changing the object type, only the way the object is edited.

To convert an OLE object to a different type of OLE object

1. Follow steps 1 and 2 from the above procedure.

2. Ensure that Activate As is disabled.

3. Choose an object type from the Object Type list box.

{button ,AL(`PRC Embedding OLE;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing Corel applications

Customizing Corel applications

Customizing Corel applications

CorelDRAW 7 and CorelPHOTO-PAINT 7 both have a number of powerful customization features that let you create your own unique workspace and maximize your productivity by placing menus and commands you use most often at the location of your choice. You can also customize the keyboard shortcut keys, Color Palette, toolbars, Status Bar, and Roll-Ups by changing their appearance, placement on screen, and more.

These settings are made using the Options and Customize dialog boxes. Think of these dialog boxes as filing cabinets with the contents divided by tabs. Clicking these tabs gives you access to different sections.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing keyboard shortcuts

Customizing keyboard shortcuts

Assigning keyboard shortcuts to commands, tools, or styles that you use most often helps you work more quickly and efficiently. For example, pressing CTRL + S saves your work, just as choosing Save from the File menu does. Corel applications already have preset keyboard shortcuts, but you can change these presets or add your own shortcuts. By assigning keyboard shortcuts, you can customize any Corel application to suit your working style.

In addition to assigning your own shortcuts, you can save and load keyboard shortcut configurations to use with particular projects or types of drawings. You can also edit and remove keyboard shortcuts or restore the shortcuts to the default configuration.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} Related Topics

Overview
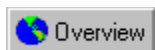
Assigning keyboard shortcuts

When you change the shortcuts that are assigned to keyboard keys, the changes are saved in an Accelerator Table. CorelDRAW comes with a number of Accelerator Tables that can be customized to suit the way you work.

To assign a keyboard shortcut to a command or tool

1. Click Tools, Customize.
2. Click the Keyboard tab.

   In the Commands box, each folder represents a menu that you can customize.
3. Choose the table you want to make your changes to from the Table list box.

   CorelDRAW includes two accelerator tables; Main Table (for graphics objects) and Text Editing (for text objects).
4. In the Commands box, double-click the folder containing the command or tool to which you want to assign a shortcut.
5. Choose the command or tool.
6. Click inside the Press New Shortcut Key box. (For your reference, the Current Shortcut Keys field contains a list of shortcut keys currently assigned to that command or tool.)

   To avoid assigning the same keyboard shortcut to two or more commands, enable the Go To Conflict On Assign check box. Then, if you attempt to use a shortcut that is already assigned, the old keyboard assignment is erased and you are prompted to enter a new one.
7. Press the keyboard combination that you want to assign to the command or tool. If you need to make a correction, the BACKSPACE key clears the Press New Shortcut Key box.

   Your shortcut can use up to four different keystrokes. For example, you could assign the key combination CTRL + ALT + SHIFT + 1 by holding down CTRL and ALT, then pressing the SHIFT and 1 keys in succession.
8. Click Assign.

To delete a shortcut

1. Follow steps 1 to 5 from the above procedure.
2. In the Current Shortcut Keys box, click the keyboard shortcut that you want to remove.
3. Click Delete.

{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} <u>Related Topics</u>

Loading, saving, and restoring shortcut configurations

Once you have set up a series of shortcuts, you can save this configuration to use at a later date.

To save a shortcut key configuration

1. Click Tools, Customize.
2. Click the Keyboard tab.
3. Click Save As.
4. Click the Accelerator File — a file that contains a set of keyboard customizations — in which you want to save your shortcuts, or type a new filename.

   To overwrite the default shortcut settings, save your configuration using the filename CDRDEF.ACL (for CorelDRAW) or PNTDEF.ACL (for PHOTO-PAINT). You can also use a new name (with the file extension .ACL) for a shortcut key configuration.

5. Click Save.

To load a shortcut key configuration

1. Follow steps 1 and 2 from the above procedure.
2. Click Load.
3. Double-click the Accelerator File you want to load.

   A new keyboard assignment table is loaded, overwriting the currently-used shortcuts.

To restore the default shortcut key configuration

1. Follow steps 1 and 2 from the "To save a shortcut key configuration" procedure.
2. Click Reset.

_____

{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} <u>Related Topics</u>
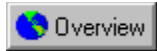
Printing and saving your keyboard shortcuts

You can save your keyboard shortcuts as a text file, or print them directly to your printer, using the Keyboard Shortcuts dialog box.

To save your keyboard shortcuts

1. Click Tools, Customize.

2. Click the Keyboard tab.

3. Click the Print button.

4. In the Keyboard Shortcuts dialog box, click Save As.

5. In the Save In list box, choose a drive and folder where you want to save your keyboard shortcuts.

6. Type a name in the File Name box.

7. Click Save.

To print your keyboard shortcuts

1. Follow steps 1 to 3 from the above procedure.

2. In the Keyboard Shortcuts dialog box, click Print.

3. In the Print dialog box, click Print.

{button ,AL(`PRC Customizing keyboard shortcuts;',0,"Defaultoverview",)} Related Topics

Customizing menus
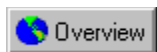
Customizing menus

Corel's customization features let you adjust the Menu Bar and the menus it contains. For example, you can add commands to existing menus or add new menus to the Menu Bar. You can also remove menu commands or entire menus. Further, you can change the name or order of menus and the commands they contain to give you easy access to the functions you use most often.
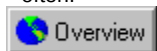
 Note

- Corel's online Help is written based on the application's default settings. When you customize menus and menu commands, the Help topics associated with them do not change to reflect your changes.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Rearranging menus

You can change the order of menus to suit the way that you work.

To change the order of menus

1. Click Tools, Customize.
2. Click the Menu tab.
3. In the Menu box, click a menu.
4. Do one of the following:
   - Click Move Up (left) or Move Down (right) until the menu occupies the position you want.
   - Drag the menus to change their order.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} **Related Topics**
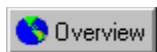
Rearranging menu commands

You can change the order of menu commands to suit the way that you work.

To change the order of menu commands

1. Click Tools, Customize.
2. Click the Menu tab.
3. In the Menu box, click a menu.

   You can also choose a menu from the Menu list box.
4. Double-click a menu to view its related commands.
5. Do one of the following:
   - Click Move Up or Move Down until the menu command occupies the position you want.
   - Drag the menus to change their order.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} Related Topics
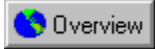
Adding and removing menu commands

You can customize your work environment by choosing which commands appear in the menus.

To add a menu command to a menu

1. Click Tools, Customize.
2. Click the Menu tab.
3. In the Menu box, double-click the menu or submenu that you want to change

   You can also choose a menu from the Menu list box.
4. Click the menu item that you want the new command to appear below.
5. In the Commands box, double-click the folder that contains the command you want to add.
6. Click the command you want to add.
7. Click Add.

To remove a menu command from a menu

1. Follow steps 1 and 2 from the above procedure.
2. In the Commands box, choose a command.
3. Click Remove.

 Note

- You can also drag the menu command from one box to another.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} **Related Topics**
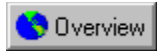
Adding and removing menus

You can customize your work environment by choosing which menus appear in the Menu Bar, and by renaming the ones that are included.

To add a menu to the Menu Bar

1. Click Tools, Customize.

2. Click the Menu tab.

3. In the Menu box, click the menu.

4. Click Add Menu.

   The new menu appears below the selected menu in the dialog box, but will appear to the right of the selected menu in the Menu Bar.

5. Type a name for the menu in the Menu box.

To remove a menu from the Menu Bar

1. Follow steps 1 to 3 from the above procedure.

2. Click Remove.

_____

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} <u>**Related Topics**</u>
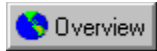
Adding and removing menu command separators

You can add or remove a menu command separator — a horizontal line in a menu that distinguishes one group of commands from another.

To add a menu command separator

1. Click Tools, Customize.

2. Click the Menu tab.

3. In the Menu box, double-click the menu to which you want to add a separator.

4. Click the command that you want the separator to appear below.

5. Click Separator.

To remove a menu command separator

1. Follow steps 1 and 2 from the above procedure.

2. In the Menu box, double-click the menu that contains the separator you want to remove.

3. Choose the separator.

4. Click Remove.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} <u>**Related Topics**</u>
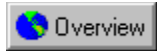
Renaming and restoring menus and commands

You can change the name of the menus and commands that appear in the Menu Bar. Or, you can restore the original menu settings.

To rename a menu or menu command

1. Click Tools, Customize.
2. Click the Menu tab.
3. In the Menu box, click the menu or menu command.

   Click the Menu list box to view a listing of all the menus available in the application.
4. Click the name again. A text cursor appears after the last character in the menu name.
5. Type the new name.

To restore the original menu settings

1. Follow steps 1 and 2 from the above procedure.
2. Click Reset.

   The menus are returned to their default settings, and you lose the changes you have made to the menu structure.

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{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} Related Topics
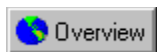
Changing menu and menu command shortcuts

You can change the shortcuts used to access CorelDRAW's menus and menu commands.

To change a menu command's shortcut

1. Click Tools, Customize.
2. Click the Menu tab.
3. In the Menu box, click the menu command.

    Click the Menu list box to view a listing of all the menus available in the application.
4. Double-click to open a menu or submenu.
5. Click the name again. A text cursor appears after the last character in the menu name.
6. Insert an ampersand (&) before the letter you want to use as the shortcut.
7. Remove all other ampersands in the command name.

{button ,AL(`PRC Customizing menus;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing the Color Palette
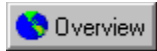
Customizing the Color Palette

As with many of CorelDRAW and Corel PHOTO-PAINT's other components, manipulating the on-screen Color Palette couldn't be easier. By simply clicking and dragging, for example, you can display, hide, and move the Color Palette. You can also dock the Color Palette at the top, bottom, or side of the Application Window, or drag it onto the Drawing Window to create a floating Color Palette.

You can also create custom Color Palettes for which you choose the contents, color, and arrangement. With custom Color Palettes, you can also add the colors you produce using Corel's powerful color building tools. Further, you can display color swatches in two- or three-dimensional wells, in small or large swatches, and in multiple rows (up to seven). You can also save and load the contents of your custom Color Palettes, so that you can use them for specific projects or types of drawings. In short, you can adjust the Color Palette and its colors to suit any way you want to work.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} Related Topics
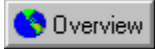
Moving the Color Palette

You can move the Color Palette anywhere on screen. Placing it inside the Drawing Window turns it into a floating Color Palette with a Title Bar. Placing it on any of the four sides of the window docks the Color Palette there, making it part of the window border.

To move the Color Palette

1. Click an area of the Color Palette that does not have a <u>color swatch</u>.

2. Drag the Color Palette to a new position.

   If you drag the Color Palette inside the Drawing Window, it becomes a floating Color Palette.

To dock the Color Palette

- Drag the Color Palette towards the edge of the window until it changes shape.

 Tip
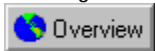
- Double-clicking the Title Bar when it is floating also docks it.

{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} <u>**Related Topics**</u>
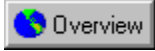
Resizing the Color Palette

You can change the size of the Color Palette both when it is floating (removed from the window border), and when it is docked (attached to the window border).

To resize the Color Palette while it's docked

1. Click Tools, Customize.

2. Click the Color Palette tab.

3. Type a value in the Display Rows While Docked box.

To resize a floating Color Palette

- Drag one of the Color Palette's edges.

   The cursor changes to a two-directional arrow.

To expand the Color Palette

- Click to see more colors.

   The Color Palette displays up to seven rows of colors.

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{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} <u>**Related Topics**</u>
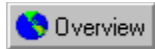
Moving and removing colors on the Color Palette

You can change the order in which the colors appear on the Color Palette, or remove colors altogether. Note, however, that you cannot move the No Color swatch.

To move a color swatch on the Color Palette

- Drag a color swatch to a new position on the Color Palette.

To remove a color swatch from the Color Palette

1. Click a color.

2. Right-click the Color Palette's border and click Delete Color.
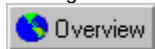
 Note

- If you right-click and hold the mouse button down for a second on the color you want to delete, the menu will appear; then, select Delete Color.

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{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} Related Topics
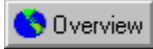
Using custom palettes

CorelDRAW supplies several preset Process and Custom Color Palettes, and a single Spot Color Palette. You can add, delete, and rearrange colors in these palettes and then save them under a new name. This can be done using the Color Selector dialog box, or by right-clicking the Color Palette. You can open a custom palette or create your own from scratch.

For more information on using custom palettes, see Color palettes and color-matching systems.

To open a custom palette

1. Right-click the Color Palette's border, and click Open.

2. In the Look In list box, choose the drive where the template is stored.

   Color palettes have the extension .CPL.

3. Double-click the folder where the file is stored.

4. Double-click the palette's filename.

To create a new custom palette

1. Right-click the Color Palette's border, and click New.

2. Type a filename for the new palette in the File Name box.

3. Click Save.

   CorelDRAW displays an empty palette, containing just the No Color well.

To save a custom palette

- Right-click the Color Palette's border, and click Save.

To save a palette using a new filename

1. Right-click the Color Palette's border, and click Save As.

2. Type a new filename.

   By default, the application saves all palette configurations in the same directory. You can use the controls in the Save Palette As dialog box to specify a different directory.

3. Click Save.

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{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} Related Topics
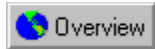
Changing the appearance of the Color Palette

You can change the appearance of the Color Palette in a number of ways.

To change the appearance of color swatches

1. Click Tools, Customize.
2. Click the Color Palette tab.
3. Do one of the following:
   - To display color swatches using three-dimensional color wells, enable the Use 3D Wells check box.
   - To display color swatches using two-dimensional color wells, disable the Use 3D Wells check box.
   - To display large color swatches, enable the Large Swatches check box
   - To display small color swatches, disable the Large Swatches check box

To display more or fewer colors

1. Follow steps 1 and 2 from the above procedure.
2. Increase or decrease the value in the Display Rows While Docked box.

   You must set a value between one to seven.

To display or hide the No Color well in CorelDRAW

1. Follow steps 1 and 2 from the "To change the appearance of color swatches" procedure.
2. Enable or disable the Show No Color Well check box.

   On the Color Palette, the No Color well is represented by an "X".

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{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} Related Topics
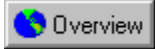
Changing the Color Palette's right mouse button menu

Clicking the Color Palette with the right mouse button can display a different menu, depending on the option that you select in the Customize dialog box.

To change the Color Palette's right mouse button menu

1. Click Tools, Customize.

2. Click the Color Palette tab.

3. Do any of the following:

- In CorelDRAW, enable the Set Outline Color button to be able to change outline colors by clicking a color swatch with the right mouse button.

- In PHOTO-PAINT, enable the Set Fill Color button to be able to change fill colors by clicking a color swatch with the right mouse button.

- -or-

- Enable the Display Pop-Up Menu button to display a menu whenever you click the Color Palette's border with the right mouse button.
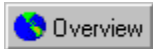
 Tip

- If you enable the Set Outline Color or Set Fill Color option, you can still view the Color Palette's menu using the right mouse button by holding down the right mouse button on a color swatch or by clicking the right mouse button anywhere on the Color Palette's border.

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{button ,AL(`PRC Customizing the Color Palette;',0,"Defaultoverview",)} Related Topics

Customizing toolbars
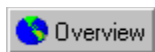
Customizing toolbars

You have complete control over the placement and content of the toolbars. Using the mouse, you can resize or move your toolbars anywhere inside the Application Window. You can also add, remove, and rearrange toolbar controls (except in the Toolbox), or create your own toolbars containing the controls you use most often.
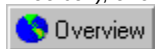
 Note

- Corel's online Help is written based on the application's default settings. When you customize the toolbars, the Help topics associated with them do not change to reflect your changes.

{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>
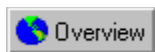
Moving and resizing a toolbar

You can move the toolbar anywhere on screen. Placing it inside the Drawing Window turns it into a floating toolbar with a Title Bar. Placing it on any of the four sides of the window docks the toolbar there, making it part of the window border.

You can also change the size of the toolbar when it is floating (removed from the window border), but not when it is docked.

To move a toolbar

- Click the toolbar's border, and drag it to a new position.

  When you drag the toolbar onto the Drawing Window, it becomes a floating toolbar.

To dock a toolbar

- Click the toolbar's border, and drag it towards the edge of the window until it changes shape.

To resize a floating toolbar

- Drag the edge of a floating toolbar.

 Tip
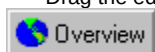
- Double-clicking the toolbar when it is floating also docks it.
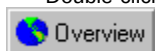
 Note

- To cancel resizing, click the right mouse button while you drag.

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{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} <u>**Related Topics**</u>
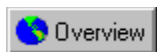
Displaying toolbars

The toolbars that come with your Corel application give you access to a variety of frequently-used commands and functions.

To display an existing toolbar

1. Click View, Toolbars.
2. Enable the check box next to the toolbar that you want to display.

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{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} Related Topics
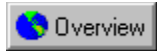
Creating a custom toolbar

You can create custom toolbars that contain the buttons that you use most often. These toolbars can be deleted at any time, unlike the predefined toolbars provided with the application.

To create a custom toolbar

1. Click View, Toolbars.

2. Click New.

3. Type a name for the new toolbar.

To delete a custom toolbar

1. Click View, Toolbars.

2. Choose the name of a toolbar.

3. Click Delete.

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{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} <u>Related Topics</u>

Configuring toolbars

You can add and remove buttons from toolbars. You can't add or remove buttons from the Toolbox or from any of its flyouts.

To customize the toolbar

To...	Do This…
Move a button	Hold down ALT and drag the button to its new position.
Relocate a button	Hold down ALT and drag the button to another toolbar.
Copy a button	Hold down CTRL + ALT and drag the button to another toolbar.
Remove a button	Hold down ALT and drag the button on to the Drawing Window.

 Note

- Right-clicking while you drag cancels this operation.

To add a button to a toolbar

1. Click Tools, Customize.
2. Click the Toolbars tab.
3. In the Command Categories box, click the folder that contains the button you want to add.

    A collection of buttons appear on the right-hand side of the dialog box.
4. Drag the button to the desired toolbar.
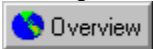
 Note

- You can access the Customize dialog box, by right-clicking the toolbar and selecting Customize.

{button ,AL(`PRC Customizing toolbars;',0,"Defaultoverview",)} **Related Topics**

Customizing the Status Bar

Customizing the Status Bar

The Status Bar gives you constant, up-to-date information about your working environment, such as the colors used for fills and outlines, the position of your cursor, and the type of object that appears in the Drawing Window. You can customize its position, appearance, and content so that you have easy access to the information you require to work most efficiently.
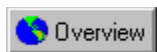
Moving or resizing the Status Bar

You can move the Status Bar so that it appears on the top or along the bottom of the Application Window.

To move the Status Bar in CorelDRAW

- Right-click the Status Bar, and click Place at Top or Place at Bottom.

To move the Status Bar in PHOTO-PAINT

- Right-click the Status Bar, and click Position, Top or Bottom.

To resize the Status Bar in CorelDRAW

- Do one of the following:
  - Click the Status Bar with the right mouse button, and click Large Status Bar or Small Status Bar.
  - Drag one the Status Bars' vertical separators to suit the way you work.

To resize the Status Bar in PHOTO-PAINT

- Right-click the Status Bar, and click Size, One Line or Two Lines.
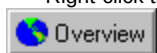
 Tip

- You can also move the Status Bar by clicking and dragging the Status Bar to the top or bottom of your screen.

Customizing Roll-Ups
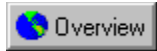
Customizing Roll-Ups

If you use Roll-Ups often, you'll want to organize them for easier access. Roll-ups can be grouped together so that a single Roll-Up gives you access to the commands of several Roll-Ups.

Roll-up groups in the Application Window support drag and drop, allowing you to group and ungroup Roll-Ups while you work.

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{button ,AL(`OVR Customizing Corel applications;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating Roll-Up groups

You can combine two or more Roll-Ups into a single Roll-Up group. In a group, only one Roll-Up is active at a time. Roll-ups can still exist as single entities, but grouping them allows you to move more than one Roll-Up around in a single Roll-Up window.

To create a Roll-Up group on screen

1. Open the Roll-Ups you want to group together.

2. Do one of the following:

   - Hold down ALT and drag one of the Roll-Ups onto another.
   - Right-click on a Roll-Up's Title Bar, drag the Roll-Up onto another, release the mouse button and click Move Here.

3. Continue adding Roll-Ups until your group is complete.

To create a Roll-Up group using the dialog box

1. Click Tools, Customize.

2. Click the Roll-Ups tab.

3. Click New Group.

4. Type a name for the new Roll-Up group.

{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} Related Topics
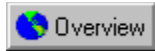
Renaming and removing Roll-Up groups

You can assign Roll-Up groups any name you wish. As well, you can remove individual Roll-Ups from a group.

To rename a Roll-Up group

1. Click Tools, Customize.
2. Click the Roll-Ups tab.
3. Click a Roll-Up group.
4. Click the name again. A text cursor appears after the last character in the name.
5. Type the new name.

To remove an individual Roll-Up from a group

1. Click the name of an individual Roll-Up.
2. Right-click the grouped Roll-Up's Title Bar.
3. Click Ungroup from the submenu that appears.

To delete a Roll-Up group

1. Follow steps 1 to 3 from the " To rename a Roll-Up group" procedure.
2. Press DELETE.
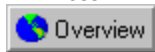
 Note

- You can also remove an individual Roll-Up from a group by dragging its icon out of the group window.

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{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} Related Topics
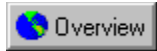
Changing a Roll-Up's alignment

You can change the position of the Roll-Up (i.e., where it appears in the Application Window). When you change a Roll-Up's alignment, it appears on the other side of the window.

To change a Roll-Up's alignment

1. Click Tools, Customize.

2. Click the Roll-Ups tab.

3. To move a Roll-Up from one group to another, do one of the following:

   - select the Roll-Up's name, and click the appropriate Move button.

   - drag the Roll-Up's name from one box to the other.

4. To save these settings as the start up configuration, choose Save On Exit from the Start-Up Setting list box.

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{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} Related Topics

Changing the configuration of Roll-Ups

You can change where Roll-Ups appear on the screen when you first start a Corel application. The Roll-Ups tab in the Customize dialog box is divided into two parts: Left Aligned Roll-Ups, which lists the Roll-Ups that are opened on the left-hand side of your screen, and Right Aligned Roll-Ups, which lists the Roll-Ups that are opened on the right-hand side of your screen.

To change the initial Roll-Up configuration

1. Click Tools, Customize.

2. Click the Roll-Ups tab.

3. Choose a start-up option from the Start Up Setting list box:

   - No Roll-Ups starts the application with no Roll-Ups displayed.

   - All Roll-Ups Arranged starts the application with all Roll-Ups open and arranged on screen.

   The next time you launch the application, the Roll-Ups will be displayed as specified.

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{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} <u>Related Topics</u>
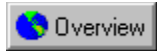
Changing the appearance of grouped Roll-Ups

You can change the appearance of grouped Roll-Ups. Using the Group List command, you can hide the names of individual Roll-Ups that appear beneath the Title Bar of a grouped Roll-Up.

To hide the names of individual Roll-Ups in a grouped Roll-Up

1. Right-click a Roll-Up's Title Bar.

2. Click Group List from the submenu that appears.

   The names that appear in the window below the Roll-Up's Title Bar disappear.

To display the names of individual Roll-Ups in a grouped Roll-Up

1. Right-click a Roll-Up's Title Bar.

2. Click Group List from the submenu that appears.

   If no check mark appears next to the Group List command, the names are hidden. If a check mark is there, the names are displayed.

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{button ,AL(`PRC Customizing RollUps;',0,"Defaultoverview",)} Related Topics

Working with color in Corel PHOTO-PAINT

Introduction to color in Corel PHOTO-PAINT

Corel PHOTO-PAINT offers an impressive array of tools and techniques to give you full control over the colors that appear in your image, as well as the means to choose and edit new colors. Millions of colors are available at every stroke of your brush or click of your mouse. But as the range of available color options becomes broader, it also becomes much more difficult to get colors just right. Greater capabilities also mean more variables, more potential pitfalls, and a greater need for tools to help you deal with the sometimes baffling world of full-color desktop color.

Getting color right on your system

Make sure that you calibrate the color devices in your system using Corel Color Manager before you begin creating and editing images. Corel Color Manager looks after the production, conversion, and selection of colors on your system to reduce the

potential for surprises at printing time. Corel Color Manager ensures that your hardware devices ![Overview] scanners, monitors, and printers

![Overview] are working with your Corel software to produce the colors you want. It is important to calibrate your system even if your system does not include all devices mentioned.

For more information see the following:

{button ,JI(`',`Managing color in your system')} Managing color in your system

{button ,JI(`',`Converting your image to a different color mode')} Converting your image to a different color mode

{button ,JI(`',`Correcting or adjusting the colors in your image')} Correcting or adjusting the colors in your image

{button ,JI(`',`Creating and selecting colors page 1 of 2')} Creating and selecting colors

{button ,JI(`',`Using custom color palettes')} Using custom color palettes

{button ,JI(`',`The Color Table')} The Color Table

{button ,JI(`',`Introduction to color channels page 1 of 2')} Introduction to color channels

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{button ,AL(`OVR1 Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics

Color modes

Color modes refer to the color characteristics of an image. Color modes are described in terms of their color components (an RGB image is made up of red, green, and blue values) and their bit depth (e.g., the number of colors they are capable of producing). The more colors a color mode is capable of producing, the more disk space it requires from your system, and the more memory-intensive it is.

Although you may not see any difference on your screen between an image in CMYK mode and an image in RGB mode, the image files are quite different. The CMYK file will use more disk space because there is a more color information stored in four color channels than in three.

There are seven color modes available in Corel PHOTO-PAINT They are arranged according to their complexity and relative file sizes from the simplest (Black and White) to the most complex (CMYK):

· Black and White (1-bit)

· Grayscale (8-bit)

· Duotone (8-bit)

· Paletted (8-bit)

· RGB color (24-bit)

· LAB color (24-bit)

· CMYK color (32-bit).

 Tip

· For more information on how color images are composed, see the section Introduction to color channels.

For more information see the following:

{button ,JI(`',`Managing color in your system')} Managing color in your system

{button ,JI(`',`Converting your image to a different color mode')} Converting your image to a different color mode

{button ,JI(`',`Correcting or adjusting the colors in your image')} Correcting or adjusting the colors in your image

{button ,JI(`',`Creating and selecting colors page 1 of 2')} Creating and selecting colors

{button ,JI(`',`Using custom color palettes')} Using custom color palettes

{button ,JI(`',`The Color Table')} The Color Table

{button ,JI(`',`Introduction to color channels page 1 of 2')} Introduction to color channels

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{button ,AL(`OVR1 Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics

Color models, palettes, and color matching systems

Color Models

Color models are essentially colors that have been arranged into charts. You can use these charts to choose or identify colors for your image. Color models use mathematical representations of a color space to provide a standard against which we can measure color. There are nine available color models in Corel PHOTO-PAINT.

Color Palettes and color-matching systems

A Color Palette is a collection of colors. Use the Color Palettes displayed in the Color Roll-Up, the Color dialog box, and the onscreen Color Palette to pick colors for your image.

These are three common Color Palettes you are likely to use:

·   The Uniform Colors palette is a collection of 256 colors evenly spread across the color spectrum.

·   The Image Colors palette is a collection of all the colors that appear in your paletted image.

·   The Custom Colors palette is a palette composed of colors you select and arrange using the Color dialog box or the Color Roll-Up.

Most of the other palettes Corel offers are from color matching systems. Color matching systems are collections of colors created and maintained by companies that specialize in color reproduction. They allow you to define color clearly using an internationally accepted standard. For example, if you want a specific shade of blue to appear in your final printed output, you can choose the exact color using a swatch book from a universally accepted color-matching system like PANTONE Process Colors (e.g., PANTONE S184-6).

Using a printed swatch book

If you are sending files to a service bureau or commercial printer, we recommend that you buy a printed swatch book for one of the color-matching systems. On-screen colors are approximations of color matching systems. However, their accuracy is dependent on a number of variables, not the least of which is the limitations of your monitor's display. A swatch book provides a precisely printed patch of each color in the color-matching system. Comparing swatches to the on-screen colors can save you from unpleasant surprises at printing time. You should renew your swatch books regularly, as swatch colors fade with time.

For more information see the following:

{button ,JI(`',`Managing color in your system')} Managing color in your system

{button ,JI(`',`Converting your image to a different color mode')} Converting your image to a different color mode

{button ,JI(`',`Correcting or adjusting the colors in your image')} Correcting or adjusting the colors in your image

{button ,JI(`',`Creating and selecting colors page 1 of 2')} Creating and selecting colors

{button ,JI(`',`Using custom color palettes')} Using custom color palettes

{button ,JI(`',`The Color Table')} The Color Table

{button ,JI(`',`Introduction to color channels page 1 of 2')} Introduction to color channels

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{button ,AL(`OVR1 Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics

Managing color in your system
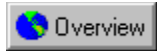
Managing color in your system

Before you begin to alter colors in your image or to add new colors to it, you must ensure that your system has been prepared to display and produce the correct colors. The following features help you make these preparations.

Corel Color Manager

Corel Color Manager works with your Corel application to manage the production of color by all the devices in your system. Devices include scanners, monitors, and printers. The user interface allows you to select profiles for your devices from Corel Color Manager's extensive lists, or to create your own device profiles using sophisticated calibration tools.

Color Correction command

The Color Correction command, found in the View menu, activates the settings you've selected in the Corel Color Manager, ensuring that the colors you see on your monitor match the capabilities of the other devices in your system.

Gamut Alarm

The Gamut Alarm alerts you to the colors in your image that are beyond the capabilities of your printer by displaying a single color in place of the out-of-gamut colors. You can choose the Gamut Alarm color in Corel Color Manager.

{button ,AL(`OVR Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} <u>Related Topics</u>
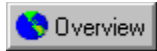
Accessing Corel Color Manager

If you plan to use a scanner or a color output device with your Corel application, it is important that you calibrate your system using Corel Color Manager to ensure that the colors you see on-screen will match the colors of the original image, and the colors that come out of your printer. Once you are in Corel Color Manager, click Help for more information on getting the best possible performance from your color devices.

To open Corel Color Manager

1. Click Tools, Corel Color Manager.

2. Refer to the Corel Color Manager online Help file for information on calibrating your system.

{button ,AL(`PRC Managing color in your system;',0,"Defaultoverview",)} <u>Related Topics</u>
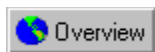
Applying color correction to your on-screen image

Monitors are generally capable of displaying a greater range of colors than either a scanner or a printer can produce; as a result, the image you see on your screen probably contains colors that are out of the <u>gamut</u> of the other devices in your system such as your printer. By enabling color correction, you allow <u>Corel Color Manager</u> to calculate the best possible display colors for your image based on the devices in your system. Because the color correction feature bases its corrections on device profiles selected in Corel Color Manager, make sure that you have created a system profile in Corel Color Manager before using the color correction options.

To correct colors for display on your monitor

1. Click View, Color Correction.

2. Enable one of the following:

· Fast to preview large and complex images.

· Accurate when you need more thorough on-screen previewing.
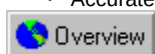
 Note

· Enable Simulate Printer is automatically activated when you select Fast or Accurate Color Correction.

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{button ,AL(`PRC Managing color in your system;',0,"Defaultoverview",)} <u>Related Topics</u>
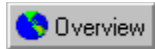
Setting the gamut alarm

The gamut alarm in your Corel application allows you to distinguish the colors that are beyond the capabilities of your printer by indicating those colors with an alarm color you choose (the default color is neon green). The gamut alarm alerts you to potential color problems before you print your documents. With the Gamut Alarm enabled, you can pick only colors that are within your printer's range, or use color modification tools to shift the colors into a printable range.

There are two separate gamut alarms: one warns you of out-of-gamut colors in the image, and the other warns you of out-of-gamut colors in the visual color models you use to mix or select colors.

To enable the on screen image gamut alarm

1. Click View, Color Correction, Accurate.

2. Click View, Color Correction, Simulate Printer.

3. Click View, Color Correction, and enable Gamut Alarm.

To enable the color model gamut alarm in the Color Roll-Up

1. Click View, Roll-Ups, Color.

2. Click the flyout arrow at the top right of the Roll-Up, and enable Gamut Alarm.

To enable the color model gamut alarm in the Color dialog box

1. Double-click the paint swatch on the Status Bar.

   The Paint Color dialog box opens.

2. Click the flyout arrow at the top right of the dialog box, and enable Gamut Alarm.

To change the gamut alarm color

1. Click Tools, Color Manager.

2. Choose a color from the Gamut Color picker.

3. Click Finish.

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{button ,AL(`PRC Managing color in your system;',0,"Defaultoverview",)} Related Topics

Converting your image to a different color mode
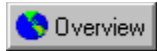
Converting your image to a different color mode

Corel Color Manager regulates the conversion of images between <u>color modes</u>. Make sure that you have calibrated your system before you convert images from one mode to another. This is especially important if you are converting to CMYK, as this color mode is based on the characteristics of a printer (has a device-dependent color space).

Potential pitfalls

Any conversion from one color mode to another involves some loss of information. You are not only changing the way the computer deals with your image, you are shifting your image into another <u>color space</u>. This is especially true when converting to <u>CMYK</u>, which is a smaller color space than <u>RGB</u>. The color of your RGB image will probably change noticeably when you convert it to CMYK. This color loss can't be recovered by converting back to RGB.

{button ,AL(`OVR Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} <u>Related Topics</u>
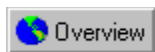
Converting a grayscale image to duotone color mode

An image in the duotone color mode is a grayscale image enhanced with one to four additional colors. In the duotone color mode, an image is composed of 256 shades of one ink (monotone), two inks (duotone), three inks (tritone), or four inks (quadtone).

When you open the duotone dialog box, tone curve grid appears in the image window. On the x axis, light values (highlights) are toward the left; dark values (shadows) toward the right. The y axis moves from low color density toward the bottom to high color density toward the top. A null curve (straight diagonal line) on the grid indicates that the grayscale value of each pixel in the image is directly proportional to the percentage of the selected ink. For example, a grayscale pixel with a color value of 25 will be printed with a 25 per cent tint of the ink color.

In your artwork, this mode can be used to give a touch of color to grayscale images, or to create interesting special effects using different tone curve settings.

To convert a grayscale image to monotone, duotone, tritone or quadtone

1. Click Image, Convert To, Duotone.
2. In the Type list box, choose an option.
3. Enable the Preview check box to view the image in duotone mode.
4. To edit ink colors, click the Inks tab. Then click a color swatch. The line on the tone curve becomes the color of the ink being edited.
5. To choose a new color, double-click a color swatch that you want to change.

   The Color dialog box opens. Click a color from one of the models.

To adjust the duotone curve of an ink

1. On the Inks tab of the Duotone dialog box, click a color box.
2. To adjust the percentage of color in the image's highlights and shadows, click and drag the nodes at either end of the line.

   Drag the bottom node upward to increase the amount of color in the highlights; drag the top node downward to decrease the amount of color in the shadows.
3. Click on the line to create a node to adjust the percentage of color at any point along the curve.
4. Position your pointer over the node you wish to edit.

   A hand icon appears when you are over the node.
5. Click and drag the node to adjust the curve.

To specify how overprint colors display on screen

1. Enable the Use Overprints check box.
2. Double click the color you wish to edit from the box.

   The Select Color dialog box opens.
3. Select a color from the Select Color dialog box and click OK.

   The color you've selected will appear on the portions of your image where the two inks overlap.
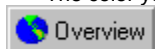
 Notes

· After conversion, you can edit your tone curves at any time by clicking Image, Convert To, Duotone again.

· You can only create <u>duotone</u> images from <u>grayscale</u> images. This option will be grayed out in all other color modes.

{button ,AL(`PRC Converting your image to a different color mode;',0,"Defaultoverview",)} <u>Related Topics</u>
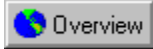
Converting your image to paletted image mode

Paletted image mode is an 8-bit color mode that stores and displays images using up to 256 colors. Converting a complex image to paletted color mode is useful for reducing file size, especially in preparation for Internet publishing. Paletted color mode also allows you to use the Color Table command to edit the colors found in the image.

For more information on editing your paletted image using the Color Table, see Working with the Color Table . For some tips on converting your files for the Internet, see Preserving image color on the Internet.

To convert an RGB, Lab color, or CMYK image to 8-bit paletted color

1. Click Image, Convert To, Paletted (8-bit).

2. Click a Dither Type button. Dithering is a method of randomizing the pixels along the edges of adjacent colors in a paletted image to make color blends and transitions look more natural.

   · None disables dithering.

   · Ordered dithering approximates color blends using fixed dot patterns. Ordered dithering applies more quickly than error diffusion, but is not as accurate.

   · Error Diffusion dithering provides the best dithering results by spreading the dithering across a wider area and tailoring the dithering pattern to the transition being simulated.

3. Enable a Palette Type button.

   · Uniform provides a range of 256 colors with equal parts of red, green, and blue.

   · Standard VGA provides the Standard VGA 16-Color Palette in the conversion.

   · Adaptive samples the image and uses the first 256 colors to create the palette.

   · Optimized contains colors centered around the image's spectrum of colors.

   · Custom allows you to choose predefined Color Palettes such as Netscape Navigator ™ colors and Microsoft Internet Explorer colors, or to add colors to create your own custom palette. If you choose Custom, the Color Table dialog box opens. Choose a palette in the Table list box.

{button ,AL(`PRC Converting your image to a different color mode;',0,"Defaultoverview",)} Related Topics

Converting an image to RGB color mode

RGB is a 24-bit additive color mode which builds all colors using varying amounts of red (R), green (G), and blue (B). RGB is widely used in digital images because it is based on the color model used by color monitors.

Converting files from any color mode to 24-bit RGB image mode is a relatively simple procedure.

To convert an image to RGB

·   Click Image, Convert To, RGB color (24-bit).

_____

{button ,AL(`PRC Converting your image to a different color mode;',0,"Defaultoverview",)} Related Topics
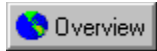
Converting an image to Lab color mode

Lab color mode is a 24-bit color mode which builds all colors using three channels: Luminosity (L*), green/magenta (a*) blue/yellow(b*).

Only grayscale, RGB, and CMYK images can be converted to Lab.

To convert an image to Lab color

· Click Image, Convert To, Lab color (24-bit).

{button ,AL(`PRC Converting your image to a different color mode;',0,"Defaultoverview",)} <u>Related Topics</u>

Converting an image to CMYK color

The CMYK color mode is used as the standard for most full-color commercial printing. CMYK is a <u>subtractive color model</u> made up of cyan (C), magenta (M), yellow (Y), and black (K). Converting to CMYK is different from converting to other modes. Because it is used to produce full-color <u>separations</u>, CMYK is a device-dependent <u>color space</u>. This means that it uses

information from a CMYK output device to build image colors suited to that device a process controlled by Corel <u>Color Manager</u>. It also means that you cannot convert to CMYK unless you have activated a color profile for a separations printer in Corel Color Manager.

See <u>Accessing Corel Color Manager</u> to begin calibrating your system.

To convert an image to CMYK

1. Ensure that a separations printer is enabled in Corel Color Manager.

2. Click Image, Convert To, CMYK Color (32-bit).

{button ,AL(`PRC Converting your image to a different color mode;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Correcting or adjusting the colors in your image

Correcting or adjusting the colors in your image

Corel PHOTO-PAINT offers a number of features you can use to adjust or correct the colors in your image. These features, called filters, allow you to make adjustments in a filter dialog box and preview changes before you apply them using a Preview window.

For more information about Filter dialog boxes, as well as information about special effects and color transformation filters, see About Corel PHOTO-PAINT's special effects filters. For more information about quality enhancement filters, see Retouching and refining your image.

Sample/Target Balance filter

The Sample/Target Balance filter lets you perform color correction on your image by shifting color values from a sample color (taken from the image) to a target color you select from a color model. You can apply Sample/Target Balance on three levels. You can adjust colors individually from your image's low-point (shadow), mid-point (midtones), and high-point (highlights).

Color Balance filter

This filter lets you shift the colors in your image between CMY color values and RGB color values. This is useful for correcting color casts in your image Overview for example, if someone's face is too red in your photograph, you could shift values from red to cyan. You can also use the Color Balance filter to change the hue values for your entire image.

Hue/Saturation/Lightness filter

The Hue/Saturation/Lightness filter lets you adjust the colors in your image using HLS values.

This is useful for changing the intensity of your image's colors or for changing their hue entirely.

Replace Colors filter

The Replace Colors filter lets you replace one color in your image with another color. Depending on the range you set, you can use this filter to replace a single color, or to shift the entire image from one range of color to another.

Desaturate filter

The Desaturate filter lets you remove the hue component of all colors in your image, making the colors appear as their grayscale equivalents.

{button ,AL(`OVR Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics
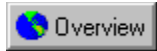
Correcting or adjusting the colors in your image (page 2 of 2)

Color Hue filter

The Color Hue filter is a control panel for applying different hues to your image using a number of thumbnail preview images.

Invert filter

The Invert filter makes a negative of your image by converting all color values to their opposites: blacks become white, blues become yellow, etc.

Posterize filter

The Posterize filter transforms the color range of your image to solid blocks of color, reducing gradual blends to hard edges between areas of color.

Threshold filter

The Threshold filter converts certain shades of each color in an image to black, white, or in bi-level mode, to control the process of conversion to black and white.

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{button ,AL(`OVR Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} <u>Related Topics</u>
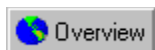
Adjusting color values using the Sample/Target Balance filter

Use the Sample/Target Balance filter to perform color correction on your image.

The Sample/Target Balance dialog box shows a <u>histogram</u> of your image with brightness values ranging from black on the left (with a value of 0) to white on the right (with a value of 255). The spikes on the histogram represent the number of pixels in your image at each brightness level. Under the histogram are a set of boxes, two for each value range (low-point, mid-point, high-point). As you set sample and target colors, values for these colors appear in the boxes. The sample color appears on the left and the target color appears on the right.

To shift the color balance of your image

1. Click Image, Adjust, Sample/Target Balance.

2. Choose a color channel to edit from the Channel list box. The channels that appear depend on the color mode of your image. There is one composite channel and one channel for each color component of the mode.

3. Click the Low-Point Eyedropper tool (with the black dot, located under the preview window).

4. Click a dark point of color in your image in the Original preview window. The Sample color bar for the Low-Point range changes to the color you have sampled. This is your sample color.

5. Double-click the Target color bar for the Low Point range.

   The Color dialog box opens.

6. Click a Target color from the Color dialog box.

   All colors at or below the level of darkness of the sample color you chose are shifted in the direction of the target color.

7. Repeat steps 2 to 5 for Mid-Point and High-Point using the other two eyedropper buttons.
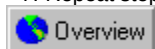
 Tip

· Clipping sets the range of the histogram display. Enable the Clip Automatically check box to ensure that all spikes on the <u>histogram</u> fit on the chart or type a clipping percentage in the Clipping box.
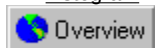
 Note

The Sample/Target Balance filter is not available when you are working in Lab mode.

_____

{button ,AL(`PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",)} <u>Related Topics</u>
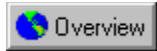
Adjusting color using the Color Balance filter

Use this filter to shift the colors in your image between complementary pairs of the primary (RGB) and secondary (CMY) colors.

To shift the color balance of your image

1. Click Image, Adjust, Color Balance.
2. Enable the check boxes for the tonal ranges you want to shift.
3. Enable the Preserve Luminance check box to ensure that the brightness levels aren't affected.
4. Move the Color Channel sliders to set color levels for each of the three channels (Cyan-Red, Magenta-Green, and Yellow-Blue).

_____

{button ,AL(`PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",)} Related Topics

Adjusting Hue, Saturation, and Lightness

Use the Hue/Saturation/Lightness filter to alter the hue, richness, and white values of your colors.

The color preview area allows you to see how the color of the original image (the top color bar) compares with the adjusted values (the lower color bar). In the case of the examples below, the Hue slider was moved to a value of minus 180.

Original Color
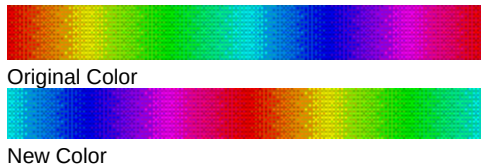
New Color

Notice that the color in the center of the original color bar is a light blue while the color at the center of the new color bar is red. So, all of the light blues in your image will appear red.

To adjust Hue/Saturation/Lightness values

1. Click Adjust, Hue/Saturation/Lightness.

   · Hue is a measure of the "color" of the colors in your image (e.g. green is a hue).

   · Saturation is a measure of the depth of color in your image (the "richness" of a color).

   · Brightness is a expression of the overall percentage of white in your image.

2. Move the Hue slider to shift the colors of all the pixels in your image.

   The color preview area allows you to see how the color of the original image (the top color bar) compares with the adjusted values (the lower color bar).

3. Move the Saturation slider to set the strength of the colors in your image.

   A Saturation slider setting of -100 results in a grayscale image, while a setting of 100 produces unnaturally vibrant colors.

4. Move the Lightness slider to determine the brightness of the image.

   Lightness determines the amount of white (positive values) or black (negative values) in the image.

{button ,AL(`PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",)} Related Topics

Replacing colors in your image

Use this filter to identify and replace colors in your image. The filter applies a temporary <u>color mask</u> over the image using controls similar to those used in Color Masking. You control this mask with the Range slider. Higher settings result in more colors being replaced.

To replace colors

1. Click Image, Adjust, Replace Colors.

2. Click the Eyedropper tool and use it to choose the color you wish to replace. The color bar on the Old Color and New Color flyouts in the Color Picker section changes to that color.

3. Do any of the following:

   · Move the Hue slider to set the hue level of the new color.

   · Move the Saturation slider to set the saturation level of the new color.

   · Move the Lightness slider to set the lightness level of the new color.

   · Click the New Color flyout and choose a new color from a Color Palette or model.

4. Move the Range slider to set the range of affected colors. Applying the effect with a range of one affects only a single color; applying a range of 100 will shift most of the colors in the direction of your new color.

{button ,AL(`PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",)} <u>Related Topics</u>
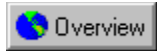
Desaturating your image

Use this filter to convert all the colors in your image to their grayscale equivalents.

To remove color from your image

· Click Image, Adjust, Desaturate.

  Colors are converted to shades of gray.

 Tip

· For more control over desaturation, use either the Color Hue or the Hue/Saturation/Lightness filters.

{button ,AL(`PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",)} Related Topics
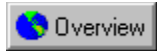
Working with the Color Hue filter

Use the Color Hue dialog box to preview and apply changes to the hue of your image using a number of thumbnails (small versions of your image) that show the effect of applying different colors to your image. Clicking the top row of thumbnails applies RGB (red, green, blue) hue values to your image; the lower row applies CMY hue values (cyan, magenta, yellow) to your image.

The check boxes in the Adjust section of the dialog box allow you to choose the range of tonal values that are affected by hue adjustments. Enable the Preserve Luminance check box to ensure that the color's brightness values aren't affected.

To apply color hue shifts using the Color Hue filter

1. Click Image, Adjust, Color Hue

2. Enable the Adjust check boxes to set the range of values that are affected.

3. Move the Step slider to adjust the amount of color to be applied.

4. Click one of the Thumbnails to apply the effect it displays.

   The top three thumbnails allow you to add red, green, or blue, while the lower three thumbnails offer cyan, magenta, or yellow.

5. Apply additional adjustments by clicking more thumbnails.

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{button ,AL(`PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",)} <u>Related Topics</u>

Inverting colors in your image

Use this filter to reverse the colors in your image, making it appear to be a film negative of itself.

To invert the colors in your image

· Click Image, Transform, Invert.

{button ,AL(`PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",)} **Related Topics**
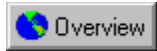
Posterizing your image

Use this filter to reduce groups of color to solid colors and to exaggerate the edges between areas of color in your image.

To posterize your image

1. Click Image, Transform, Posterize.

2. Move the Level slider to determine the level at which posterization begins. The slider values range from 1 to 32. A level of 1 results in the most drastic posterization; a level of 32 has no effect on most images.

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{button ,AL(`PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",)} Related Topics
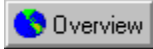
Using the Threshold filter

Use the threshold filter to convert parts of your image to black or white, or change your whole image to black and white by enabling the bi-level check box.

The Threshold dialog box shows a <u>histogram</u> of your image with brightness values ranging from black, with a value of 0 on the left, to white (with a value of 255) on the right. The spikes on the histogram represent the number of pixels in your image at each brightness level.

To work with threshold levels in your image

1. Click Image, Transform, Threshold.

2. Choose one of the options in the Threshold section.

   · To Black sets the amount of black in the final image.

   · To White sets the amount of white in the final image.

   · Bi Level allows you to divide the color in your image between high and low (black and white) values.

3. Enable the Automatically check box in the Histogram Display Clipping section. Histogram clipping changes the level of sensitivity of the histogram, ensuring that you will be able to see all the levels on your screen at once.

4. Choose a channel to edit in the <u>Channel</u> list box. The channels that appear depend on the color mode of your image. Choose the color mode name to alter all three channels at once.

5. Move the Low-level slider to set the brightness level of the darkest color in your image. A value of 0 is black; higher values are shades of gray.

6. Move the High-level slider to set the brightness level of the lightest color in your image.

7. Move the Threshold slider to set the brightness level at which colors are converted to black or white.
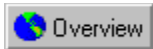
Overview **Note**

· The High level slider is grayed out in To Black mode; the Low Level slider is grayed out in To White mode.

To use threshold to convert an image to black and white values

1. In the Threshold dialog box, enable the Threshold as Bi-Level check box.

2. Move the Low Level slider to set the brightness of the lower tone (the black). Sliding

3. Move the High Level slider to set the brightness of the higher tone (the white).

4. Move the Threshold slider to set the brightness level at which colors will convert to black.
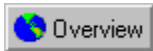
Overview **Tip**

· Use this filter in bi-level mode to prepare an image for conversion to the Black and White color mode.

{button ,AL(`PRC Correcting or adjusting the colors in your image;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating and selecting colors
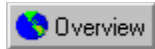
Creating and selecting colors (page 1 of 2)

Selecting colors from the image

The Eyedropper tool, found in the Toolbox, allows you to sample the color of a particular pixel or group of pixels in your image. You can make the sampled color the current paper color, paint color, or fill color. It is useful in image editing because it allows you to ensure that the color you are working with exactly matches a color from the image. For example, rather than trying to find the right color of pink to enhance the blush on a model's cheek, you can sample the exact color directly from her face.
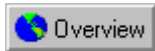
Color Roll-Up

The Color Roll-Up is used to choose and customize paint and paper colors for immediate use in Corel applications. As with all Roll-Ups in Corel applications, the Color Roll-Up can remain open while you work. This gives you quick access to the entire range of Corel color-selection tools without having to go through a series of dialog boxes.

This Roll-Up can be accessed by clicking View, Roll-Ups, Color.

The Roll-Up shows two layered color swatches and the color mode being used by the Roll-Up. The swatches represent the current paper color (background swatch) and paint color (foreground swatch).
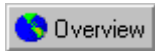
Click to access four additional areas of the Roll-Up.

· Show Color Components displays numeric values for the current color.

· Show Color Name displays the name of the current color (if a name has been defined for the color). You can also use this option to rename any color in the custom palette.

· Show Mixing Area displays a white space which functions like an artist's palette. Choose colors from anywhere in the Roll-Up and "brush" them into the Mixing Area. These colors are blended with other colors to create custom colors. Sample a color from the Mixing Area with the Eyedropper tool provided in the Roll-Up to use it as the paint color or to add it to a custom palette.

· Show Model displays the color model, palette, or color blend. For each model, there is a visual selector that you use to define the color. You click the selector box to select your color. For palettes, a set of swatches is shown to represent the available colors. The models and palettes available depend on the color mode of your image. For example, with a 24-bit image you can use colors from any color model except CMYK and CMYK 255, and from all color-matching palettes.

{button ,Next()} Click here to see the next page.

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{button ,AL(`OVR Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics
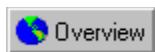
Creating and selecting colors (page 2 of 2)
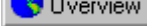
Color dialog box

The Color dialog box appears in several places in Corel PHOTO-PAINT under a variety of names Uniform Fill, Fountain Fill, Paint Color, Paper Color, and Select Color.

The Color dialog box is larger than the Color Roll-Up and offers more options. It shows you a number of color-selection features at once: a color palette, a color model, and numerical values for a color in up to four color models.

Use the controls on the right side of the dialog box to choose colors from color models and palettes and blend them in the Mixing Area. The Color Options menu, accessed by clicking at the upper right of the Color dialog box, provides options for changing color models and adding new colors to the custom palette.

Use the lower part of the dialog to develop a custom palette. The Palette Options menu, accessed by clicking located to the right of the palette at the bottom of the Color dialog box, provides options for starting new palettes, deleting colors from the current palette, and saving and loading the palettes you develop. Within the custom palette area, you can reorganize and rename the color swatches.

The upper left portion of the dialog includes the Reference and New Color swatches. The Reference Color swatch shows the last color used as the reference. The New Color swatch shows the color you are creating or editing in the dialog box. You can use these swatches to fine-tune the edited color by comparing the difference between the two colors.

The Color Component boxes display the numerical values of the color displayed in the New Color swatch, based on the color model chosen.

If you select a new color that cannot be produced on your color printer (based on the color printer profile defined in Corel Color Manager), a small square of color appears to show the closest printable color. Simply click the printable color swatch to use this color instead of the unprintable color.
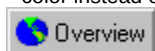
 Tip

· To access the Color dialog box quickly for paint, fill or paper colors, double- click the paint, paper, or fill swatches on the Status Bar.

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{button ,AL(`OVR Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting colors from your image

Use the eyedropper tool to sample colors from your image. You can use a sampled color as a palette color or use it to get colors for paint, paper, and fill.

To sample colors from your image

1. Click the Eyedropper tool.
2. On Property Bar, click a sampling area button.

   · Point takes the color sample from the color of a single pixel you click.

   · 3 X 3 takes the color sample from an average of the 9 pixels around the pixel you click.

   · 5 X 5 takes the color sample from an average of the 25 pixels around the pixel you click.

   · Custom allows you to click and drag a custom sampling area, from which an average is taken.

3. To sample a color or range of colors, click the image pixel or pixels you wish to use. You have the following options:

   · Hold down CTRL and click the image to choose the paper color

   · Hold down SHIFT and click the image to choose the fill color

To set the fill color using the right mouse button

1. Click the Eyedropper tool.
2. Click View, Roll-Ups, Tool Settings
3. Enable the Use Right Button For Fill Color check box.
4. In the Image Window, position the Eyedropper tool on a color and click the right mouse button.
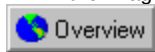
 Tip

· Watch the Status Bar at the bottom of your desktop: it gives you exact numeric values for image pixel colors as the Eyedropper tool moves over them.
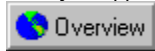
 Note

· The Eyedropper tool also appears in a number of dialog boxes that deal with color, where it is used to choose color. In the Replace Colors dialog box, for example, you use the Eyedropper tool to choose the color you want to replace and to choose the replacement color.

{button ,AL(`PRC Creating and selecting colors;',0,"Defaultoverview",)} Related Topics

Using the paint and paper color swatches in the Color Roll-Up

The paint and paper color swatches, found in the upper left corner of the Color Roll-Up allow you to set and swap colors for paint and paper. The paint and paper color swatches in the Status Bar are updated according to the changes you make in the Roll-Up.

To swap paper and paint colors

1. Click View, Roll-Ups, Color to open the Color Roll-Up.

2. Do one of the following:

· Click to make the paper color the paint color and vice versa

·   Click , Swap Colors.

To reset the paper and paint colors

· Click to reset the paper color to white and the paint color to black.

{button ,AL(`PRC Creating and selecting colors;',0,"Defaultoverview",)} Related Topics
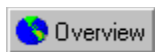
Selecting colors from a visual selector

An easy way to pick colors is to use one of the <u>visual selectors</u> to sample colors directly from a chart of a color model. The layout of the visual selector is based on the number of channels in the <u>color model</u> you choose in the Color Model box.

· The single channel visual selector, used in the grayscale color model, is a vertical slider along a gradation from black (0) to white (255).
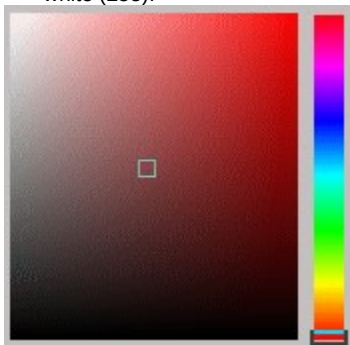
· The three-channel visual selector (for CMY, RGB, HSB, HLS, Lab, and YIQ color models) is a square containing gradients of a color, from black along the bottom, to white in the upper left. Pure color is in the upper right with a slider to change the hue of the pure color.

· The four-channel visual selector is used for the CMYK and CMYK 255 color models. In these models, the visual selector becomes a three-dimensional colored cube. Drag the nodes of the cube to select a color using proportional amounts of cyan (at the top), magenta (to the lower left), and yellow (to the lower right) values. The slider to the right of the model controls black (K) values.

To pick a color from a visual selector

1. Click View, Roll-Ups, Color to open the Color Roll-Up.

2. Choose a color model from the Color Model list box.

3 Drag the markers in the visual selector box to edit the color.
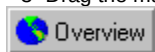
 Note

· In Corel PHOTO-PAINT, only models that are compatible with the image mode of the active image are available.

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{button ,AL(`PRC Creating and selecting colors;',0,"Defaultoverview",)} <u>Related Topics</u>
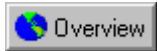
Defining colors numerically

The Color Component boxes allow you to define a color by entering values for each of its components. To define an RGB color, for example, enter component values for Red, Green, and Blue channels.

To edit the selected color

1. Click View, Roll-Ups, Color to open the Color Roll-Up.

2 Cick , Show Color Components.

3.　　　Choose a color model from the list box located at the top of the Color Roll-Up.

   The color models listed depend on the color mode of the image.

4. Type a number one of the Color Component boxes. You can type any number that is within the color model's range of values. Higher values will be clipped to the maximum value.

   ·　For RGB, CMY, CMYK, CMYK 255, YIQ, and Grayscale color models, type a number from 1 to 255.

   ·　For HLS and HSB color models, type a Hue value from 1 to 255 and percentage values for the other components.

   ·　For the Lab color model, type an L value from 1 to 100 and values between 1 and 60 for both a and b.

6. Repeat steps 2 and 3 for each component.
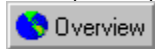
 Note

·　If you type values above the maximum possible for color component, the value is automatically set to the highest possible value.

{button ,AL(`PRC Creating and selecting colors;',0,"Defaultoverview",)} <u>Related Topics</u>
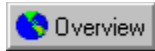
Creating colors in the Mixing Area

The Mixing Area resembles an artist's palette on which you apply and mix colors using the Brush tool. A blend setting lets you to control how much color you apply to the Mixing Area so that you can achieve subtle variations in color.

The Mixing Area differs between the Color dialog box and the Color Roll-Up. In the Color Roll-Up, the Mixing Area is roughly half the size of the Mixing area found in the Color dialog box.

You can save a Mixing Area to a bitmap file. In this way, you can create a variety of Mixing Areas based on color models or on the needs of specific projects. You can also load any bitmap image into the Mixing Area. This lets you choose and modify colors from bitmapped photographs and drawings.

To mix colors in the Color Roll-Up

1. Click View, Roll-Ups, Color to open the Color Roll-Up.

2 Cick Show Mixing Area.
3   Select a paint color in the visual selector.
4   Click the Paint tool found in the Roll-Up.

    Click , Brush Size if you want to change the brush size or characteristics.

5 To apply color to the Mixing Area, click and drag inside it with the tool.

    The new brush strokes blend with those already in the Mixing Area to create new colors.

6 Repeat steps 2 to 4 to create blends of color.

7 Move the Blend slider to set the transparency of the brush nib.

8. Using the Eyedropper tool, click the Mixing Area to pick up a color you wish to use.
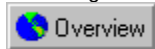
 Tip

·   Blend either increases (high value) or decreases (low value) the subtlety of color blending. This feature gives you greater control over the mixing process. Use a high value when you want to gradually build up color to the desired saturation. Use a low value when you want to create a heavily saturated base.

·   You can clear your Mixing Area, save it or load a new one using the following options:

   · Click , Clear Bitmap.

·   Click , Save Bitmap, type a filename in the File Name box, and click the Save button.

·   Click , Load Bitmap, and select a bitmap to use as a mixing area.

{button ,AL(`PRC Creating and selecting colors;',0,"Defaultoverview",)} Related Topics
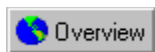
Creating colors with the Color Blend

The Color Blend is a visual selection feature that allows you to select colors using gradations between four colors across a square grid.
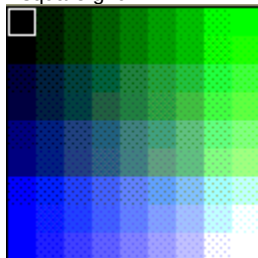
To mix colors in Color Blend area

1. Click View, Roll-Ups, Color to open the Color Roll-Up.
2 Coose Color Blend from the Color Model list box.
3 Click one of the four color buttons at the corners of the Color Blend.
4 Click a color on the custom palette that appears.
5 Repeat steps 2 and 3 for each color button.
6 Ensure that the Auto-Blend button is enabled. This will continuously update the Color Blend as you add new colors.
7 Click a grid square to choose a color.

To get image colors from other sources

1. Pick a color using any color selection tool (color models, palettes, mechanical color measurement devices, etc.). The color appears in the Paint Color swatch.
2. Drag the color from the active color swatch to one of the boxes at the corners of the Color Blend.

To change the Color Blend grid size

1. Click , Grid Size.
2.   Enable one of the grid sizes.

Grid sizes range from 3 x 3 to 25 x 25 in single-unit increments. Increase the grid size to create a more subtle gradation of color; decrease the grid size for more marked gradation.

To change the color blend color model

1. Click , Color Model.
2.   Choose one of the color models in the flyout.

{button ,AL(`PRC Creating and selecting colors;',0,"Defaultoverview",)} Related Topics
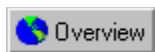
Selecting colors from palettes in the Color Roll-Up

The Color Roll-Up gives you access to colors from a number of color palettes and color-matching systems.

To pick a color

1. Click View, Roll-Ups, Color to open the Color Roll-Up.
2. In the Color Roll-Up, choose Palette from the Color Model list box, (to the right of the color swatches).
3. Choose a palette from the Palette Name list box, which appears above the color palette in the Roll-Up.
4. Click a color from the palette.
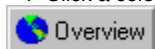
 Note

· The availability of specific palettes in Corel PHOTO-PAINT depends on the color mode.
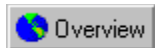
 Tip

· For colors in the PANTONE® MATCHING SYSTEM and the PANTONE® HEXACHROME palettes, you can specify a saturation amount (0 for low saturation and 100 for high saturation) by typing a number in the Tint box which appears.

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{button ,AL(`PRC Creating and selecting colors;',0,"Defaultoverview",)} Related Topics
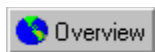
Selecting the colors for the on-screen Color Palette

The on-screen Color Palette (often called the color picker) allows you to keep a range of colors available in your application window for quick color selection as you work. The colors this feature displays are determined by the color palette you select.

This feature appears by default as a single row of color swatches, but you can stretch your Color Palette, move it anywhere in your Application Window, or anchor it to the sides,

To activate the on-screen Color Palette and choose a collection of colors

1. Click View, Color Palette.

2. Choose a color palette from the flyout menu.

To load a custom palette as the on-screen Color Palette

1. Click View, Color Palette.

2. Choose Load Custom Colors from the flyout menu.

3. Choose a Custom Palette file (.CPL) from the dialog box that opens.

4. Click Open.
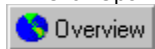
 Tip

· To create your own custom palette of colors, use the Color Roll-Up.

· You can customize the appearance of the color palette by removing the three-dimensional wells around the swatches or changing the size of the swatches themselves. Click Tools, Customize, and click the Color Palette tab to choose these options.

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{button ,AL(`PRC Creating and selecting colors;',0,"Defaultoverview",)} <u>Related Topics</u>

Using custom color palettes
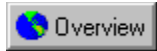
Using custom color palettes

Custom palettes contain a range of colors that you choose. In both the Color Roll-Up and the Color dialog box, you can create new custom palettes, or add and remove colors from existing palettes.
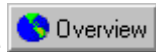
Colors can be added to a custom palette from any source from an image, a color model, a color-matching palette, a color blend, the Mixing Area, or from mechanical color measurement devices. A custom palette can include colors from all of these sources.

By using the New Palette, Open Palette, and Save/Save As Palette commands, you can create custom palettes for specific applications or projects, and save palettes in libraries. These commands are only available when you are working with the Palette option enabled in the Color Model list box and Custom Palette enabled in the Palette list box.
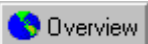
_____

{button ,AL(`OVR Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} <u>Related Topics</u>
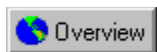
Adding and deleting colors in the custom palette

To add a color to the custom palette in the Color Roll-Up

1. Click View, Roll-Ups, Color to open the Color Roll-Up.

2 Choose Palette from the <u>Color Model</u> list box, (to the right of the color swatches).

3 Choose Custom Color in the palettes list box.

4 Choose the color you want to add from the color models, palettes, or mixers.

5 Click and enable Show Color Name.

6   Type a name for the color in the Name box (optional).

7   Click , Add Color.

   A swatch for the new color is added at the end of the custom palette.

To add a color to the custom palette in the Color dialog box

1. Select the color you want to add from the color model's visual selector or from the Mixing area.

   The color is displayed in New Color swatch in the upper left corner of the dialog box.

2. Click the New Color swatch and drag it to the custom palette at the bottom of the dialog box.

To delete a color from the custom palette

1. Click a color in the custom palette.

2. Click , Delete Color.

3.   Click Yes to delete the color; click No to cancel.
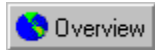
 Note

· When colors are taken from pre-defined color-matching palettes (i.e. TRUMATCH), the color names are retained.

· You cannot add more than one color with the same name in the custom palette.

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{button ,AL(`PRC Using custom color palettes;',0,"Defaultoverview",)} <u>Related Topics</u>
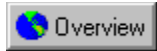
Creating, saving, and opening custom palettes

To create a new custom palette

1. Click View, Roll-Ups, Color to open the Color Roll-Up.

2. Click , New Palette.

3.   Type a filename for the new palette in the File Name box.

To save a custom palette

·   In the Color Roll-Up, click , Save.

To open a custom palette

1. Save the current custom palette, if you want to keep it.

2. Click , Open Palette.

3.   Locate the file in the File Name list box.

4.   Double-click the filename.

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{button ,AL(`PRC Using custom color palettes;',0,"Defaultoverview",)} Related Topics
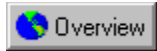
Using the Image Colors palette

The Image Colors palette is available only for images in the paletted color mode in Corel PHOTO-PAINT. This palette is a custom palette that contains all of the colors in your paletted image and changes to reflect any changes to image colors.

To edit colors in your Image Colors palette and to apply them to your image, use The Color Table. See The Color Table

To view or refresh the Image Colors palette in Corel PHOTO-PAINT

1. Click View, Roll-Ups, Color to open the Color Roll-Up.

2. Choose Palette from the Color Model list box, (to the right of the color swatches).

3. Choose Image Colors from the Palette list box.

 Tips

· You can save an image palette to use it as you would any custom palette.

· If you are saving the palette to an existing file, double-click the filename in the list box and then click YES when prompted.

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{button ,AL(`PRC Using custom color palettes;',0,"Defaultoverview",)} Related Topics

The Color Table
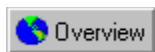
The Color Table

The Color Table appears automatically when you are converting an image to paletted color mode, or you can access it from the Image menu at any time while you are editing a paletted image.

The Color Table allows you to view, edit, and fine-tune your image. The Color Table gives you precise control over individual colors, and lets you edit groups of image colors from palettes.

The Color Table feature is especially useful to edit images with an optimized range of colors, such as .GIF images being prepared for Internet publishing. Despite its limitations, the paletted color mode is being used increasingly as the standard for images published to the Internet. It provides acceptable image quality at file sizes that can be as much as 90% less than comparable RGB images.

The Color Table also permits you to create simulated duotones from your paletted image.

For information on converting your images to the paletted color image mode, see Converting your image to paletted image mode.
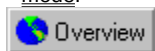
 Note

· Paletted images are often called indexed color images or 256-color images.

{button ,AL(`OVR Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics

Working with the Color Table

Use the Color Table to edit yourThe Color Table is unavailable for images that are not in a color mode.

To edit individual colors in the Color Table

1. Click Image, Color Table.
2. Choose Custom from the Table list box. Custom displays all the colors that are contained in the palette used to create your image.
3. Click the color swatch that you wish to change.
4. Click the Edit button.
5. In the Select Color dialog box, choose a replacement color using the visual selector, the Mixing Area, or the Color Blender.
6. Click OK. Any instances of the original color in the image are replaced with the new color.

To edit a range of colors in the Color Table

1. In the Color Table, click the swatch of the first color you want to edit and drag to the last.
2. Click the Edit button.
3. In the Select Color dialog box, choose a replacement color for the first color and click OK.
4. Repeat step 3 for the last swatch when a second color dialog appears and click OK.
· The original colors in the table are replaced by a graduated series of colors that blend from the first replacement color to the last.
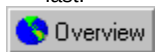
 Tips

· You can also double-click a color swatch to edit the selected color. This option does not work for color ranges.

{button ,AL(`PRC The Color Table;',0,"Defaultoverview",)} Related Topics

Creating simulated duotones from paletted images using the Color Table

You can use the Color Table command to simulate the effect of creating 8-bit <u>duotones</u> from your <u>paletted</u> image. True duotones are representations of your image in one ink (monotones), two inks (duotones), three inks (tritones), or four inks (quadtones).

After you have plotted densities for each ink on the inks tone curve, the Color Table creates a custom palette using those inks.

To create duotones

1. Click Image, Color Table.

2. Click the Duotone button in the Color Table dialog box.

3. Create your paletted duotone using the same procedure as duotone color mode conversion. See <u>Converting a grayscale image to duotone color mode</u>.

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{button ,AL(`PRC The Color Table;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with color channels

Introduction to color channels (page 1 of 2)

Corel PHOTO-PAINT provides a number of features which give you precise control over image color and quality by working directly with the channels of your image.

What is a channel?

A channel is an 8-bit grayscale version of your image which contains information about your image. Two kinds of channels are used in Corel PHOTO-PAINT: mask channels (also called alpha channels) and color channels.

For more information on using mask channels, see Mask channels.

Color channels

Color channels are automatically generated by Corel PHOTO-PAINT when you create or open an image file. Each component of the image's color model has its own color channel. An RGB image, for example, has three separate color channels, one for each color component, i.e., red, green, and blue (RGB). Individual channels include the information on how much red, green, or blue is used in each image pixel to produce the colors of the image. When the color channels are seen together, the resulting composite image displays the entire range of colors in the image.

Because the channels are grayscale images, they can be edited and manipulated in the same way you would edit and manipulate any grayscale image. For example, by brightening the red channel in your RGB image using the Brightness/Contrast/Intensity filter, you increase the amount of red in the composite image.

{button ,Next()} Click here to see the next page.

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{button ,AL(`OVR Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics
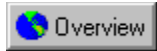
Introduction to color channels (page 2 of 2)

The Channels Roll-Up

The Channels Roll-Up allows you to edit your image's color channels quickly without splitting them into separate files. This Roll-Up is useful for managing all the color and mask channels of your image.

The Roll-Up automatically displays one channel for each component of your image's color model and a channel for the composite image. Any mask channels you have created appear below these channels in the Roll-Up.

The Split Channels To command

When you use the Split Channels To command, Corel PHOTO-PAINT reads the color information from your image, then creates a series of 8-bit grayscale image files, one for each color channel of the color model you choose. This gives you the option of splitting an image in one color mode into channels for another color model. If you found that there was too much saturation in your RGB image, for example, you could split it into HSB mode and brighten the Saturation (S) channel.

Corel PHOTO-PAINT can split image color channels for six different color modes:

Splitting mode	Channels created
RGB	Red (R), Green (G), Blue (B)
CMYK	Cyan (C), Magenta (M), Yellow (Y), Black (K)
HSB	Hue (H), Saturation (S), Brightness (B)
HLS	Hue (H), Lightness (L), Saturation (S)
YIQ	Luminance (Y), two chromaticity values (I, Q).
Lab	Luminosity (L*), green/magenta (a*) blue/yellow(b*)

The Calculations command

The Calculations command (found in the Image menu), lets you combine two channels or images. Use it to create a new image, to modify the channels of an active image, to create a mask, or to create a new channel. The source channels (the two channels that combine to create a third channel) can come from any source file. A preview area displays the result of the current selections, allowing you to see the results of different settings and image combinations.

{button ,AL(`OVR Working with color in Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics

Editing individual color channels in the Channel Roll-Up

The Channel Roll-Up gives you quick access to the color channels of your image without having to split the image into channels.

Since channels are grayscale images, all color channels can be edited in the same way you would edit any grayscale image: areas can be masked; paint and fills can be applied; special effects and enhancement filters can be used; and objects can be cut from and pasted into the channel image.

To edit individual channels in an image

1. Click View, Roll-Ups, Channels.

2. Click in the active channel column beside the channel you want to edit. The pencil icon appears beside the new active channel. The color channel you've selected appears in your image window in grayscale format.

3. Make the editing changes you want using any of Corel PHOTO-PAINT's tools and commands.
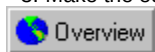
 Tips

· Clicking the composite channel in the Roll-Up, i.e., the first one listed, displays the image with the changes applied.

· Enabling Tint Channels in the Options dialog box accessed from the Tools menu displays the channels in their respective colors. This option is only available on monitors with capabilities greater than 256 color.

 Note

· You can only edit the image channels for grayscale, 24-bit, and 32-bit images.

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{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} Related Topics
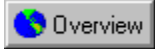
Splitting the color channels of your image

Splitting an image into channels allows you to edit one channel without affecting the others.

You can then recombine the channels to re-create the image, save individual channels as new files, or reassign channels to a different destination file to create unusual special effects.

To split your image into channels

· Click Image, Split Channels To, and choose a color mode from the flyout menu.

A new .TIF file is created for each channel and named according to the color component it represents an RGB image becomes the following three files: R-1.tif, G-1.tif, B-1.tif.
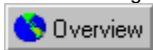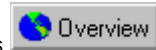
 Note

· CMYK and Lab images can only be split into channels corresponding to their mode, i.e., CMYK can only be split into C, M, Y, and K channels.

{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} <u>Related Topics</u>

Combining the channels of your image

After you have finished editing the individual channels of your image that were separated using the Split To command, you can use the Combine Channels command to recombine channels of an image that have been split.

The channels do not have to be from the same image, nor do you need to merge the channels in the same mode they were split into. You can combine split channels from any image using any color model in any combination. For example, an RGB image can be combined using the HSL color mode. The combined image will not look like the original; this can create some interesting effects.

The color mode you choose does not necessarily have to match the image's original color mode. However, if you merge using HSB, HLS, RGB, or YIQ modes, the resulting image is in RGB color mode. Lab channel merging creates a Lab image and CMYK channel merging creates a CMYK image.

To merge channels that have been split

1. Click Image, Combine Channels.

2. Choose the color mode you want to use to combine the channels by clicking a button in the Mode section of the Combine Channels dialog box.

3. Click each color component in the Channel box (for instance, C from the CMYK mode) to verify that the correct image file is highlighted in the Images box. To change the channel association, click a color component button in the channel section and click the channel you wish to associate it with in the Images box.

{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} Related Topics
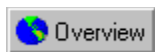
Using the Calculations command

The Channel Calculations dialog box offers you another way of merging channels. Rather than merely combining channels using equal values as the Combine Channels command does, Channel Calculations allows you to use different channel values, channel types, merge modes, and Opacity levels. You can use the Calculations dialog box to combine two channels, or use any grayscale, 24-bit (RGB/Lab), or 32-bit (CMYK) images.

The Channel Calculations dialog box works with open images only, so ensure that any images or channels you wish to work with are open.

To combine channels from a single image

1. Click Image, Calculations.

2. In the Source 1 section, click an image name in the Image list box and a channel name in the Channel list box. Enabling the Invert check box creates a negative version of your image.

3. Repeat step 2 with another image in the Source 2 section.

4. Choose a destination for the combined channel by choosing an image name and channel name in the Destination list boxes.

5. Enable the Use All Channels check box to merge all channels into a full-color image. With the Use All Channels check box disabled, the merged image is sent to a single grayscale channel.

6. In the list box next to Opacity, click Stretch to expand or reduce the combined channel to fit the destination image. Or, choose Clip to place the combined channel into the destination image at its actual size.

7. Choose an opacity level and a merge mode in the Method list box.

8. Click the Preview button to see the results.
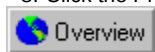
Overview **Notes**

· Objects in the selected image are not affected by the combining of the two channels. Only the background image is used for image calculations.

· For more information on merge modes, see The basics of brush tools.

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{button ,AL(`PRC Working with color channels;',0,"Defaultoverview",)} Related Topics

Customizing the work area

Customizing the work area

The Tools menu provides several commands that let you customize the behavior and user interface of Corel PHOTO-PAINT so that it works the way you do.

The Options command lets you choose how Corel PHOTO-PAINT behaves when you launch it, the color of many on-screen indicators, which indicators are displayed, the units of measurement to use when transforming objects or mask selections, memory usage options, and much more.

The Customize command is used to organize the Corel PHOTO-PAINT menus, toolbars, keyboard accelerator keys, Color Palette, Status Bar, and Roll-Ups. You can for example change the order of commands in a menu to have quicker access to the features you use most often. You can also use the Customize command to save and print the list of all keyboard shortcuts for Corel PHOTO-PAINT.

The Pen Settings command is used to set the sensitivity and behavior of the pressure-sensitive tablet and pen that can be used instead of a mouse when you work in Corel PHOTO-PAINT. You can even assign a tool to be activated when you press the eraser on the pen.

Other commands are provided that allow you to record and playback sequences of Corel PHOTO-PAINT operations using the Command Recorder or the Corel SCRIPT Editor.

For more information see the following:

{button ,JI(`',`Choosing how Corel PHOTOPAINT behaves')} Choosing how Corel PHOTO-PAINT behaves

{button ,JI(`',`Disabling the display of warnings')} Disabling the display of warnings

{button ,JI(`',`Choosing measurement options')} Choosing measurement options

{button ,JI(`',`Choosing viewing options for images')} Choosing viewing options for images

{button ,JI(`',`Changing the look of onscreen indicators')} Changing the look of on-screen indicators

{button ,JI(`',`Safeguarding your work')} Safeguarding your work

{button ,JI(`',`Setting pressuresensitive pen options')} Setting pressure-sensitive pen options

{button ,JI(`',`Setting memory and other options')} Setting memory and other options

{button ,JI(`',`Creating recordings and scripts')} Creating recordings and scripts

Choosing how Corel PHOTO-PAINT behaves

Choosing how Corel PHOTO-PAINT behaves

Many decisions about the behavior of Corel PHOTO-PAINT must be made during the development cycle. To ensure you can make Corel PHOTO-PAINT work the way you want, and to save time, you can reverse many of these decisions by choosing different options.

For example, you can choose to display one of three dialog boxes automatically when Corel PHOTO-PAINT is launched. This allows you to save a few steps.

Another example is the location of dialog boxes; every dialog box displays by default in the center of the screen. You can move the dialog boxes to another location to see both the image and the dialog box. For your convenience, you can enable an option to have Corel PHOTO-PAINT remember the last location of every dialog box and place them there again in the future.

Several features can be limited or completely disabled to free up some of your computer's resources. For example, you can set the number of undo levels or disable the Undo and Undo List commands altogether.

If you have sufficient memory and hard disk space on your system, you may prefer to retain all of Corel PHOTO-PAINT's features to derive maximum benefit from them.

Multi-tasking and Task Progress

You can disable Corel PHOTO-PAINT's multi-tasking capabilities. If you choose to use multi-tasking, you can use the Task Progress command found in the Tools menu to assign various priority ratings to tasks being performed simultaneously by Corel PHOTO-PAINT; this influences the amount of system resources allocated to each task.

Setting memory options allows you to control Corel PHOTO-PAINT uses memory and hard disk space. This can affect your system's speed.

{button ,AL(`OVR Customizing the work area;',0,"Defaultoverview",)} Related Topics

Choosing a task to perform when opening Corel PHOTO-PAINT

You can choose to have one of three dialog boxes open automatically when you launch Corel PHOTO-PAINT. If you use Corel PHOTO-PAINT mostly for image editing, choose to have the Open An Image dialog box displayed.

To choose the task to perform when launching Corel PHOTO-PAINT

1. Click Tools, Options.
2. Click the General tab.
3. Choose an option in the On Startup list box. Your choices are:
   - Nothing: no dialog box opens automatically.
   - New file: the Create A New Image dialog box opens automatically.
   - Open file: the Open An Image dialog box opens automatically.
   - Run Script: the Run Script dialog box opens automatically.
4. Click OK.

   The next time you launch Corel PHOTO-PAINT, the selected dialog box will open automatically. You can always cancel the selected dialog box if you need to perform a different task.

{button ,AL(`PRC Choosing how Corel PHOTOPAINT behaves;',0,"Defaultoverview",)} Related Topics

Preserving dialog box position on screen

You can now tell Corel PHOTO-PAINT to remember where you place a dialog box. The next time you open the dialog box it appears in the same location. If the dialog box has several tab pages, the tab you last used is also remembered and displayed.

To preserve dialog box position on screen

1. Click Tools, Options.

2. Click the Display tab.

3. Enable the Preserve Dialog Position And Last Used Tab check box.

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{button ,AL(`PRC Choosing how Corel PHOTOPAINT behaves;',0,"Defaultoverview",)} Related Topics
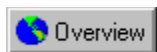
Enabling and disabling pop-up help

Pop-up help appears as small labels when you rest the mouse over a tool, button, or other screen element. The labels identify the element above which the mouse is located. You can switch the display of these labels on or off.

To enable and disable pop-up help

1. Click Tools, Options.

2. Click the General tab.

3. Enable the Show Pop-Up Help check box to display the labels, disable it to switch them off.

   The option you select is effective immediately.

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{button ,AL(`PRC Choosing how Corel PHOTOPAINT behaves;',0,"Defaultoverview",)} <u>**Related Topics**</u>
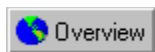
Enabling and disabling undo capabilities

The Undo and Undo List commands found in the Edit menu allow you to reverse the last action performed on the image or a sequence of actions ending with the last one. Although this is extremely useful when editing images, it does take system resources. If your system does not have a lot of memory and you find that Corel PHOTO-PAINT is not running at the speed you want, you can disable one or both of these commands to regain system resources.

To disable Undo and Undo List

1. Click Tools, Options.

2. Click the Memory tab.

3. In the Undo section, disable the Undo or the Undo List check boxes. You can also disable both check boxes.
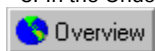
 Note

- To enable the options again, simply click the check boxes again.

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{button ,AL(`PRC Choosing how Corel PHOTOPAINT behaves;',0,"Defaultoverview",)} Related Topics

Choosing the number of undo levels

The Undo command found in the Edit menu reverses the last action performed. You can choose the number of undo levels the command will support. Corel PHOTO-PAINT will remember the number of actions you specify so that you can use the Undo command repeatedly to reverse several actions. Keep in mind that the more undo levels you use, the more system resources are required (see note). An alternative to setting a very high number of undo levels is to use the Undo List command, also located in the Edit menu.

To choose the number of undo levels

1. Click Tools, Options.

2. Click the Memory tab.

3. In the Undo Levels box, type the number of levels you want. The maximum number is 30.
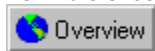
 Note

- The number of Undo levels you choose affects the size of the swap disk required for Corel PHOTO-PAINT to run properly. Each undo level requires that Corel PHOTO-PAINT temporarily save the state of the image before you apply a new change. If you choose a very high number of undo levels, 30 for example, and apply 30 commands that affect every pixel in the image, Corel PHOTO-PAINT saves each version of the image on the swap disk; if the image is 5 megabytes in size for example, you would require 30 X 5 megabytes or 150 megabytes of swap disk to handle so many Undo levels properly. If instead of using commands that affect every pixel, you apply brush strokes to the image, Corel PHOTO-PAINT does not have to save as much information and therefore requires less disk space for each undo level.

- For more information about swap disks and other memory options, see <u>Setting memory and other options</u>.

{button ,AL(`PRC Choosing how Corel PHOTOPAINT behaves;',0,"Defaultoverview",)} <u>Related Topics</u>
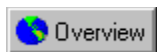
Disabling multi-tasking

Multi-tasking allows you to work on an image while Corel PHOTO-PAINT is performing another task such as printing, or running a script, etc. If you mostly work on one image per work session and would like to free system resources to improve Corel PHOTO-PAINT's performance, you can disable Multi-tasking.

To disable multi-tasking

1. Click Tools, Options.

2. Click the General tab.

3. Clear the Enable multi-tasking check box
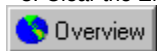
 Note

- The Task Progress command which is also located in the Tools menu, cannot be used when multi-tasking is disabled.

{button ,AL(`PRC Choosing how Corel PHOTOPAINT behaves;',0,"Defaultoverview",)} <u>Related Topics</u>
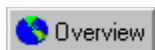
Prioritizing tasks

The Task Progress command lets you control the way your computer's resources are used when you run simultaneous operations (multi-tasking) in Corel PHOTO-PAINT. You can assign more resources to one task to maximize efficiency. This is done by assigning a priority rating to each task; the higher the priority rating for an operation, the more system resources are used to perform that operation. This is useful for example when you print a large file that will take a long time to print. If the final printout it is not required immediately, you can assign a low priority to the printing operation. This frees up resources for other tasks that are more important (i.e., applying effects to another image).

The priority ratings are: Idle, Low, Normal, and High. All tasks are assigned the Low priority rating by default. Assigning Idle to a task temporarily pauses the task until all other tasks are complete.

To see the current priority of tasks

1. Click Tools, Task Progress.

2. Place the cursor over the border of the Task Progress dialog box.

    The cursor becomes a double-headed arrow.

3. Click and drag to increase the size of the dialog box.

    The task list expands to show the document name, the task being performed on each document, the current priority rating assigned to each task, and the percentage of each task that is complete. The task names correspond to the menu command used to perform the task.

To prioritize tasks

1. Click Tools, Task Progress.

2. Click the task to which you want to assign a different priority.

3. Do one of the following:

    - Click the Promote Priority button to assign a higher priority to the task.
    - Click the Demote Priority button to assign a lower priority to the task.
    - Click Suspend to pause the task.
    - Click End Task to cancel the task.

To resume a paused task

1. Click Tools, Task Progress.

2. Click the task that is paused; the word «Suspended» appears in the Priority field for the task.

3. Click Resume.

{button ,AL(`PRC Choosing how Corel PHOTOPAINT behaves;',0,"Defaultoverview",)} Related Topics

Disabling the display of warnings
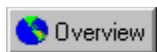
Disabling the display of warnings

Several message boxes are regularly displayed when you use Corel PHOTO-PAINT's commands and tools. Although those warnings and messages are helpful, after you become familiar with the software, you may not need them. You can use the Options command to turn many of the warnings off.

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{button ,AL(`OVR Customizing the work area;',0,"Defaultoverview",)} <u>**Related Topics**</u>
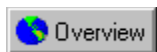
Enabling and disabling the read-only warning

When you open a file that has the read-only property, such as a Kodak Photo CD image file, Corel PHOTO-PAINT displays a warning that the file is read-only and that the Save command is not available.

To enable and disable the read-only warning

1. Click Tools, Options.

2. Click the General tab.

3. Click the Enable Read-Only Warning check box to turn it on. Clear the check box to turn the warning off.
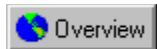
 Tip

- To save changes made to a read-only image, use the Save As command to save a copy of the file with a different name or save it in a different location.

{button ,AL(`PRC Disabling the display of warnings;',0,"Defaultoverview",)} <u>**Related Topics**</u>
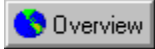
Disabling tool warnings

When you use tools like the Text and the Gradient Fill tools, the changes you perform in the image are displayed in the Image Window but are not permanently applied until you click the Apply button in the relevant Tool Settings Roll-Up, or choose another tool. When you choose another tool, a message box is displayed that states that the tool you were using has changed the image and asks you if you want to apply the changes. Click Yes to apply the changes, No to return the image to its previous state. The Transparency Brush tool has its own specific message. You can turn these messages off so that the changes are applied automatically as soon as you choose another tool.

To disable tool warnings

1. Click Tools, Options.

2. Click the Advanced tab.

3. Disable the Enable Tool Apply Warning check box.

To disable the Transparency Brush tool warning

1. Perform steps 1 and 2 above.

2. Disable the Show Transparency Brush Warning check box.

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{button ,AL(`PRC Disabling the display of warnings;',0,"Defaultoverview",)} Related Topics

Disabling the effect preview warning

When you work with an image that has objects and you choose a command from either the Effects menu or the Adjust and Transform commands from the Image menu, a message appears to advise you that the preview window in the selected effect's dialog box may not be completely accurate. You can also disable this warning.

To disable the effect preview warning

1. Click Tools, Options.

2. Click the Plug-In Filters tab.

3. Disable the Show Warning When Editing Multiple Objects check box.

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{button ,AL(`PRC Disabling the display of warnings;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Choosing measurement options

Choosing measurement options

Measurement options are available in the Options dialog box. The General tab in the dialog box allows you to change the current units of measurement. The units you choose are used for:

- the horizontal and vertical rulers
- the object and mask transformations applied using the Tool Settings Roll-Up for the Object Picker and Mask Transform tools
- the Image Info command found in the Image menu
- the Crop tool and its associated Tool Settings Roll-Up

You can also choose the units in the Grid and Ruler Setup dialog box accessed from the Tools menu. There are two differences between this command and the Options command. The Grid and Ruler Setup command allows you to choose different units for the horizontal and vertical ruler, and these units apply only to the current image. The settings you choose in the Options dialog box are used for the current image as well as all new images.

Other measurement options allow you to set two nudge distances to move objects and mask marquees in precise increments. The Calibrate Rulers option (Display tab) is used to adjust the rulers so that the current system of measurement matches real life dimensions.

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{button ,AL(`OVR Customizing the work area;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Choosing the units of measurement

You can use this procedure to change the units of measurement for both the horizontal and vertical rulers. To change only one ruler's units, use the Grid and Ruler Setup command found in the Tools menu. The units you choose are also used when you apply transformations to objects and masks using the Tool Settings Roll-Up. These units will be used for all future images until you decide to change them.

To choose the units of measurement

1. Click Tools, Options.

2. Click the General tab.

3. Choose the units in the Units box.

    The selected units are used in the Tool Settings Roll-Up for the Object Picker and Mask Transform tools.

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{button ,AL(`PRC Choosing measurement options;',0,"Defaultoverview",)} <u>Related Topics</u>

Settings the nudge increments

Nudge and Super-Nudge are used to move objects and mask marquees in precise increments by using the arrow keys, and SHIFT + an arrow key. You choose the nudge distance and then set the super-nudge distance as a multiple of the nudge distance.

To set the nudge increments

1. Click Tools, Options.

2. Click the General tab.

3. In the Nudge box, type the number of pixels you want the object or mask to move each time you press an arrow key.

4. In the Super-nudge box, type a multiple of the nudge distance specified in step 3.

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{button ,AL(`PRC Choosing measurement options;',0,"Defaultoverview",)} <u>**Related Topics**</u>
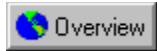
Making sure that one inch is really one inch

It is very important to make sure that one inch in your image really corresponds to one inch in your printed image. This makes the Zoom 1:1 accurate and gives you the exact size of your image when you view it at 1:1.

To make sure that one inch is really one inch

1. Click Tools, Options.

2. Click the Display tab.

3. Click Calibrate Rulers.

4. Hold up a clear plastic ruler next to the horizontal ruler displayed on your monitor.

5. Adjust the horizontal coordinates displayed in the top left of the screen until one inch on the ruler corresponds exactly to one inch on the plastic ruler.

6. Repeat step 5 for the vertical ruler, or type the coordinates that are in the horizontal box in the vertical box.

{button ,AL(`PRC Choosing measurement options;',0,"Defaultoverview",)} Related Topics

Choosing viewing options for images
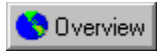
Choosing viewing options for images

By default, Corel PHOTO-PAINT opens images at 100% magnification. You can choose a different magnification for all images you open.

When you perform image manipulation such as resampling, cropping, or resizing, the Image Window remains at the size as it was before the transformation. This results in a border being produced around the modified image. You can tell Corel PHOTO-PAINT to automatically resize the Image Window to fit the image.

{button ,AL(`OVR Customizing the work area;',0,"Defaultoverview",)} Related Topics
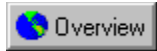
Setting the zoom level when opening images

You can set the default magnification that Corel PHOTO-PAINT uses when it opens images. By default, the 100% option is selected.

To set the zoom level when opening images

1. Click Tools, Options.

2. Click the General tab

3. Choose the magnification level from the Zoom State On Open list box.

   The level selected will be used the next time you open an image.

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{button ,AL(`PRC Choosing viewing options for images;',0,"Defaultoverview",)} <u>Related Topics</u>

Making the Image Window resize automatically

You can use these instructions to make the Image Window conform to the size of the image when the image is resampled, cropped, or in any way resized. This eliminates the border area that typically surrounds a resized image.

To size the Image Window automatically

1. Click Tools, Options.

2. Click the General tab

3. Enable the Automatic View Resize check box.

    The option is effective immediately.

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{button ,AL(`PRC Choosing viewing options for images;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Changing the look of on-screen indicators

Changing the look of on-screen indicators

There are many on-screen indicators in Corel PHOTO-PAINT. They identify the boundaries of objects and masks, or represent various alignment tools such as guidelines and rulers, and represent the transparency layer used when editing objects.

These indicators are extremely useful because they eliminate guess work when you are editing images. To ensure that they work well in different images, many of their characteristics such as their color, their shape, their style, and their position can be customized.

The options you choose become effective immediately; there is no need to restart Corel PHOTO-PAINT to use them.

For more information see the following:

{button ,JI(`',`Mask and object indicators')} <u>Mask and object indicators</u>

{button ,JI(`',`Grid guidelines and other indicators')} <u>Grid, guidelines, and other indicators</u>

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{button ,AL(`OVR Customizing the work area;',0,"Defaultoverview",)} <u>Related Topics</u>

Mask and object indicators
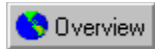
Mask and object indicators

Objects and masks are commonly used when you edit images. Because images can vary in color, from very light to very dark, you can set the color of object and mask marquees as well as the mask overlay.

The default location of the marquee around masks and objects that have been feathered can also be changed. This is helpful when you make very fine adjustments to the edges of an object or to an unprotected area of a mask. It allows you to place the marquees a little further away from the boundary of the object or mask. You can then edit the outlining pixels without the marquee being in the way.

You can also control where the object marquee appears, i.e., whether it should be around all visible objects in the image, or only around the editable object(s). Choosing the latter means that an object that is displayed in the Image Window but that is locked in the Objects Roll-Up would not have a marquee surrounding it.

Pixels pasted from the clipboard into a mask's selection are also enclosed by a marquee. You can change the color of that marquee.

When you edit objects, you can hide the image background to minimize distracting elements in the image. When you do so, the visible objects are on a transparent layer that is displayed in the Image Window as a checkerboard pattern. The pattern colors can also be customized.

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{button ,AL(`OVR Changing the look of onscreen indicators;',0,"Defaultoverview",)} <u>**Related Topics**</u>
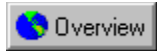
Choosing the color of object and mask marquees

By default, object marquees are blue and mask marquees are black.

To choose the color of object and mask marquees

1. Click Tools, Options.
2. Click the Marquee tab
3. In the Colors section, click the Object Marquee color button.
4. Click a color in the palette to select it. Click Others to see more colors or to create your own.
5. In the Colors section, click the Mask Marquee color button.
6. Click a color in the palette to select it. Click Others to see more colors or to create your own.

    The marquees of objects and masks that are currently in the Image Window change to the new colors you have selected.

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{button ,AL(`PRC Mask and object indicators;',0,"Defaultoverview",)} <u>Related Topics</u>
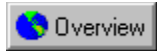
Choosing which objects have an object marquee

By default, the object marquee is displayed around the editable objects in the Image Window. You can choose to have the marquee displayed on all visible objects.

To choose which objects have an object marquee

1. Click Tools, Options.

2. Click the Marquee tab

3. Click a button in the Show Object Marquee On section:

   Visible: displays the marquee on all objects displayed in the Image Window.

   Editable: displays the marquee only on objects that are active, i.e., that can be edited. This means the objects that are not locked.

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{button ,AL(`PRC Mask and object indicators;',0,"Defaultoverview",)} <u>Related Topics</u>
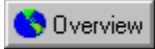
Choosing the marquee color of data pasted in a selection

Pixels copied or cut to the clipboard can be pasted into an existing mask <u>selection</u> which represents the image's editable area. If the pasted data is smaller than the mask selection you are pasting into, a marquee encloses the pasted data. You can choose the color used to represent that marquee.

To choose the marquee color of the pixels pasted inside a mask selection

1. Click Tools, Options.

2. Click the Marquee tab

3. In the Colors section, click the Paste Into Marquee color button.

4. Click a color in the palette to select it. Click Others to see more colors or to create your own.

_____

{button ,AL(`PRC Mask and object indicators;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Choosing the colors of the transparency grid pattern

When you hide the image background to edit objects, the objects are displayed on a transparent image background. A checkerboard pattern is used to represent the transparent background to avoid mistaking it for a white background. You can use this procedure to choose the checkerboard colors.

To choose the colors used in the transparency grid

1. Click Tools, Options.

2. Click the Display tab

3. In the Transparency Grid section, click the Color 1 button.

4. Click a color in the palette to select it. Click Others to see more colors or to create your own.

5. Repeat steps 3 and 4 using the Color 2 button.

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{button ,AL(`PRC Mask and object indicators;',0,"Defaultoverview",)} <u>Related Topics</u>

Grid, guidelines, and other indicators

Grid, guidelines, and other indicators

The mouse cursor is used to pinpoint where you want to start painting, erasing, cloning, or defining a mask shape. There are three types of cursor available; keep in mind that the Object Picker tool, the Text tool, and the Path Node Edit tool are always represented in the same fashion, regardless of the cursor type selected.

Alignment tools such as the guidelines and the grid can be colored according to your preference. The appearance of the grid can also be modified. The sensitivity of the Snap to Guidelines command is also customizable using the Options command.

Color channels, when displayed in the Image Window, are represented by a grayscale image. You can choose to have these channels display using their respective colors, i.e., the red channel is tinted in red, the blue one is tinted in blue etc.

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{button ,AL(`OVR Changing the look of onscreen indicators;',0,"Defaultoverview",)} Related Topics

Choosing the color of guidelines

You setup guidelines with the Guidelines Setup command (Tools menu). The following procedure is used to change the color of guidelines.

To choose the color of guidelines

1. Click Tools, Options.

2. Click the Display tab

3. Click the Guideline color button.

4. Choose a color from the palette. Click Others to see more colors or to create your own.

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{button ,AL(`PRC Grid guidelines and other indicators;',0,"Defaultoverview",)} <u>Related Topics</u>

Customizing the Snap to Guidelines sensitivity

The Snap to Guidelines command found in the Tools menu makes guidelines magnetic; moving an object close to a guideline makes the object automatically jump to that guideline. You can set the sensitivity of this feature in pixels; if you move an object within the specified number of pixels of a guideline, the object snaps to that guideline.

To customize the Snap to Guidelines sensitivity

1. Click Tools, Options.

2. Click the Display tab.

3. Type a number of pixels in the Snap Tolerance box.

{button ,AL(`PRC Grid guidelines and other indicators;',0,"Defaultoverview",)} Related Topics

Choosing the color and style of the grid

1. Click Tools, Options.
2. Click the Display tab.
3. Click the Grid color button.
4. Choose a color from the palette. Click Others to see more colors or to create your own.
5. Choose the appearance of the grid in the Grid Style list box. The option are:
   - Solid line: a series of solid horizontal and vertical lines
   - Dashed line: a series of dashed horizontal and vertical lines
   - Dots: a dot is displayed at each grid intersection

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{button ,AL(`PRC Grid guidelines and other indicators;',0,"Defaultoverview",)} <u>Related Topics</u>
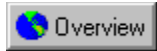
Choosing the cursor type

You can change the appearance of the mouse cursor displayed in the Image Window to suit your preference.

To choose the cursor type

1. Click Tools, Options.
2. Click the General tab.
3. Choose a cursor in the Cursor Type list box. The options are: <u>Shape</u>, <u>Tool</u>, <u>Crosshair</u>.
4. If you select Tool or Crosshair, you can also enable the Shape Cursor For Brush Tools check box.

    This choice overrides the choice you made in step 3 for all tools that use nib controls; the cursor for these tools now shows the current shape and size of the nib instead of the tool or crosshair.

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{button ,AL(`PRC Grid guidelines and other indicators;',0,"Defaultoverview",)} <u>Related Topics</u>
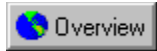
Displaying color channels using their respective colors

When you display color channels in the Image Window by using either the Split to command, found in the Image menu, or the Channels Roll-Up, they are shown in grayscale even though they represent a color component of the image. You can choose to have the channels appear in their respective color.

To display color channels using their respective colors

1. Click Tools, Options.

2. Click the Display tab.

3. Enable the Tint Channels check box.

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{button ,AL(`PRC Grid guidelines and other indicators;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Safeguarding your work
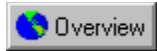
Safeguarding your work

After spending a lot of time working on an image and making it just the way you want, the last thing you want is to lose your work because of a power failure or a system glitch that corrupts files. Saving your images regularly while you work is a solution but how easily we can forget to do that when the creative forces take over.

To avoid unpleasant surprises, the Options dialog box allows you to save your work automatically at regular time intervals. If you prefer not to overwrite the file saved on disk, you can choose to have a checkpoint performed automatically instead of a full save.

You can even have a backup file created each time you save your image. The backup is an exact replica of the image that is saved in the location of your choice.

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{button ,AL(`OVR Customizing the work area;',0,"Defaultoverview",)} Related Topics
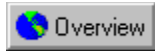
Creating backup copies of your images

Corel PHOTO-PAINT can create and update a copy of your image files each time you save them to disk. If a file becomes corrupted because of glitches in the system, you always have a saved version of the file on your system. The backup files are saved with the same file extension as the original file; therefore, they must be saved in a different location than the original.

To create backup copies of your images

1. Click Tools, Options.

2. Click the Advanced tab.

3. In the Backup section, enable the Make Backup On Save check box.

4. Type the path of the drive and folder in which you want the backup to be located. Click Browse to find the path if you do not know it.

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{button ,AL(`PRC Safeguarding your work;',0,"Defaultoverview",)} <u>**Related Topics**</u>
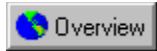
Saving your images automatically

You can have Corel PHOTO-PAINT perform a save or a checkpoint feature so that is performed automatically at regular intervals. Save stores the image file to disk and overwrites the previously saved version. Checkpoint temporarily saves the image at its current state, so that you can return to this image if you are not pleased with the changes you have applied to it since. Checkpoint does not overwrite the saved version of the image.

To save your images automatically

1. Click Tools, Options.

2. Click the Advanced tab.

3. In the Auto-Save section, enable the Auto-Save Every check box.

4. Type the time interval in the Minutes box.

5. Choose the type of save by clicking the Save To File or the Save To Checkpoint button.

   Save To File overwrites the last version of the file saved to disk; whereas, Save To Checkpoint temporarily saves the image at its current state without overwriting the version saved to disk. When you save the image manually or exit Corel PHOTO-PAINT, the version of the image saved as a checkpoint is lost.

6. Enable the Warn Me Before Saving check box if you want to confirm every auto-save operation.

{button ,AL(`PRC Safeguarding your work;',0,"Defaultoverview",)} Related Topics

Setting pressure-sensitive pen options

Setting pressure-sensitive pen options

The Pen Settings command found in the Tools menu lets you control the relationship between the pressure you apply with the pen to the tablet, and the effect produced by brush tools in Corel PHOTO-PAINT. As you press down on a drawing tablet with the pen, the effect produced by such tools changes. For example, if you set the Size option to 10 percent and apply pressure to the tablet, the nib widens (just as a real paintbrush does as you apply more pressure to the stroke) by a maximum of 10 percent.

All options found in the Pen Settings dialog box correspond to brush tool attributes found in the Tools Settings Roll-Up or Property Bar. Use them to set the maximum level that the attributes vary when you apply pressure on the tablet.

Experimentation is the key to adjust the options properly. Each set of attributes can be saved as custom settings so that you may easily switch between them.

You can also assign any Corel PHOTO-PAINT tool to become active when you use your pen's eraser.

The following is a description of the attributes you can vary according to the amount of pressure you apply on the tablet. All attributes affect the functionality of the Paint tool; however, other brush tools are not affected by all attributes. For example, the behavior of the Object Transparency Brush tool is not affected by the Hue, Saturation, Brightness, Bleed, or Sustain Color controls because it does not use color.

Attribute	Description
Size	A percentage of the tool's current size, that is set in the Tool Settings Roll-Up. Positive values increase the size of the brush as you increase the pressure. The maximum size equals the nib's size plus the percentage you select. Negative values decrease the size of the brush as you increase pressure. Note: artistic nibs do not support pressure sensitive sizing; use variants of the circle and rectangular nibs, instead to vary their shape.
Opacity	A maximum opacity value that is to be used when you apply pressure with the pen. Positive values make the stroke more opaque as you increase the pressure, as long as you set transparency in the Tool Settings Roll-Up to a value other than zero. Negative values make the stroke more transparent as you increase the pressure; however, a negative value has no impact if the tool's transparency is already set to the maximum, i.e., it cannot make the stroke any more transparent.
Softness	A percentage value that is used to apply a soft edge to the stroke as you apply pressure with the pen. Positive values make the soft edge more apparent as you increase pressure. Negative values make the soft edge less apparent as you increase pressure.
Hue	An angle on the color wheel that is used to apply various colors of the spectrum in a single brush stroke as you increase pressure on the pen. Positive values make the stroke go from the current paint color in a clockwise direction along the specified angle. Negative values make the stroke go from the current paint color in a counter-clockwise direction along the specified angle.
Saturation	A percentage value that represents the maximum variation in the paint color's saturation. Positive values increase the saturation of the color as you increase pressure with the pen. Negative values decrease the saturation of the color as you increase pressure.
Brightness	A percentage value that represents the maximum variation in the paint color's brightness. Positive values increase the brightness of the color as you increase pressure with the pen. Negative values decrease the brightness of the color as you increase pressure.
Texture	A percentage value that makes the paint tool's current texture more or less visible in the stroke applied to the image as you increase pressure on the pen. Positive values make the texture more visible as you increase pressure. Negative values make the texture less visible as you increase pressure.
Bleed	A percentage value that represents the maximum variation in the paint color's bleed value. A bleed value makes a long brush stroke run out of paint and simply smear the background colors. Positive values increase the bleed value as you increase pressure with the pen. Negative values reduce the bleed value as you increase pressure.
Sustain Color	A percentage value that represents the maximum variation in the paint color's Sustain rate. Sustain Color works in conjunction with the Bleed value. Sustain Color makes a long brush stroke that is running out of paint keep traces of the paint color throughout the stroke. Positive values increase the Sustain Color value as you increase pressure with the pen; this keeps more of the paint color in the stroke as you increase pressure. Negative values decrease the Sustain Color value as you increase pressure; this makes the stroke run out of the color as you increase pressure.

{button ,AL(`OVR Customizing the work area;',0,"Defaultoverview",)} Related Topics
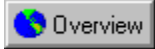
Trying out various pen settings

A pressure-sensitive pen and its corresponding Windows driver must already be installed on your system to use the following instructions.

To try pen settings

1. Click Tools, Pen Settings.

2. Enable the check box associated with the option you want to try.

3. Click the Value box associated with the option.

   Scroll arrows appear in the Value box.

4. Type a value for the option.

   Some options are set as percentages, others are set in angles.

5. Click Apply.

   The dialog box remains on-screen so that you can quickly adjust the settings.

6. Click the Paint tool.

7. In the Image Window, click and drag using the pen and vary the amount of pressure you are apply to the tablet.

8. Examine and evaluate the result of the setting you chose in step 4.

9. If necessary, adjust the setting's value in the Pen Settings dialog box, click Apply, and test the effect in the Image Window, or disable the option's check box and try out another one.
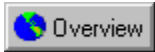
 Tip

- If you are not pleased with the effect of the current values, or have saved them and now wish to create another customized series of values, you can reset all values to zero and start again by clicking and choosing Clear Values.

_____

{button ,AL(`PRC Setting pressuresensitive pen options;',0,"Defaultoverview",)} Related Topics
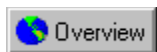
Assigning a tool to a pen's eraser

The eraser of your pressure-sensitive pen can be used to access any of the Corel PHOTO-PAINT tools.

To assign a tool to a pen's eraser

1. Click Tools, Pen Settings.
2. Click a tool name in the Pen Eraser list box.
3. Click Apply.

   The selected tool becomes active when you press the pen's eraser.

{button ,AL(`PRC Setting pressuresensitive pen options;',0,"Defaultoverview",)} Related Topics
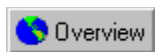
Saving and loading pen settings

Pressure-sensitive pen settings can be saved for future use. You can save several series of settings so that you can switch between them depending on the task at hand.

To save pen settings

1. Click Tools, Pen Settings.

2. Choose the settings you want in the Pen Settings dialog box.

3. Click Save Settings.

4. In the Save Pen Settings dialog box, type a name for the settings and click OK.

   The settings are saved and you can access them at any time. If you close the Pen Settings dialog box at this time, a message appears asking if you want to apply the settings to the pen. Even if you choose not to apply the settings now, they are saved and can be used later.

To load previously saved settings

1. Click Tools, Pen Settings.

2. In the Settings list box, click the name of the saved settings you want to load and use.

   The attributes you select in the settings and their respective values are displayed in the dialog box.

3. Click Apply to make the settings active.
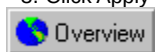
 Note

- If you have assigned a Corel PHOTO-PAINT tool to become active when you use the pen's eraser, that information is also saved with the settings.

{button ,AL(`PRC Setting pressuresensitive pen options;',0,"Defaultoverview",)} Related Topics

Setting memory and other options
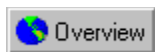
Setting memory and other options

Memory tab

The Memory tab in the Options dialog box is used to choose how much hard disk space is available for Corel PHOTO-PAINT to save temporary files, and how much of your system's memory is reserved for the images you are editing. This can help you improve the performance of Corel PHOTO-PAINT and allows you to customize the memory usage according to the way you work.

For example, if you use Corel PHOTO-PAINT in conjunction with both desktop publishing and drawing applications and need to have all three applications running at the same time, the Options dialog box allows you to limit the amount of memory you reserve for the images you are editing in Corel PHOTO-PAINT. This ensures that enough memory remains available to run all three applications. If you decide to work exclusively in Corel PHOTO-PAINT, you can increase the amount of memory it can access.

The memory settings you set are displayed in Corel PHOTO-PAINT's Status Bar.

Scanner Transfer mode

When you use the Acquire command in the File menu to acquire images from your scanner, the data from the scanner must be placed somewhere. The Options dialog box allows you to choose the mode that is used to transfer the data from the scanner to Corel PHOTO-PAINT. Some modes are faster than others but require more system resources.

{button ,AL(`OVR Customizing the work area;',0,"Defaultoverview",)} Related Topics
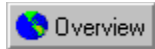
Using hard disk space for temporary files

Enabling Corel PHOTO-PAINT to use available hard disk space to store temporary files not currently in use, artificially increases the amount of memory available on your system. This procedure also allows Corel PHOTO-PAINT to use disk space in larger increments than Windows, which is better for handling bitmap images. Hard disk space used for temporary file storage is called a swap disk.

When you close Corel PHOTO-PAINT after a work session, the temporary files are deleted automatically to free the swap disk space. If the application closes abnormally because your system crashes, the temporary files are not deleted. To ensure that Corel PHOTO-PAINT can be launched properly, delete the temporary files manually. Using the Windows Explorer, locate the root of the drive(s) on which you have set up swap disks, select all files that have a the ~VMxx file name and the TMP extension, and press DELETE.

To choose swap disks

1. Click Tools, Options.

2. Click the Memory tab.

3. In the Swap Disks section, do the following:
   - In the Primary box, choose the drive letter corresponding to the hard disk you want to use first to store temporary files.
   - In the Secondary box, choose the drive letter corresponding to the second hard disk you want to use.

4. Restart Corel PHOTO-PAINT for the options to take effect.

   The amount of swap disk space is displayed in the Status Bar.
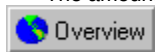
 Tip

- If you have two hard disks or two partitions we recommend that you use them to setup both a primary and a secondary swap disk.

- For best results, we recommend that you set the total amount of swap disk space to be 2 or 3 times the size of your uncompressed image. If you have several images open at once, the total swap disk size should be 2 or 3 times the total uncompressed size of all the images.

- Use the Info command in the Image menu to see an image's size. The Info dialog box tells you whether or not the file size displayed is compressed. When you work with .CPT or .BMP images, the file size is always uncompressed in the Info dialog box.

{button ,AL(`PRC Setting memory and other options;',0,"Defaultoverview",)} Related Topics

Setting the amount of available RAM used for images in Corel PHOTO-PAINT

You can choose how much of the available RAM (Random Access Memory) on your system is set aside to store the images you open and edit in Corel PHOTO-PAINT. Set the amount of memory based on the type of work you perform in Corel PHOTO-PAINT and the number of applications you usually run simultaneously. If you increase the amount of memory reserved for images and find that Corel PHOTO-PAINT's performance has decreased, you may need to reduce this amount so that more memory is available to run Corel PHOTO-PAINT.

To set the amount of available memory used for images

1. Click Tools, Options.
2. Click the Memory tab.

   The Memory Usage section of the dialog box displays the total amount of memory available on your system.

3. In the Max box, type the percentage of the total memory you want to make available for images in Corel PHOTO-PAINT.

   The amount of memory this percentage corresponds to appears to the right of the Max box.

4. Restart Corel PHOTO-PAINT for the settings to take effect.

   The amount of memory allocated for images in Corel PHOTO-PAINT is displayed in the Status Bar.

Caution

- If too much RAM is reserved for Corel PHOTO-PAINT images, the swap disks you have set will be used intensively by Windows and other applications you are running to compensate. This may result in a decrease in overall performance.

{button ,AL(`PRC Setting memory and other options;',0,"Defaultoverview",)} Related Topics
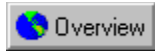
Choosing a scanning transfer mode

The scanning transfer mode determines how the information is transferred from your scanner to your computer. Some modes are faster than others but they require more system resources.

To choose a scanning transfer mode

1. Click Tools, Options.

2. Click the Advanced tab.

3. Choose a mode in the Transfer Mode list box. The options are:

- Buffered: enabled by default, this mode transfers the data from the scanner to Corel PHOTO-PAINT using RAM. The data is transferred by sections. If you have enabled Color Correction in Corel PHOTO-PAINT's View menu prior to acquiring the image, color correction is applied to each section as soon as the sections are transferred to Corel PHOTO-PAINT.

- Memory: the data from the scanner is loaded directly into RAM.

- File: the data from the scanner is saved as a file that is automatically opened in Corel PHOTO-PAINT.

{button ,AL(`PRC Setting memory and other options;',0,"Defaultoverview",)} <u>**Related Topics**</u>
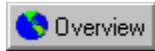
Initializing third-party effects when opening Corel PHOTO-PAINT

You can use this procedure to have third-party plug-in effects, installed on your system, initialize when you launch Corel PHOTO-PAINT. This takes a few seconds when you open the application. If you turn off this option, the third-party effects are initialized the first time you access the Effects menu. If you do not plan to use any special effects, you can save a few seconds on start-up by turning off the option.

To initialize third-party effects when opening Corel PHOTO-PAINT

1. Click Tools, Options.

2. Click the Filters tab.

3. Enable the Initialize Filters At Start-Up check box.

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{button ,AL(`PRC Setting memory and other options;',0,"Defaultoverview",)} <u>Related Topics</u>
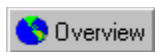
Adding and removing plug-in filters

Adding third-party plug-in filters to Corel PHOTO-PAINT is done through the Options dialog box

To add a plug-in

1. Click Tools, Options.
2. Click the Filters tab.
3. Click the Insert button.
4. Locate the folder that contains the filters you want to add.
5. Select the filters.
6. Click OK to add the filters and return to the Options dialog box.

To remove a plug-in

1. Click Tools, Options.
2. Click the Filters tab.
3. Locate the folder that contains the filter you want to remove.
4. Click the Delete button.
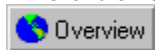
 Note

- The dialog box does not show you the files included in the selected folder. You must know in advance the name of the folder that contains the filters to remove.

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{button ,AL(`PRC Setting memory and other options;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating recordings and scripts

Creating recordings and scripts

You can create recordings and scripts to automate a series of actions you perform in Corel PHOTO-PAINT and need to repeat often on the same image or on several different images. A recording is not saved and is lost when you end your Corel PHOTO-PAINT session. A script is a recording that has been saved to disk and that can be retrieved at any time. Both a recording and a script are created, edited, and played back using the Recorder Roll-Up accessed from the View menu. The Roll-Up looks and behaves much like a tape recorder; you press the Record button, perform the actions you want to repeat later, stop recording, and save the recording as a script if you want to use it in a future Corel PHOTO-PAINT session.

The Command Recorder can save you time for such operations as: setting text options, resampling images, making global adjustments to images, and using masking functions. For example, if you scanned a series of photographs from the same film that are all too small and under-exposed, you can use the Image menu's Resample and Adjust commands to make them larger and increase the brightness. Recording those actions as you apply them to the first photograph allows you to play the recording on all the other photographs.

Scripts created in Corel PHOTO-PAINT can be enhanced using the Corel SCRIPT Editor. The Corel SCRIPT programming language features include loops, variables, functions, and user-defined dialog boxes.

Enhancing a script with Corel SCRIPT programming features can make it more flexible and powerful than a set of recorded commands. For example, you can incorporate a loop into a script so that certain commands are repeated until pre-defined conditions are met. You can also include a dialog box in a script to obtain user input on items such as color, shape, or file selection.
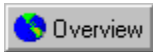
 Note

- Most large computer applications have some type of built-in programming language, but some applications call their programs macros instead of scripts.

For more information see the following:

{button ,JI(`',`Recording and saving scripts page 1 of 2')} <u>Recording and saving scripts</u>

{button ,JI(`',`Playing a script')} <u>Playing a script</u>

{button ,JI(`',`Editing recordings and scripts')} <u>Editing recordings and scripts</u>

{button ,AL(`OVR Customizing the work area;',0,"Defaultoverview",)} <u>Related Topics</u>

Recording and saving scripts
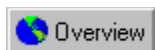
Recording and saving scripts (page 1 of 2)

The Recorder can record almost all your keyboard, toolbar, Toolbox, menu, and mouse actions. As your actions are recorded, they are translated into command statements that are listed and numbered chronologically in the Recorder's command list.

The following is an example of two commands that can be recorded by using the Recorder Roll-Up:

The first command, **ImageFlipHorizontal**, corresponds to clicking Image, Flip, Horizontal on Corel PHOTO-PAINT's Image menu. The second command, **EditCut**, corresponds to clicking Edit, Cut. The commands in the Recorder's command list appear in the same format as those found in the Undo List dialog box; each command is one word, and generally, its syntax is made up of the command's name preceded by the name of the menu on which it is found.

Your recorded commands in the Recorder Roll-Up can be played until you end your Corel PHOTO-PAINT session, record other operations, or load a previously saved script.

Your recorded commands can be saved as a script to be played later during another Corel PHOTO-PAINT session. A script can be loaded into the Recorder Roll-Up and played at anytime or distributed to other Corel PHOTO-PAINT users. Scripts have a .CSC file extension.

Recording shortcuts or buttons instead of menu commands

In Corel PHOTO-PAINT, you can often perform the same command in a variety of ways. Although in the above example you may have used the Edit menu command to record **EditCut**, you could have used the toolbar or a keyboard shortcut to perform the same command. No matter how you perform a command, the Command Recorder translates it as if you had used the menu system. Customizing your menu structure or your keyboard doesn't affect the command names.

Recording dialog box options

Dialog box options you select while recording a script are recorded when the dialog box is closed. They become parameters that are assigned to the command that invoked the dialog box. For that reason, the options do not appear as actions in the Recorder Roll-Up command list. For example, recording the command of opening a Corel PHOTO-PAINT file named **example.cpt** results in the command **FileOpen example.cpt,** where **example.cpt** is a parameter to the **FileOpen** command.

This is also true for color selections; if you choose a paint color from the on-screen Color Palette and apply a brush stroke to the image, the color selection does not appear in the Roll-Up command list; it is a parameter of the Paint tool you used in the image.

In most cases, the Command Recorder does not play back the opening of dialog boxes because the option values are already noted in the parameters. Because the dialog boxes are never opened during playback, you can't press the **Cancel** button that appears on most dialog boxes to cancel the use of the dialog box during playback.

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} Related Topics

Recording and saving scripts (page 2 of 2)

Tips for recording Corel PHOTO-PAINT actions

- Use the shortest steps possible to perform your task. The longer a recording session lasts, the more errors can be made.

- You cannot record a script that pauses for user input. If you want the script to pause, edit it after it is recorded.

- The first command you record in a recording session should be a document saving command. This will include a .**FileSave** or .**FileSaveAs** command in the recording. By including a Save command, you can restore the original image if the recording playback or script execution does not provide the desired results.

- An existing recording in your computer's Corel PHOTO-PAINT's memory is overwritten when you record another set of commands. To reuse your initial recording, save your recording as a script before you record other commands.

- If you do something you don't want while you are recording, click Edit, Undo to reverse or undo the action. Continue to record the actions that you want. Undo automatically removes the command it reverses from the command list in the Recorder Roll-Up.

- Scripts may not run properly in every situation. Some scripts depend on certain options or settings. When a script cannot play, a message appears, indicating the reason and the line number(s) in the script where the error is occurring.

Commands not supported by the Recorder

Command recording in Corel PHOTO-PAINT is a powerful feature, but it has limitations. You can record only actions that have an effect on an image. For example, the following actions can't be recorded:

- Commands that customize a toolbar, a keyboard shortcut, or a menu can't be recorded.

- You cannot play a script from the Recorder Roll-Up while you are recording; you can however run a script using the Run command at the same time you are recording in the Recorder Roll-Up; all of the script actions applied to the image will also become part of the new recording.

- Window and Help menu commands are ignored by the recorder.

- Image calculations and image combining cannot be recorded.

- View setup commands such as zooming, ruler options, and grid settings cannot be recorded.

- Scanning commands cannot be recorded.

- The Tag WWW URL command found in the Object menu cannot be recorded.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} **Related Topics**

Opening the Command Recorder Roll-Up

- Click View, Roll-Ups, Recorder.

{button ,AL(`PRC Recording and saving scripts;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Recording a script

1. Click View, Roll-Ups, Recorder.

2. Click , then click New.

3.   Click the <u>Record</u> button on the tape deck controls.

4.   Perform the actions you want to record. Actions include mouse movements, toolbar actions, keystrokes, and menu commands.

5.   When you've finished, click the <u>Stop</u> button.
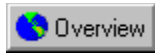
 Note

- If you create a new script when an existing script is already loaded in the Command Recorder, the existing script will be replaced by the new one you are recording.

- Not all actions can be recorded. See <u>Commands not supported by the Recorder</u>.

- If you don't want some actions recorded during your recording session, click Stop, perform the actions you don't want to record, then click Record again to continue recording your actions.

{button ,AL(`PRC Recording and saving scripts;',0,"Defaultoverview",)} <u>**Related Topics**</u>
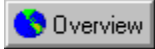
Saving a script

This procedure saves the current recording to disk and assigns it the .CSC file extension. You can use the recorded actions anytime in the future on any image. You may also use this procedure to save changes made to an existing script, or to save a script with a new name.

To save a script

1. In the Recorder Roll-Up, click , Save As.
2.   Choose a drive and folder.
3.   Type a filename for the script.
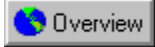
 Note

- To save changes to an existing script, simply choose the original script's drive, folder, and filename to overwrite it the old version of the script.

- You can also save a script by using the Save button found in the Undo List dialog box.

_____

{button ,AL(`PRC Recording and saving scripts;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Playing a script
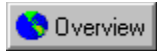
Playing a script

Playing or running a script means that you are applying the recorded actions to the current image. Error messages might appear if you run a script that includes commands specific to, let's say <u>objects</u>, but there are no objects in the current image. The same thing would occur if the script included mask commands or text attributes selections but there was no <u>mask</u> or text in the image. Before playing a script, make sure the image includes the necessary components and that the components are not protected by a mask, or in the case of objects and text, are not locked in the Objects Roll-Up.

Batch processing

The Tools menu provides a Batch Playback command. You can use this command to run several scripts one after the other on one or several images. You can also use it to run one script on a series of images. A dialog box appear in which you load the scripts you want to play and list the images on which they should be applied. You can even assign a different script list to each file.

Batch Playback also allows you to save several files as a different file type without having to record a script.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>
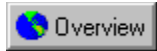
Playing a pre-recorded script

To play a script

1. Click Tools, Script.
2. Click Run in the flyout.
3. Choose the drive and folder.
4. Click Open.

   The script runs on the active image.

To play a script from the Recorder Roll-Up

1. Click View, Roll-Ups, Recorder.
2. Click , Open.
3.   Select the script you want to play.

   The filename of the loaded script is displayed above the tape deck controls.

4. Click the <u>Play</u> button.

   All commands recorded in the script are applied to the image.

{button ,AL(`PRC Playing a script;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Disabling and enabling some commands before playback

Before you play a script or the current unsaved recording, you can omit certain commands in the list without having to delete them; this allows you to make them active again without having to record the commands again.

To disable some commands before playback

1. Load the script you want to play.

2. Click the command you want to omit during playback, (see Tip below).

   The command is highlighted.

3. Click Disable.

   The command name in the list is grayed-out, i.e., it will not play.

4. Repeat for other commands you do not want to play.

To make a disabled command active

1. Click the command you want to make active, (see Tip below).

   The command is highlighted.

2. Click Enable.

   The command name in the list becomes black i.e., it will play.

3. Repeat for other commands you want to make active again.
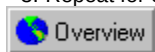
 Tip

- You can select several commands before disabling or enabling them; press CTRL to select several non-contiguous commands, SHIFT to select a block of several contiguous commands.

- If you select two commands that are in different states, i.e., one is enabled and the other is disabled, you will not be able to change their states. You must select commands that are in the same state to enable or disable them.

{button ,AL(`PRC Playing a script;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Playing only one command

This procedure plays only the command that has the Position Indicator next to its name. This is very useful when you want to play one command at a time to evaluate the result before proceeding with the next command.

To play only one command

- Click the <u>Step Forward</u> button in the Recorder Roll-Up.

  The command where the Position Indicator ( ) is located is applied to the image, and the position indicator moves to the next command.

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{button ,AL(`PRC Playing a script;',0,"Defaultoverview",)} <u>Related Topics</u>
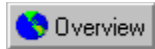
Selecting scripts to play on several images

You can use the Batch playback command to play one script on several images, several scripts on one image, or several scripts on several images. Use this command when you want to perform the same actions on many images; for example, you might want to brighten a series of photographs that are under-exposed.

To select multiple files

1. Click Tools, Scripts, Batch Playback.

   The Batch Playback dialog box opens.

2. Click Add File.

   The Load Images For Batch Playback dialog box opens.

3. Locate a folder that contains one or more of the files you want to edit with scripts.

4. Select as many files as you want. Click Open.

   The dialog closes and each selected file's name appears in the List Of Files To Batch Process box.

5. Repeat steps 2 to 4 to select files in different folders.

To select several scripts

1. In the List Of File To Batch Process box, select the file(s) on which you want to run a script by doing one of the following:
   - Click the name of a single file.
   - Hold SHIFT and click the names to select several contiguous files.
   - Hold CTRL and click the names to select several non contiguous files.
   - Enable the Apply Script To All Files check box to select all files in the list.

2. Click the Add Script button.

3 In the Load Script dialog box, locate the folder that contains the scripts you want to play.

4. Select the script and click Open.

   The selected script is assigned to run for all the files you highlighted in step 1.

5. Repeat steps 1 to 4 to run a different script on certain files.
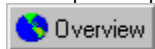
 Tip

- To see which scripts are scheduled to run on each file, click one file name in the list at the top of the Batch Playback dialog box; the scripts that will play on that file are listed in the List Of Scripts box. To remove a script from the list for a specific file, click the script name and click the Remove Script button.

{button ,AL(`PRC Playing a script;',0,"Defaultoverview",)} Related Topics
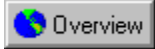
Playing scripts on several images

After you have made your file selection and the selection of scripts to play on each file, you are ready to play the scripts. Several options are available and they must be selected before you can proceed with the batch playback of scripts.

To perform batch playback

1. In the Batch Playback dialog box, choose an option in the On Completion list box.

- Don't Save: does not save the images after they've been edited with the scripts; use this when you want to assess the results before deciding if you want to keep the edited image.

- Save Over Original: overwrites the current version of every image edited with the scripts.

- Save To New Directory: saves the edited images to a folder you specify by using the Browse button.

- Save As New Type: saves the edited images using the file format you choose in the Save As Type list box. You can also choose the folder by using the Browse button.

2. If you want Corel PHOTO-PAINT to close the edited images after completion, enable the Close File After Batch Playback check box.

   If you select Don't Save as the option in step one, do not enable this check box because it will make Corel PHOTO-PAINT close all the images without saving them.

3. Click Play.

   All the scripts scheduled to run on the first image are played. When finished, Corel PHOTO-PAINT performs the action you chose in step 1 and then plays the scripts scheduled for the next image.

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{button ,AL(`PRC Playing a script;',0,"Defaultoverview",)} <u>Related Topics</u>
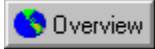
Saving several images in a different format

The Batch Playback command can be used to export multiple files in a single operation, i.e., save the files using a different file format. You do not need to record or play a script for this operation.

To save several images in a different format

1. Click Tools, Scripts, Batch Playback.

   The Batch Playback dialog box opens.

2. Click Add File.

   The Load Images For Batch Playback dialog box opens.

3. Locate a folder that contains one or more files to save.

4. Select the files you want to save from the folder. Click Open.

   The dialog box closes and each selected file's name appears in the List Of Files To Batch Process box.

5. Repeat steps 2 to 4 to select files in a different folder.

6. In the On Completion list box, click Save As New Type.

7. Click Browse to save the files to a different folder (optional).

8. In the Save As Type list box, choose the format you want to use to save the files.

9. Click Play.

   If you choose the JPEG, GIF, Wavelet, TGA, or PNG file formats, a second dialog box appears so that you may choose the compression options.

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{button ,AL(`PRC Playing a script;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing recordings and scripts

Editing recordings and scripts

You can edit the current recording or a script you saved to disk. You can delete commands you no longer want to be performed in the script, record over existing commands, and insert new commands. To edit a script, you must first select the command you want to delete, record over, or insert a command after.

Scripts created using Corel PHOTO-PAINT's Command Recorder can also be edited using the Corel SCRIPT Editor. Corel SCRIPT's programming features can make the script more flexible and powerful than a set of recorded commands. After a script has been edited in Corel SCRIPT, the Recorder Roll-Up can no longer be used to play the script in Corel PHOTO-PAINT. You must use the Batch Playback or Run commands found in the Scripts flyout in the Tools menu. Corel SCRIPT is a separate application you can launch from Corel PHOTO-PAINT. It includes an extensive online help file that provides details for all available commands.

The following procedures can be used to edit a script in Corel PHOTO-PAINT. Consult the documentation for the Corel SCRIPT Editor if you want to enhance your scripts by using the Editor's programming language.

{button ,AL(`OVR Creating recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>
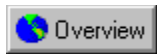
Loading an existing script

1. Click View, Roll-Ups, Recorder.
2. Click , Open.
3. Select the script you want load.
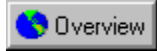
 Notes

- If you load a script when another script is already loaded in the Recorder, the first script is unloaded from memory.
- The loaded script's filename is displayed above the tape deck controls.

{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} Related Topics
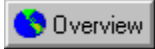
Selecting commands

After you select commands, you can delete them or record new commands to replace them. To perform any of these procedures, open the Recorder Roll-Up and load the script you want to edit.

To select one command

- Double-click the command you want to select in the Recorder Roll-Up.

To select a contiguous block of commands

1. Click the first command of the block you want to select in the Recorder Roll-Up.
2. Hold down SHIFT.
3. Click the last command of the block you want to select. The contiguous block is highlighted.
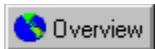
 Notes

- To extend a selection, repeat steps 2 and 3.
- To deselect a block, select any other command.

To select multiple commands

1. Click a command you want to select in the Recorder Roll-Up.
2. Hold down CTRL.
3. Click another command you want to select.
4. To continue to select commands, repeat steps 2 and 3.
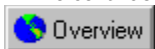
 Note

- To deselect the commands, click any other command.

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{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} **Related Topics**

Moving the position indicator

If you place the Position Indicator beside a specific command in a script, you can replace it with a new command. To perform any of these procedures, open the Recorder Roll-Up and load the script you want to edit.

To move the position indicator to the first command

- Click the <u>Rewind</u> button on the tape deck controls.

To move the Position Indicator to the last command

- Click the <u>Fast Forward</u> button on the tape deck controls.

To move the Position Indicator to any command

- In the Recorder Roll-Up, double-click the command to which you want to move the Position Indicator.

 Notes

- Moving the Position Indicator by double-clicking does not play any commands.
- The Position Indicator points to the current command in the Command List window. The current command is either the next command to be played or the insertion point for newly recorded commands.

{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>
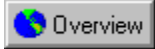
Inserting commands into a script or recording

You can insert additional commands between existing ones. This procedure can be used to edit the current unsaved recording or a script you have saved previously.

To insert commands into a script or recording

1. In the Recorder Roll-Up, open the script you want to edit.

2. Enable the Insert New Commands check box in the Recorder Roll-Up.

3. Double-click the command that will precede the command you are about to record. The Position Indicator (▶) moves to the command you double-clicked.

4.   Click the Record button on the tape deck controls.

5.   Perform the actions you want to record. Actions include mouse movements, toolbar actions, keystrokes, and menu commands.

6. When you've finished, click the Stop button.
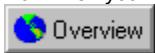
 Note

- If the Insert New Commands check box is not enabled, the currently selected command as well as the commands that follow will be overwritten with the newly recorded commands.

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{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} Related Topics
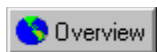
Deleting a command

1. In the Recorder Roll-Up, open the script you want to edit.
2. Click the command(s).
3. Click Delete.
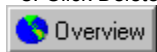
 Notes

- If you're deleting commands from a script, you will lose the deletions if you close the script without saving it again.
- Deleting a command removes it from the command list.

{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>
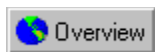
Changing command parameters

Dialog box options and colors you select while you perform actions are recorded as parameters that are saved along with the command in the command list of the Recorder Roll-Up. To change a dialog box option or a color selection, you must redo the action using the new options, and record it over the previous version of the command.

To change command parameters

1. In the Recorder Roll-Up, open the script you want to edit.

2. Double-click the command for which you want to change the parameters.

   The Position Indicator ( ) moves to the command you double-clicked.

3. Click the <u>Record</u> button.

4. Perform the command again in Corel PHOTO-PAINT and choose the new dialog box options or colors.

5. Click the <u>Stop</u> button.

   The parameters of the command that was selected in step 2 are replaced with the new ones you have selected. This may not be readily apparent, but when you play the script on an image, the new parameters will be used.
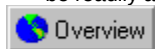
 Tip

- Another method to change command parameters is to delete the command from the Recorder's command list and insert a new one.

{button ,AL(`PRC Editing recordings and scripts;',0,"Defaultoverview",)} <u>Related Topics</u>

Using Corel SCRIPT
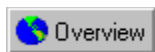
Using the Corel SCRIPT Editor

The Corel SCRIPT Editor, included with the CorelDRAW Graphics Suite, is a tool you can use to modify your saved recordings, or scripts. For example, if you have a script that you want to make a change to, you can either re-record the script or edit the commands in the script. It's often easier just to modify a few commands, rather than re-record the entire script. As well as editing commands, you can use the Editor to add commands that can't be recorded or to write scripts from scratch.

Since scripts are standard text files, they can be edited with any Windows text editor or word processor. However, the Corel SCRIPT Editor also includes features to test, debug, and run script files.

The Corel SCRIPT Editor also includes tools to quickly create and edit custom dialog boxes that let the user return input to a running script. See "Using custom dialog boxes in scripts" for more information.
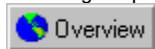
 Notes

- If you've used scripts and custom dialog boxes in other Corel applications such as CorelDRAW 6, Corel PHOTO-PAINT 6, CorelFLOW 3, or CorelCAD 1, you'll find the Corel SCRIPT Editor has incorporated all the features of the Corel SCRIPT Dialog Editor, making it even easier to include custom dialog boxes in your scripts.

- Corel SCRIPT scripts can be saved as text only or as standalone executables. Text files do not contain a compiled binary component and are compiled each time the script is executed. Standalone executables contain binary code that you cannot edit in a text editor.

- Script files are saved with the extension .CSC.

Click the Corel SCRIPT icon to open Corel SCRIPT online Help. Corel SCRIPT online Help provides detailed information about using scripts and a script syntax reference.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} **Related Topics**
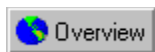
About the Corel SCRIPT programming language

Any scripts you save contain CorelDRAW or Corel PHOTO-PAINT commands. These commands are part of the Corel SCRIPT programming language. The Corel SCRIPT programming language consists of two distinct sets of instructions:

- Corel SCRIPT application commands and functions
- Corel SCRIPT programming statements and functions

Computer programming experience isn't a prerequisite for using Corel SCRIPT to modify and write scripts. However, the more knowledge, experience, and desire you have to learn the mechanics of CorelDRAW and Corel PHOTO-PAINT, the more you'll be able to take advantage of the power of Corel SCRIPT. The amount of information you'll need to know about scripting will depend on the complexity of your scripts.

The Corel SCRIPT online Help file contains information covering instructions for novice script writers to reference material for experienced script writers and programmers. The following information categories are available:

Corel SCRIPT basics

This section provides an overview of what Corel SCRIPT is, and how you can use it. It also provides information on the syntax and documentation conventions used in Corel SCRIPT.

Corel SCRIPT concepts

This section introduces Corel SCRIPT programming language concepts. You should view this section if you are new to script writing. If you're a script writer or a programmer, you may want to skip to the next section.

Corel SCRIPT application commands and functions
Corel SCRIPT programming statements and functions

These two sections explain the syntax and purpose of all Corel SCRIPT application commands and programming statements.

Corel SCRIPT Editor

Explains the features of the Corel SCRIPT Editor and how it can be used to quickly create and edit your scripts. This section also explains about creating and editing custom dialog boxes.

Custom dialog boxes

This section explains how to use custom dialog boxes in your scripts.

How to

Provides procedures for using the Corel SCRIPT Editor, and for creating and editing custom dialog boxes.

Advanced Corel SCRIPT features

Describes the advanced features available in Corel SCRIPT to develop and use Dynamic Linking Libraries (DLL) and executables. This section is aimed at experienced Windows programmers and third-party developers.

Reference

Provides reference information, such as error codes, warning messages, a character map, and a glossary.

The amount of information you'll need to know about scripting will depend on the complexity of your scripts.

Click the Corel SCRIPT icon to open Corel SCRIPT online Help. Corel SCRIPT online Help provides detailed information about using scripts and a script syntax reference.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics
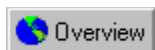
Corel SCRIPT application commands and functions

Application commands

Any script you create by saving a recording of your CorelDRAW or Corel PHOTO-PAINT actions is made of Corel SCRIPT application commands.

Corel SCRIPT application commands instruct CorelDRAW or Corel PHOTO-PAINT to perform specified actions. For example, a command may tell CorelDRAW to open or to close a document. The application commands are easy to understand since most are one-word equivalents of the corresponding Corel application user interface. For example, the **FileNew** command creates a new document. Most Corel PHOTO-PAINT scripting commands perform the same way as their corresponding menu commands.

You can learn more about individual application commands by referring to the Corel SCRIPT online Help.

Although most CorelDRAW and Corel PHOTO-PAINT application commands are one-word equivalents of their corresponding menu commands, you need more than the command itself to execute an action in these applications. If a command needs more information than is provided by the command name alone, parameters are required. The command name represents the feature, and parameters represent aspects of the feature you can change, or selections you can make. For example, the **.ImageResample** command in Corel PHOTO-PAINT requires parameters that indicate the width, height, horizontal resolution, vertical resolution, and use of anti-aliasing for the resampled image. In the following example, the Resample command parameters set the width to 640 pixels, the height to 480 pixels, the horizontal and vertical resolution to 72 dpi, and use anti-aliasing.

.ImageResample 640, 480, 72, 72, TRUE

Parameters are separated by commas and the command name is preceded by a period in a script.

Application functions

Application functions are not recordable; they must be written into a script. Application functions ask questions about the status of Corel applications, selected items in Corel applications, or image properties. For example, a function may ask CorelDRAW about an object's dimensions.
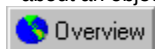
 Notes

- Each Corel application that supports scripts has a unique set of application commands and functions. However, some Corel applications use the same name for a command, or a function. For example, the **.FileNew** command is available in CorelDRAW and Corel PHOTO-PAINT.

- The other set of instructions in the Corel SCRIPT programming language is programming statements and functions.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics
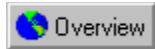
Corel SCRIPT programming statements and functions

Corel SCRIPT programming statements and functions are a common set of instructions that can be used with any Corel application that supports scripting. Programming statements and functions are derived from traditional BASIC programming language dialects. If you're already familiar with a version of BASIC, you'll find the Corel SCRIPT programming language easy to read and understand. If you've never programmed using BASIC, you'll be happy to know that BASIC is one of the easiest languages to read, to understand, and to learn.

Corel SCRIPT programming statements and functions send instructions or perform actions that aren't part of another Corel application. For example, Corel SCRIPT programming statements can be used to display a custom dialog box, include flow control statements and constructs such as loops, create and manipulate variables, and retrieve information about your computer setup. On their own, Corel SCRIPT programming statements form a powerful programming language. A script containing only Corel SCRIPT programming statements can be executed, even if another Corel application is not running.

In the Corel SCRIPT online Help, Corel SCRIPT programming statements and functions appear in uppercase, for example, **.LEFT**, **.IF** and **.MESSAGEBOX**.

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{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics

Using custom dialog boxes in scripts

You can use a custom dialog box to get user input returned to a running script. Dialog boxes are created using Corel SCRIPT programming statements which support Windows options and controls such as push buttons, drop-down list boxes, option buttons, and progress indicators. The following custom dialog box shows some of the dialog box controls available in Corel SCRIPT.
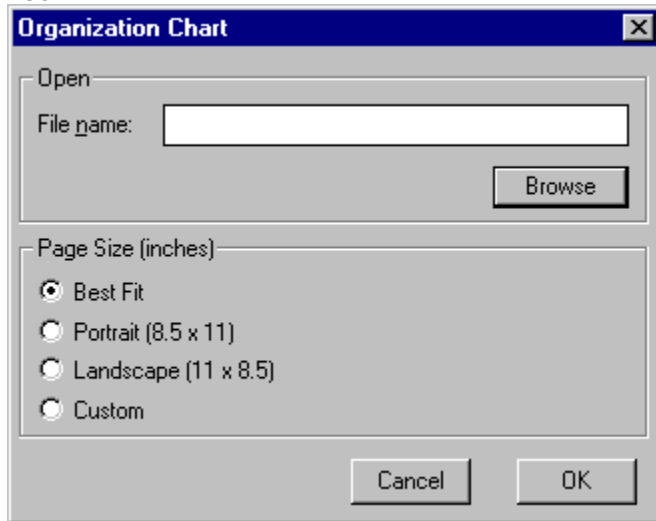
You have two options for creating the Corel SCRIPT statements used to produce a dialog box. Your first option is to use the Corel SCRIPT Editor and type in the dialog box definition statements. This can prove to be a time-consuming option, because each statement's parameters are specific, and it is difficult to visualize the dialog box based on coordinate positions.

Your second option is to use dialog windows in Corel SCRIPT Editor. In dialog windows, you draw what you want your dialog box to look like. The dialog box, and the dialog box controls within it, are graphical representations of Corel SCRIPT statements. Working with the dialog boxes in the SCRIPT Editor is similar to using a drawing or a painting application. In dialog windows, dialog box controls are graphic objects that can be inserted, moved, resized, and aligned in a dialog box. You can create or edit a dialog box in a few steps using the Corel SCRIPT Editor.

 Note

- If you've used scripts and custom dialog boxes in other Corel applications such as CorelDRAW 6, CorelPHOTO-PAINT 6, CorelFLOW 3, or CorelCAD 1, you'll find the Corel SCRIPT Editor has incorporated all of the features of the Corel SCRIPT Dialog Editor, making it even easier to include custom dialog boxes in your scripts. The Dialog Editor is no longer a separate application.

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{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics
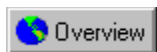
Measurement units in Corel PHOTO-PAINT recordings and scripts

Most recordable Corel PHOTO-PAINT scripting commands that use measurement parameters use pixels as the base unit of measurement. For example, the first four parameters of the **.FilePrintOptionsLayout** command set unit measurements using pixels.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} <u>**Related Topics**</u>
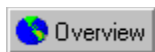
Coordinates in Corel PHOTO-PAINT recordings and scripts

Corel PHOTO-PAINT scripting commands that specify locations on a page use coordinates as parameters. Coordinates use pixels as the base unit of measurement, and are expressed as being relative to the image's top-left corner:
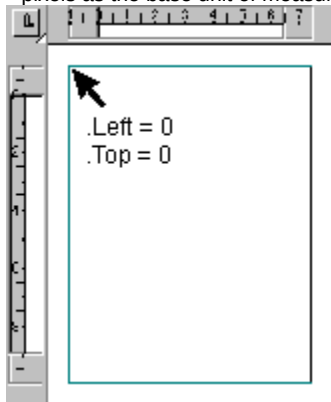
Most Corel PHOTO-PAINT commands that use coordinates, such as the **.Rectangle** command (draws a rectangle in the image), specify four coordinate parameters. For example:

.Rectangle .Left=long, .Top=long, .Right=long, .Bottom=long

- The **Left** parameter specifies the distance from the left side of the rectangle to the left edge of the image, in pixels.

- The **Top** parameter specifies the distance from the top of the rectangle to the top edge of the image, in pixels.

- The **Right** parameter specifies the distance, in pixels, from the right side of the rectangle to the left edge of the image. This distance should be longer than the **Left** parameter described previously.

- The **Bottom** parameter specifies the distance, in pixels, from the bottom of the rectangle to the top edge of the image. This distance should be longer than the **Top** parameter described previously.
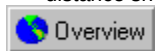
 Note

- For more information about using pixels, see Measurement units in Corel PHOTO-PAINT recordings and scripts.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics
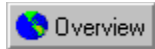
Corel PHOTO-PAINT script example

This example shows a simple Corel PHOTO-PAINT script that crops the current image to a rectangular mask selection.

REM Crops an Image and adjusts the colors
WITHOBJECT CorelPhotoPaint.Automation.7"
      .MaskRectangle 53, 32, 305, 257, 0, 0
      .ImageCropToMask
      .ImageAutoEqualize 5, 5
      .ImageHSL 45, 25, -27
END WITHOBJECT

Line-by-line explanation

REM Crops an Image and adjusts the colors

Non-executing comment describing this script. If the first line, second line, or both are REM statements, then they are displayed in the description text box when you are loading scripts.

WITHOBJECT CorelPhotoPaint.Automation.7"

Connects to Corel PHOTO-PAINT and prepares it to accept subsequent commands. Every script must include a WITHOBJECT command

.MaskRectangle 53, 32, 305, 257, 0, 0

Creates a rectangular mask selection using the following parameters:

Location of the rectangle's edges (Left: 53rd pixel, Top: 32nd pixel, Right: 305th pixel, Bottom: 257th pixel), Mask Mode: 0 (Normal), Feather width: 0 (None)

.ImageCropToMask

Crops the image to the content of the rectangular mask selection.

.ImageAutoEqualize 5, 5

Applies the Auto-Equalize command which automatically adjusts the relationship between the highlights, shadows, and midtones of your image. The parameters represent a white limit and a black limit of 0.05%.

.ImageHSL 45, 25, -27

Adjusts the hue, saturation and lightness levels of the image.

END WITHOBJECT

End communication with Corel PHOTO-PAINT. Every script must include this line.

Overview **Note**

- If you run a script frequently, you can assign the script to a keystroke, a menu, or a toolbar button.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics
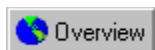
OLE automation

OLE Automation for CorelDRAW and Corel PHOTO-PAINT is a flexible and powerful feature you can use to build applications that use Corel PHOTO-PAINT components.

OLE Automation is an integration standard that allows applications to expose their programmable objects, so that other applications can control them. Exposing an object means an application makes the script or macro commands that control it available to other programming applications. The exposed commands become an extension of the controlling programming language.

Any Corel application that supports Corel SCRIPT provides one programmable OLE automation object. The object is used by OLE automation controllers such as Corel SCRIPT to control Corel applications. You can also use OLE automation controllers such as Microsoft Visual Basic, and C++ to send commands to CorelDRAW, and to develop applications using Corel application components.

OLE Automation can be used for long and complicated manual processes that transfer data between two or more applications. For example, you may have a manual process that puts data into a spreadsheet to be used to create a presentation graphic. The graphic is then used in a bitmap application such as Corel PHOTO-PAINT. If you use OLE Automation, you can create a program that automatically performs these steps for you. OLE Automation gives you almost total control over a variety of different applications, allowing you to build the applications you need through its seamless integration capabilities.

Since Corel applications provide one programmable object, their documents cannot be directly accessed as objects from a controller. The Visual Basic **.GetObject** command, for example, cannot be used to access a Corel document. Additionally, Corel applications don't expose an object library or support properties. The only way to access a Corel document through OLE Automation is by using Corel SCRIPT application commands.

The Corel SCRIPT online Help provides a reference of all available CorelDRAW and Corel PHOTO-PAINT application commands and functions. The online Help provides overview information about programming with OLE automation. For more information about OLE automation, see the following reference sources:

- Microsoft Visual Basic Programmer's Guide
- Microsoft Windows Developer's Kit
- Microsoft Office Developer's Kit
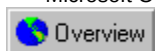
 Note

- The advanced Corel SCRIPT programming features described previously are intended for experienced Windows programmers and not for beginner script writers.

{button ,AL(`OVR1 Using Corel SCRIPT;',0,"Defaultoverview",)} **Related Topics**

Overview
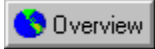
Running a Corel SCRIPT script (or a saved recording)

You can run a script from the menu or you can run on from the Script Manager.

To run a script from the menu

1. Click Tools, Scripts, Run.
2. Type the path and filename of the script in the File Name box.
3. Click Open.

To run a script from the Script Manager

1. Click Tools, Scripts, Script Manager.
2. Choose a script from the Script Manager window.
3. Click the Play button at the bottom left of the Script Manager.
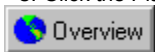
Overview **Notes**

- You can also run scripts by opening the Corel SCRIPT Editor. You can open the Editor by clicking Tools, Scripts, Corel SCRIPT Editor, or from the Windows desktop.
- If you often run the same script, you can assign it to a shortcut key, a toolbar button, or a menu command.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics
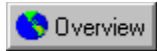
Starting the Corel SCRIPT Editor

- Click Tools, Scripts, Corel SCRIPT Editor.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Accessing Corel SCRIPT online help

Click the Corel SCRIPT icon to open Corel SCRIPT online Help. Corel SCRIPT online Help provides detailed information about using scripts and a script syntax reference.

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{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics
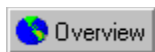
Assigning a shortcut key to a Corel SCRIPT script

1. Click Tools, Customize.
2. Click the Keyboard tab.
3. In the Commands box, double-click the Application Scripts folder or the General Scripts folder.
4. Click the script in the Commands box.
5. Type the keyboard combination you want to assign to the command in the Press New Shortcut Key box. To make a correction, press BACKSPACE.

   You can have up to four layers of keystrokes. For example, the key combination CTRL + ALT + 1, 2, 3, 4 is accomplished by holding CTRL and ALT, then pressing the 1, 2, 3, and 4 keys in succession.
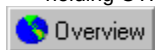
 Note

- To have shortcut key conflicts resolved automatically, enable the Go To Conflict On Assign check box.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} Related Topics
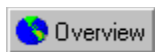
Placing a Corel SCRIPT script in a menu

1. Click Tools, Customize.
2. Click the Menu tab.
3. In the Commands box, double-click the Application Scripts folder or the General Scripts folder.
4. Click the script in the Commands box.
5. In the Menu box, click the menu or submenu where you want to add the command.
6. Click Add.
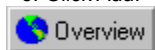
 Tip

- Use the Separator button to add organizational lines to your menus.

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{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>Related Topics</u>
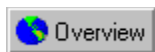
Assigning a toolbar button to a Corel SCRIPT script

1. Activate the toolbar you want to edit.
2. Click Tools, Customize.
3. In the Commands box, double-click the Application Scripts folder or the General Scripts folder.
4. Click the script in the Commands box.
5. Drag the appropriate command button to the toolbar. Right-click to cancel the movement.
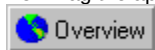
 Tip

- If a script's first line, second line, or both, are REM statements, they are displayed in the Description box.

{button ,AL(`PRC Using Corel SCRIPT;',0,"Defaultoverview",)} <u>Related Topics</u>

Getting started

Getting started

There are several ways of setting up an image for editing or enhancement in Corel PHOTO-PAINT. You can create a new, blank document and either paint on it, or create a montage with bits and pieces of other images. If you wish to work on an existing image, Corel PHOTO-PAINT allows you to open a large number of file formats. If the image you want to work on is a photograph or drawing, you can access your scanning software from within Corel PHOTO-PAINT and create an image file from it.

This section will show you how to set up a new or existing image for composition, editing, or enhancement, the different viewing options that are available to you, and how to save your file and shut down.

For more information see the following:

{button ,JI(`',`Setting up a new image')} <u>Setting up a new image</u>

{button ,JI(`',`Opening existing files')} <u>Opening existing files</u>

{button ,JI(`',`Scanning images')} <u>Scanning images</u>

{button ,JI(`',`Viewing your image page 1 of 2')} <u>Viewing your image</u>

{button ,JI(`',`Safety nets')} <u>Safety nets</u>

{button ,JI(`',`Saving and closing')} <u>Saving and closing</u>

{button ,JI(`',`Using the Scrapbook')} <u>Using the Scrapbook</u>

{button ,JI(`',`Shortcuts for basic commands')} <u>Shortcuts for basic commands</u>

Setting up a new image
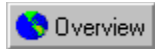
Setting up a new image

When you create a new image or movie file, you select a color mode, image size and resolution, and the background paper color. The image's color mode and resolution are particularly important because they affect both the size of the file and the quality of your printed image. If the file you are creating is going to be particularly large or has a really high resolution, try working on it in parts. This reduces the amount of data your system has to process at one time.

Choosing the right color mode

Corel PHOTO-PAINT has seven color modes to choose from: black-and-white (1-bit), grayscale (8-bit), duotone (8-bit), paletted (8-bit), RGB (24-bit), Lab (24-bit), and CMYK (32-bit). The number of bits a color mode uses dictates both the horsepower it requires from your system as well as the number of colors or shades it is capable of producing. One bit can either be on or off, so 1-bit color is capable of creating just two pixel depths: 0 (off) results in black, and 1 (on) results in white. On the other end of the scale, 32-bit color has more than four billion possible pixel depths (colors), and requires a great deal more memory.

For more information on selecting a color mode, see Working with color in Corel PHOTO-PAINT.

Image size

An image's size and resolution are often confused. An image's size refers to the actual, physical dimensions of the image as it will be output (usually printed). You can measure an image's size by standard measurement units such as centimeters or inches, or by how many pixels high and wide it is. If you are printing an image, you will probably want to know its size in terms of inches or some other unit of measure you are comfortable with. If you are going to be displaying your image on the Web or as part of a slide show, you will probably want to know its size by pixels so you can display it on a one-to-one pixel ratio with the final display device.

Image resolution

An image's resolution determines the degree of detail it contains, and is measured by the number of pixels, or dots, it contains per inch (dpi). Because the number of pixels in a bitmap is fixed, the resolution of the image is tied in to the size of the printed image. If you print the image at a small size, the pixels are tiny, and the resolution high. Print the image large, and the pixels become enlarged and look coarse, resulting in a lower resolution.

A higher resolution allows for more detail and smoother color transitions than a lower resolution, but also results in a much larger file. Setting the resolution is a balancing act between achieving the level of detail you need and keeping the file size down to a level your system can handle.

Base your image resolution on what your output will be. If you are going to print your image, keep the resolution lower than that of the final output device: if you create a 1200 dpi image to print on a 600 dpi printer, you are going to end up with a 600 dpi printed image and a file that is much larger than you need.

If you are going to display your image on screen, you can generally get away with a lower resolution. Again, keep in mind the memory restrictions of your particular setup, and try to set the resolution to correspond with that of the monitor you plan to use.

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{button ,AL(`OVR Getting started with Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics
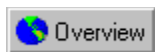
Starting from scratch

When you create a new image, you choose a color mode, image size and resolution, and the background paper color. If the file you are creating is going to be particularly large or has a really high resolution, try working on it in parts. This reduces the amount of data your system has to process at one time.

To create a new image

1 Click File, New.

2. Choose a color mode from the Color Mode list box.

3. Click the arrow at the side of the paper color swatch to open the Paper Color Palette. If you wish to choose from a wider variety of colors, click Others to open the Select Color dialog box.

4. Click a color swatch to select it.

5. Type values in the Width and Height boxes to set the dimensions of the image. If you want to use a different unit of measurement, click the down arrow in the Units list box and choose a different one.

6. Type values in the Horizontal and Vertical boxes to set the resolution.

To create an image in parts

1. Click File, New.

2. Follow steps 2 to 6 from the previous procedure to choose the color mode, image size, and resolution.

3. Enable the Create a Partial File check box at the bottom of the dialog box.

4. Click OK.

5. Choose a grid from the Grid Size list box.

6. Click the portion of the image you would like to work on first.
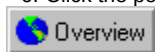
 Tip

- You can create a custom grid by choosing Custom Grid in the Grid Size list box or by enabling the Edit Grid check box. Click and drag the nodes to reshape a panel, or move a panel by clicking and dragging it.

To create a movie

1 Click File, New.

2. Choose a color mode from the Color Mode list box.

3. Click the arrow at the side of the paper color swatch to open the Paper Color Palette. If you wish to choose from a wider variety of colors, click Others to open the Select Color dialog box.

4. Click a color swatch to choose it.

5. Type values in the Width and Height boxes to set the dimensions of the image. If you want to use a different unit of measurement, click the down arrow in the Units list box and choose a different one.

6. Type values in the Horizontal and Vertical boxes to set the resolution.

7. Enable the Create a Movie check box.

8. In the Number of frames box, type in the number of frames you want in the movie.

Opening existing files

Opening existing files

Although you can create impressive original bitmap artwork in Corel PHOTO-PAINT, it is most popular for editing existing images. You can import and work on just about any digitized image, as long as it has been rasterized; that is, rendered into pixels. If you import a <u>vector</u> image into Corel PHOTO-PAINT, it will open as a duplicate bitmap file, leaving your original file intact.

If your image is particularly large or has a high resolution, try working on it in sections. This reduces the amount of data your system has to process at one time.

Image sources

Image sources include scanned photos and artwork, Kodak photo CDs, stock photo libraries, video capturing cards, and images from other graphics applications. Corel PHOTO-PAINT supports a large number of file formats, making it easy to bring in images from other applications and to export them after you have finished working with them.

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{button ,AL(`OVR Getting started with Corel PHOTOPAINT;',0,"Defaultoverview",)} <u>**Related Topics**</u>
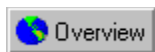
Opening an image

Although you can create original artwork in Corel PHOTO-PAINT, it is most popular for editing existing images. If your image is particularly large or has a high resolution, try working on it in sections. This reduces the amount of data your system has to process at one time and can keep it from getting bogged down.

To open an image

1. Click File, Open.

2. Choose the drive where the file is stored in the Look In list box.

3. Double-click the folder containing the image.

4. In the list box to the left of the Options button, choose Full Image.

5. Double-click the file's name.

To open a section of an image

1. Click File, Open.

2. Choose the drive where the file is stored in the Look In list box.

3. Double-click the folder containing the image.

4. In the list box next to the Options button, choose Partial Load.

5. Double-click the file name.

6. Choose a grid from the Grid Size list box.

7. Click the portion you would like to open.
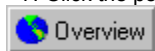
 Tip

• You can create a custom grid by choosing Custom Grid in the Grid Size list box or by enabling the Edit Grid check box. Click and drag the nodes to reshape a panel, or move a panel by clicking and dragging it.

To open a different section of an image

1. Click File, Select Partial Area.

2. Click the rectangle containing the area you wish to open. The flashing section indicates the area that is currently open.

To open a section of a movie

1. Click File, Open.

2. Choose the drive where the file is stored in the Look In list box.

3. Double-click the folder containing the image.

4. In the list box next to the Options button, choose Partial Load.

5. Double-click the file name.

6. Enter the range of frames you want to open in the From and To boxes.

Scanning images

Viewing your image

Viewing your image (page 1 of 2)

Corel PHOTO-PAINT provides several viewing tools to ensure that the image you see on screen is accurate and to allow you to view and work on your image from as close up or as far away as you need to.

The Zoom tool

The Zoom tool allows you to magnify or decrease the size of your on-screen image without affecting the actual image size. The real-life equivalent to the Zoom tool is a telescope. When you look through one side, your image is magnified. When you flip it over, your image seems farther away.

When you zoom in so that all of an image is not visible, you can move around by clicking the scroll bars that appear at the sides and bottom of the Image Window, or you can use the Hand tool (also on the Zoom flyout) to drag the image around.

The Zoom Tool Settings Roll-Up contains a single check box for enabling or disabling the right mouse button as a means of zooming out on an image. If the check box is disabled, you can still zoom out by holding down SHIFT while clicking the image.

Moving to areas of your image that fall outside the Image Window

When you have zoomed in so far that all of the image is no longer visible in the Image Window, you can use either the Hand tool or the Navigator pop-up to move to a different section of the image.

Viewing and playing movies

You can use the zoom tools for viewing movie files just as you would for other images. The Movie menu and the Movie toolbar contain controls that let you play and stop the movie, as well as to rewind or fast forward to the beginning or end of the movie, or move through it frame by frame.

On-screen alignment tools

Grids, rulers, and guidelines are alignment tools that help you to align or size things on your image with precision. These tools are only visual, so you don't have to worry about your image printing with a grid on top of it.

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR Getting started with Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics

Viewing your image (page 2 of 2)

Maximizing your work area

If you want to make your work area as large as possible, use the Maximize Work Area command (found under the View menu). This command temporarily eliminates the Title and Menu Bars, and allows you to continue editing your image. The Full-Screen Preview command (View menu) hides the Corel PHOTO-PAINT desktop and displays your image at the size of your monitor, but does not allow you to continue editing.

Screen dithering

Screen dithering is a method of enhancing the display of monitors that are capable of 16-bit color or less. It works by averaging the depth of pixels in a given area to create additional colors or shades of gray (depending on whether you are working with color, grayscale, or black-and-white images). If you are working on an image that contains more colors than your monitor is capable of producing, use screen dithering. If your monitor supports more than 16-bit color, there is no need.

There are two types of screen dithering: error diffusion and ordered. The difference between the two options is in the size of the areas they use to average pixel depths. In error diffusion, the colors or grays are averaged using the accumulated error over the whole image. This is the most accurate method of screen dithering, but, naturally, also slows your computer down the most. Ordered diffusion approximates pixel depth using a larger, fixed-dot pattern, much like the printed halftone.

Color correction

The Color Correction options control how accurately the colors on your screen match those of your output device. These options are affected by the printer you choose when the Color Manager sets up color profiles for your devices.

{button ,AL(`OVR Getting started with Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics

Viewing your image as large as possible

If you want to view your image as large as possible, use the Maximize Work Area or Full-Screen Preview commands. Maximizing your work area hides the title and Menu Bars, but allows you to continue editing your image (you can still access all the menus using keystrokes). You can view your image at an even larger size using the Full-Screen Preview command, but in this case you can't continue editing your image until you return it to normal view.

To maximize the work area

- Click View, Maximize Work Area.
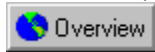
 Note

- You can access any of the menus while your work area is maximized by using keystrokes. For example, to access the View menu (so you can disable the Maximize Work Area command and return to normal view), press ALT + V.

To see a full-screen preview of your image

- Click View, Full-Screen Preview.

  The Corel PHOTO-PAINT interface disappears and the image displays at full-screen size.
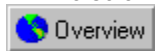
 Note

- To return to normal view, press any key.

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{button ,AL(`PRC Viewing your image;',0,"Defaultoverview",)} Related Topics
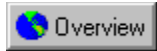
Making the most of your monitor

If you are working on an image that contains more colors than your monitor is capable of producing, use one of the screen dithering options. Screen dithering works by averaging the depth of pixels in a given area to create additional colors or shades of gray (depending on whether you are working with color, grayscale or black-and-white images).

The Color Correction options control how accurately the colors on your screen match those of your output device, and are affected by the printer you choose when setting up color profiles in the Color Manager.

To set the screen dithering

- Click View, Screen Dithering, and choose a dithering option from the flyout menu.

To choose a color correction method

- Click View, Color Correction, and choose a correction method from the flyout menu.

{button ,AL(`PRC Viewing your image;',0,"Defaultoverview",)} <u>Related Topics</u>
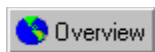
Zooming in and out of your image

Zooming in to and out of your image allows you to view and work on your image from as close up or as far away as you need to. This is useful when you perform tasks that require precision, such as outlining something with a path or mask marquee.

To zoom in

1. Click the Zoom tool.

2. Click the area you wish to zoom in on. Each time you click, the zoom level increases to the next preset level.
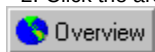
 Tip

- You can also zoom in by selecting the Zoom tool and clicking and dragging around an area. In this case, the zoom level will depend on the size of your Image Window and the area you select.

To zoom out

1. Click the Zoom tool.

2. Right-click the area you wish to zoom out from. Each time you click, the zoom level decreases to the next preset level.

To choose a specific zoom level

1. Click View, Zoom.

2. Choose a preset zoom level from the flyout menu.
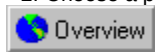
 Tip

- You can also choose a preset zoom level from the Zoom list box on the Standard Toolbar.

To view areas of an image that fall outside of the Image Window

1. Click the Hand tool.

2. Click and drag the image until the area you want to see is visible in the Image Window.
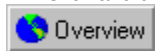
 Note

- You can also use the Navigator pop-up to view areas of your image that fall outside the Image Window.

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{button ,AL(`PRC Viewing your image;',0,"Defaultoverview",)} Related Topics
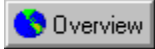
Viewing and navigating through movies

You can use the controls in the Movie menu to view your movie, as well as to navigate through its frames. You can fast forward or rewind to the beginning or end, or move through the movie frame by frame. For shortcuts on playing movies, see Shortcuts for playing movies.

To play the movie

- Click Movie, Control, Play Movie.

To stop the movie

- Click Movie, Control, Stop Movie.

To rewind to the beginning of the movie

- Click Movie, Rewind To Beginning.

To fast forward to the end of the movie

- Click Movie, Fast Forward To End.

To move to a specific frame

1. Click Movie, Go To Frame.
2. Type the number of the frame in the Frame box.

To move forward one frame

- Click Movie, Control, Step Forward One Frame.

To move back one frame

- Click Movie, Control, Step Back One Frame.

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{button ,AL(`PRC Viewing your image;',0,"Defaultoverview",)} Related Topics
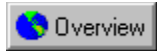
Using rulers

Rulers are exactly what you expect them to be virtual rulers that appear along the side and/or top of your work area to help you keep track of the actual size and location of parts of your image.

To display or hide the rulers

- Click View, Show Rulers.

To change the units of measurement

1. Click Tools, Grid and Ruler Setup.

2. On the Ruler tab, choose the units of measurement in the horizontal and vertical list boxes You can use different units for each of the rulers.

To move rulers

- Hold down SHIFT and drag the ruler to its new position.
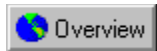
 Tips

- To return a ruler to its previous position, hold down SHIFT and double-click it.

- To move both rulers at once, hold down SHIFT and drag the intersection point of the two rulers.

To set the origin point of the rulers

1. Click the icon joining the horizontal and vertical rulers and drag the crosshair into the working area.

2. Release the mouse where you want the origin point to be.
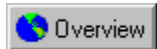
 Note

- You can choose the location of the origin point precisely in the Grid and Ruler Setup dialog box (Tools menu).

{button ,AL(`PRC Viewing your image;',0,"Defaultoverview",)} Related Topics

Using grids
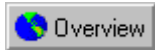
A grid is just that a grid that overlays your image so you can know exact coordinates as you work. You can adjust the amount of space between the horizontal and vertical lines in the Grid and Ruler Setup dialog box, and you can choose a color and style in the Options dialog box.

To display or hide the grid

- Click View, Show Grid.

To set grid spacing

1. Click Tools, Grid and Ruler Setup.
2. On the Grid tab, type the amount of space you want between each horizontal grid line and each vertical grid line. The units shown in the dialog box are the ones currently selected for the rulers. To change them, click the Ruler tab.

To align an object to the grid

1. Click Tools, Snap To Grid.
2. If the grid is not visible, click View, Show Grid.
3. Click and drag the object to the desired grid point.

To change the color and style of the grid

1. Click Tools, Options.
2. Click the Display tab.
3. Click the arrow beside the Grid Color picker and choose a color. If you want a larger selection, or if you want to create your own color, click Others.
4. Choose a grid style from the Grid Style list box.

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{button ,AL(`PRC Viewing your image;',0,"Defaultoverview",)} **Related Topics**

Using guidelines

Guidelines are lines that you place at precise points on your image to help guide you as you work.

To display or hide guidelines

- Click View, Show Guidelines.

To create guidelines

1. If the rulers aren't displayed, click View, Show Rulers.
2. Click and drag guidelines from the rulers.

Tip

- You can also create guidelines in the Guidelines Setup dialog box (Tools menu).

To move guidelines

- Click and drag the guideline to its new location.

To remove guidelines

1. Click View, Guideline Setup.
2. Do one of the following:
   - Click the Clear button on either tab to remove all horizontal or vertical guidelines.
   - Click the Clear All button to remove all guidelines.
   - Select a specific guideline in the list and click Delete.

To align an object to a guideline

1. Click Tools, Snap To Guideline.
2. If the guideline is not visible, click View, Show Guideline.
3. Click and drag the object to the guideline.

To choose the color of guidelines

1. Click Tools, Options.
2. Click the Display page.
3. Click the arrow beside the Guideline color picker.
4. Choose a color from the palette. Click Others to see more colors or to create your own.

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{button ,AL(`PRC Viewing your image;',0,"Defaultoverview",)} <u>Related Topics</u>

Safety nets
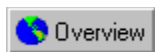
Safety nets

Corel PHOTO-PAINT allows you the freedom to experiment by being forgiving. If you make a change and think it has ruined your image, you can undo the change, undo a series of changes, revert to the last saved version of the image, or return to a checkpoint you have set.

Using the auto-save and backup options

Corel PHOTO-PAINT offers two automatic methods of safeguarding your work: the auto-save option saves your work automatically at regular intervals, while the backup option creates a backup copy of your image every time you save. For more information on these options, see Safeguarding your work.

Working on a duplicate

If you want to experiment before actually applying any effects or commands to your image, try working on a duplicate copy. The Duplicate command (found in the Image menu) opens a duplicate copy of your image so you can test out effects without affecting the original image file.

Undo/Redo command

The Undo command, which you can access through the Edit menu, undoes the changes you have made to your image one at a time starting with the most recent. You can specify the number of undo levels in the Options dialog box (see Choosing the number of undo levels). Once you have undone an action, the Undo command becomes the Redo command, which essentially allows you to undo what you have undone.

Undo list

If the effect you dislike has taken you a while to achieve, the Undo List command opens a dialog box that lists each action you have performed in chronological order and allows you to choose which one to start with. This command, and all those following it, will be undone. The more actions you choose to undo, the longer it will take your system to do it, so you should only use this option if you want to undo some, but not all, changes you've made since your last save.

Revert command

The Revert command undoes all the changes you have made to the image since your last save. This is the best method to use if you want to wipe out a whole list of changes, and if you tend to save each time you get to a point in your image's development that you like. If you don't, maybe you should Overview saving often is not a bad habit to foster.

Restore to Checkpoint command

The Restore to Checkpoint command is a great safety net, but only works if you have first used the Checkpoint command. When you set a checkpoint, you are asking Corel PHOTO-PAINT to remember this exact point in your image's development so you can return to it later.

Clear command

The Clear command is the most drastic of the undo options. It essentially wipes out your image and leaves you with the empty page. When you use the Clear command, your deleted image won't be placed on the Clipboard. Use this command only if you want to start over at the very beginning, but want to keep the same initial settings as you are currently using (i.e., paper color, size, resolution and color mode).

The Undo tools

The Undo tools are available as a flyout from the Toolbox, or as a separate toolbar. They work on effects or paint you have applied with any of the brush tools. These tools are covered in Editing your artwork in the Painting, filling and editing section.

{button ,AL(`OVR Getting started with Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics
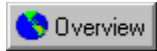
Undoing changes

If you make a change you don't like, you can undo the change, undo a series of changes, revert to the last saved version of the image, or clear your image.

To undo the last change

- Click Edit, Undo.

To undo a series of changes

1. Click Edit, Undo List.
2. Select a command in the list.

    This command and all those following it will be undone.

3. Click Undo.

    The image reverts to the state it was in before the selected command was executed.
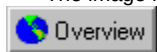
Note

- The commands File Open, File New, and File Save can't be undone.

To undo all changes since you last saved

- Click File, Revert.

To clear the Image Window

- Click Edit, Clear.

{button ,AL(`PRC Safety nets;',0,"Defaultoverview",)} <u>Related Topics</u>
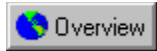
Redoing changes

The options that allow you to redo changes are only enabled after you have undone changes in essence, they allow you to undo what you have just undone.

To redo the last change

- Click Edit, Redo.

To redo a series of changes

1. Click Edit, Redo List.

2. Select the last operation you want to redo in the list.

3. Click Redo.

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{button ,AL(`PRC Safety nets;',0,"Defaultoverview",)} <u>Related Topics</u>
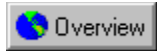
Setting and using a checkpoint

When you set a checkpoint, Corel PHOTO-PAINT records this point in your image's development so you'll have the option of returning to it later.

To set a checkpoint

- Click Edit, Checkpoint.

To restore to a checkpoint

- Click Edit, Restore to Checkpoint.

{button ,AL(`PRC Safety nets;',0,"Defaultoverview",)} Related Topics

Saving and closing

Saving and closing

When you save a file for the first time, you assign it a name and choose a folder in which to store it. If you try to close Corel PHOTO-PAINT and have made changes since your last save, you will be prompted to save your image again.

Selecting a file type

When you save a file for the first time, it will automatically save as a .CPT (Corel PHOTO-PAINT) image unless you specify otherwise. See Importing, exporting, and OLE for more information on the various file formats available in Corel PHOTO-PAINT.

Backup

You can automatically create a backup copy of your image every time you save by enabling the Backup check box in the Save dialog box. The backup copy's file extension will end with a "$". For example, the backup copy of a file named APPLE.CPT would be APPLE.CP$.

Compressing files

If you need to save space on your hard drive, you can store files in a compressed format. Generally speaking, the more compressed a file is, the slower it is to read from or write to. For more information on compression techniques, see Importing, exporting, and OLE.

Leave yourself a note

As you save a file, you can attach a description to it in the Notes box. This is particularly useful for similarly named files (for example, TEXTURE1.CPT, TEXTURE2.CPT, etc.).

{button ,AL(`OVR Getting started with Corel PHOTOPAINT;',0,"Defaultoverview",)} Related Topics

Saving an image

To save an image

- Click File, Save.

To save an image as a new file

1. Click File, Save As.
2. Choose a drive in which to store the file in the Save In list box.
3. Double-click the folder where you want the file saved.
4. Type a name in the File Name box.
5. Choose a file type in the Save As Type list box.
6. Click Save.

To save a section of an image as a separate file

1. Click File, Save Partial Area As.
2. Choose a file type in the Save As Type list box.
3. Click the down arrow (next to the Save In list box) and click a drive letter.
4. Double-click the folder where you want the file saved.
5. Type a name for the file in the File Name box.
6. Click Save.
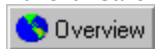
 Notes

- To use this command, a partial area must already be open.
- The Save Partial Area As command saves the currently open section of the image to a separate file. If you would rather save the changes to the original image, click File, Save.

{button ,AL(`PRC Saving and closing;',0,"Defaultoverview",)} <u>Related Topics</u>
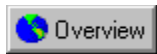
Closing down

To close an image

- Click File, Close.

To close Corel PHOTO-PAINT

- Click File, Exit.

{button ,AL(`PRC Saving and closing;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Shortcuts for basic commands

Unveiling the magic of masks

Introduction to masking (page 1 of 2)

Masks are powerful tools that allow you to make the most of the retouching capabilities of Corel PHOTO-PAINT. They are used to select the area within an image that you wish to modify. The area is called the selection. The rest of the image is protected from change by the mask and is called the protected area. You can even choose to what degree a selection, or part of a selection, is editable. This is done by changing the transparency of the mask. Detailed information is provided later in this chapter.

Once you've defined a selection, you can paint on it, copy it, apply special effects or image adjustments to it, without affecting the rest of your image. You can transform the selection into an object, or make the selection float above the image so that it can be moved without affecting the underlying image.

You can use the power of masks to create unusual effects or replace color in your image. Ever wondered what you'd look like as a redhead?

There are two types of masks. Regular masks define a selection within an image that has a discernible shape. Color-sensitive masks create selections based on the color of the pixels in the image. For example, to see yourself as a redhead, you could either create a regular mask in a shape that selects all of your hair, or apply a color-sensitive mask in which only the current color of your hair is included in the selection.

Yes but what are masks?

A mask is like a stencil. It protects the image and has «holes» that allow the image areas showing through these holes to be changed. Technically speaking, a mask is an 8-bit grayscale image that covers the entire image. You can assign grayscale values between 0 and 255 to any pixel in the mask. An area of the mask that has pixels that have a value of 0 (black), completely protects the underlying image from any changes that you make. An area that has pixels that have a value of 255 (white) makes the underlying image pixels receive the full effect; this area is the selection. You can determine the extent to which the pixels are editable by assigning a pixel value of anywhere between 1 and 255.

When you view the mask in Paint On Mask mode, it is displayed in grayscale in the Image Window. The protected area shows as black, while the fully editable areas of the selection show as white. The Paint On Mask mode is accessible from the Mask menu or from the Channels Roll-Up found in the View menu. The partially protected pixels, also included in the selection, are displayed in varying degrees of gray.

The mask marquee

The mask marquee is the outline of the selection and is represented by a dashed line that looks like marching ants. It separates the selection from the protected areas of your image. You can adjust the position of mask marquees to make the editing the outlining sections of the selection easier. This adjustment is done by adjusting the marquee threshold using the Options command found in the Tools menu. Step-by-step instructions are provided in Moving mask marquees and selections.

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR1 Unveiling the magic of masks;',0,"Defaultoverview",)} Related Topics

Introduction to masking (Page 2 of 2)

Mask overlay

Another method to differentiate between the selection and the protected area in a mask is to apply the mask overlay. Initially, the overlay is a red-tinted transparent sheet superimposed over the entire image. The transparent area is the selection and is therefore editable. The red areas are protected to various degrees according to the saturation of the red tint. You see the mask overlay by choosing the Mask Overlay command in the Mask menu, or by clicking the Overlay button. The Options command in the Tools menu allows you to change the color of the overlay.

How masks behave

Masks exist on a layer above your image. You can move, rotate, skew, and stretch a mask marquee without affecting the image underneath. Masks are only temporary. Unless you save them in a mask channel, save them to disk, or save the image in a file format that supports mask information, masks disappear when you close your image. In fact, you will lose your mask if you click anywhere outside the selection. If you have spent a lot of time perfecting a mask, it is recommended that you save it to a mask channel, or to disk, to reduce your chances of losing it. File formats that keep mask information are CPT, PSD, PP4, PP5, TIFF (for grayscale, 256 color, 24-bit, and 32-bit images), and TGA (24-bit images only).

Mask modes

There are four mask modes to work in. The Normal mode is the default mode, used when first creating a mask on an image. The other modes are used to add areas to an existing selection or subtract areas from it. They allow you to fine-tune the shape of a selection, and to create complex masks that include several areas. These modes are explained in greater detail in Expanding and reducing a mask selection.

{button ,AL(`OVR1 Unveiling the magic of masks;',0,"Defaultoverview",)} Related Topics
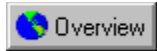
Changing the color of the mask overlay

By default, the mask overlay is red. If you are working on an image that has a lot of red in it, the overlay may not be as visible when trying to identify the protected areas and the mask selection.

To change the color of the mask overlay

1. Click Tools, Options.
2. Click the Display page
3. Click the Mask tint color button.
4. Click a color in the palette to select it. Click Others to see more colors or create your own.

Creating masks

Creating masks

You create a mask by defining a selection in the image. Corel PHOTO-PAINT provides all the tools required to create any selection shape. This versatility is necessary because there are situations when you need to select a simple shape in an image, other situations when you need to select intricate areas or even only the pixels of a specific color. Typically, when you create a mask from scratch, you do so by defining an area on the image which is to become the <u>selection</u>. The selection is enclosed by the mask <u>marquee</u>. All mask tools are grouped in a Toolbox flyout. Click and hold the current mask tool to see the flyout. Click View, Toolbars, and choose Mask tools in the dialog box to see all mask tools in a single separate toolbar.

You can use an existing item such as an object, a path, or data copied to the clipboard from another image to create masks. The area enclosed by the object marquee or the path becomes the selection; the rest of the image becomes the protected area.

Inverting masks

Any mask that you create can easily be inverted, i.e., the selection becomes protected and the protected area becomes the selection. When you want to edit an area that is intricate, it's much easier to draw a mask marquee around the section of the image you want to protect and then invert the mask so that the area outside the original marquee becomes the selection.

Edge control

Mask creation in Corel PHOTO-PAINT allows you to control how the edges of the selection are defined, i.e. whether they are crisp and obvious, or whether they blend in gradually with the protected area. These results are achieved with the anti-alias and feathering options.

Anti-alias

To produce a curved or diagonal edge on a selection, pixels in the image that are diagonal to each other are part of the selection's edge. This diagonal pixel selection can produce a jagged edge. Anti-aliasing makes some of the pixels located along the inside edge of the selection semi-transparent which smoothes out the edges of the selection. The anti-alias option is provided on the Property Bar and in the Tool Settings Roll-Up for all mask tools except the Rectangle Mask tool. Rectangle edges are not jagged because they are vertical and horizontal therefore, do not have pixels diagonal to each other. Anti-alias is enabled by default for the other mask creation tools; you can disable it if you want to.

Disabling the Anti-alias option before creating a mask makes the mask appear in black and white in Paint On Mask mode because there are no pixels that are semi-transparent. Creating the same mask with Anti-alias enabled, displays gray pixels in Paint On Mask mode where the selection edges are diagonal or curved.

Feathering

Feathering is a gradual increase in the transparency of the pixels in the selection. It results in a smooth transition between the pixels located in the outlining area of a selection and the pixels located in the rest of the image.

The Property Bar and the Tool Settings Roll-Up for mask tools each provide a Feathering box in which you choose the width, in pixels, of the feathered edge. If you forgot to feather when creating the mask, or you thought you did not need to, you can always feather afterwards as described in <u>Altering the edges of a selection</u>. The feathered edges of a selection are not apparent on the marquee; to see the result of feathering, apply the mask <u>overlay</u> and zoom in on the edge of the selection to see how it fades gradually into the protected area(s), or look at the mask edge in Paint On Mask mode.

For more information see the following:

{button ,JI(`',`Masking by creating a shape')} <u>Masking by creating a shape</u>

{button ,JI(`',`Colorsensitive masks')} <u>Color-sensitive masks</u>

{button ,JI(`',`Alternative methods to create masks page 1 of 2')} <u>Alternative methods to create masks</u>

{button ,AL(`OVR Unveiling the magic of masks;',0,"Defaultoverview",)} <u>Related Topics</u>

Masking by creating a shape

Masking by creating a shape

Regular mask tools are used to create a mask <u>marquee</u> in the Image Window. In <u>Normal mode</u>, the area enclosed by the marquee is the selection and the area outside of it is the protected area. You can always invert the mask if you need to interchange them. Use the regular mask tools to define a <u>selection</u> within an image that has a discernible shape, such as a compact disk, a ruler, or a book.

The Property Bar displayed for each one of the mask tools, provides controls that are specific to each of the tools. The controls are used to set precise dimensions for rectangular or elliptical selections, to apply <u>feathering</u>, <u>anti-aliasing</u>, and, in the case of the Mask Brush tool, to set nib attributes such as size and shape.

You can use a single mask tool to define the selection, or any combination of the masking tools to create a <u>complex mask</u>. Use a <u>mask mode</u> that allows you to add or remove areas to the selection you create.

- The Rectangle Mask tool defines a rectangular selection. Holding down CTRL before defining the mask constrains the shape to a square. Holding down SHIFT expands or contracts the selection from the center.

- The Circle Mask tool defines an elliptical selection. Holding down CTRL before defining the mask constrains the shape to a circle. Holding down SHIFT expands or contracts the selection from the center.

- The Freehand Mask tool defines more intricate selections. You can either click and drag to draw curved segments, click to establish anchor points joined by straight segments, or use a combination of the two methods to include curved and straight-line segments in the shape of the selection.

- The Mask Brush tool defines a selection by painting over the image. Holding down CTRL constrains the brush to a vertical or horizontal movement.

- The Mask Scissors tool provides automatic functionality when defining an intricate selection. It detects edges in your image, i.e., the outline of the areas that are in contrasting color to their surroundings, and places the mask marquee along that edge. The Mask Scissors tool can also be used to draw freehand segments so that you may combine freehand segments with segments created by auto-sensing the edges of the image.

{button ,AL(`OVR Creating masks;',0,"Defaultoverview",)} <u>**Related Topics**</u>
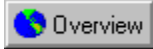
Creating a rectangular selection

A rectangular selection can be the starting point when you need to select an area for editing that is not perfectly rectangular. The selection can be adjusted afterwards using the <u>Mask Transform</u> tool or the <u>Mask Brush</u> tool. You can also use any other mask tool in the Subtractive or Additive modes to remove or add to any selection created using these procedures.

To create a rectangular selection

1. Click Mask, Mode, Normal.

2. Open the Mask Tools flyout and click the <u>Rectangle Mask tool</u>.

3. On the Property Bar, type a width, in pixels, in the <u>Feather Width</u> box (optional).

4. In the Image Window, click and drag to surround the area you want to select.

   Hold down CTRL while drawing to create a square or hold down SHIFT to draw from the center.

To create a rectangle selection of a fixed size

1. Click the Rectangle Mask tool.

2. On the Property Bar, choose Fixed Size in the Mask Style list box.

3. Type values in the Width and Height boxes.

4.   Type a width, in pixels, in the Feather Width box (optional).
5.   In the Image Window, click where you want the top left corner of the selection to be located.

{button ,AL(`PRC Masking by creating a shape;',0,"Defaultoverview",)} <u>Related Topics</u>
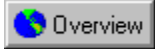
Creating a selection of a specific height or width

You can easily create a rectangular selection that has either the full width of the image and the height you set, or the full height of the image and the width you set.

To create a rectangle selection of a specific height or width

1. Click Mask, Mode, Normal.

2. Open the Mask Tools flyout and click the Rectangle Mask tool.

3. On the Property Bar, choose Row(s) or Column(s) in the Mask Style list box.

   If you choose Row(s), type the number of rows of pixels to include in the mask, i.e. the height of the selection; its width will be the full width of the image.

4. In the Height ‡ or Width
↔ box, type a value in pixels.

   Only one of the boxes is available, depending on what you chose in the previous step.

5. Type a width, in pixels, in the Feather Width box (optional).

6. Position the cursor where you want the selection to be placed.

7. Click to create the selection.

   A mask marquee of the specified size displays on the image.

{button ,AL(`PRC Masking by creating a shape;',0,"Defaultoverview",)} Related Topics

Creating a circular or elliptical selection

Regardless of the method you choose to create the circular selection, anti-aliasing is enabled to produce smooth-looking edges for the selection. Anti-aliasing can be disabled from the Property Bar or the Tool Settings Roll-Up.

To create a circular mask

1. Click Mask, Mode, Normal.

2. Open the Mask Tools flyout and click the Circle Mask tool.

3. On the Property Bar, type a width, in pixels, in the Feather Width box (optional).

4. Click and drag to create the desired selection.

   Hold down CTRL to create a true circle, or hold down SHIFT to draw from the center.

To create a circular mask of a fixed size

1. Click the Circle Mask tool.

2. On the Property Bar, choose Fixed Size in the Mask Style list box,.

3. Type values in the Width ↔ and Height

↕ boxes.

4.   Type a width, in pixels, in the Feather Width box (optional).
5.   In the Image Window, click where you want the top left of the selection's highlighting box   to be located.

   The selection appears below and to the right of the location you clicked. The specified width and height values are applied to the imaginary lines, horizontal and vertical respectively, passing through the selection's center point.

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{button ,AL(`PRC Masking by creating a shape;',0,"Defaultoverview",)} Related Topics
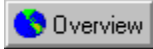
Creating an irregular selection

When creating an intricate selection, you can combine straight-line segments with curved segments. When using only line segments, a minimum of three points are required in order to create a selection.

To create an irregular selection shape

1. Click Mask, Mode, Normal.

2. Open the Mask Tools flyout and click <u>Freehand Mask tool</u>.

3. On the Property Bar, type a width in pixels in the <u>Feather Width</u> box (optional).

4. In the Image Window, point and click where you want the mask <u>marquee</u> to start.

5. Do one of the following:

   - Move to another location and click to draw a straight line segment between this location and the starting point defined in the previous step.

   - Hold down the mouse button and drag to create freehand curved segments.

6. Using either method, repeat step 5 until the selection is complete. Alternate between the two methods to combine straight and freehand segments.

   To connect a straight line segment to a freehand segment, draw the freehand segment and release the mouse button at the location you want the line segment to start. Move to the location you want the line segment to end and click.

7. Double-click to finish the selection.
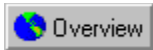
 Note

- If the last point you double-click to finish the selection shape is not close to the first point, Corel PHOTO-PAINT automatically joins the points with a line segment to close the selection.

{button ,AL(`PRC Masking by creating a shape;',0,"Defaultoverview",)} <u>**Related Topics**</u>
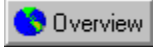
Auto-sensing the image edges to create a selection

Use the Mask Scissors tool to create an irregular selection shape by sensing the edges within an image. This tool provides you with the best of both worlds because, at any time during the process, you can choose to use the Mask Scissors tool as a freehand mask tool to manually draw sections of the mask marquee.   The Property Bar for this tool provides the Anti-aliasing option,

To define a mask using the Mask Scissors tool

1. In the Normal mask mode, open the Mask Tools flyout and click the Mask Scissors tool.

2. On the Property Bar, type the tolerance value.

   This affects the sensitivity of the edge detection. A low tolerance means that edges do not need as much contrast to be detected as they do with a high tolerance.

3. Type a number from 10 to 999 in the Radius box.

   The Radius is an invisible square that has dimensions, in pixels, equal to the value you type. The square determines the area in which the automatic edge detection will work. When you move the cursor beyond the Radius, the Mask Scissors tool can no longer detect edges.

4. Click to set the starting point.

   The pixel you click represents the center of the Radius square you defined in the previous step. The color of this pixel is used by the Tolerance value to set the sensitivity of the edge detection. It is the seed color.

5. Move the cursor to another location in the image.

   The tool detects the edges of image areas that are in contrasting color, between the starting point and the mouse's current location and temporarily places the mask marquee along that edge.

6. Adjust the cursor position until you are satisfied with the location of that section of the marquee.

   The tool follows your movement and detects the edges between the starting point and the current location of the cursor as long as the current location is within the Radius.

7. Click to make that section of the mask permanent.

   The seed color, on which the sensitivity of the tool is based, changes to the color value of the pixel you click.

8. Repeat steps 5 to 7 to define additional sections.

   To draw sections of the marquee freehand at any time, click and drag to define the section. Return to the auto-sense method by releasing the mouse button and moving the cursor to a different location in the image.

9. Double-click to finish the selection.

{button ,AL(`PRC Masking by creating a shape;',0,"Defaultoverview",)} Related Topics

Painting the area to select

You can easily create or add to an existing selection by brushing over the section of the image that you want to select or include in the current selection.

To define a mask by brushing a selection

1. Click Mask, Mode, Additive.
2. Open the Mask Tools flyout and click the <u>Mask Brush tool</u>.
3. Brush over the area you wish to select as if you were painting.

   The mask marquee and the selection expand with each stroke of the tool.
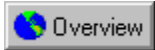
 Note

- To adjust the size and shape of the brush, click the tool and choose the options you want on the Property Bar or in the Tool Settings Roll-Up.

{button ,AL(`PRC Masking by creating a shape;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a mask that selects the entire image

The Select All command makes the entire image the selection. You can then use any of Corel PHOTO-PAINT's tools to edit the selection. You can, for example, fill the selection with a gradient fill which makes the degree of protection vary according to the style of the fill and the grayscale values of its pixels.

To create a mask that selects the entire image

- Click Mask, Select All.

  A mask marquee appears along the image's edge. If you are zoomed in to the image, you do not see the marquee.

 Tip

- Double-clicking the Rectangle, Circle, or Freehand Mask tool also selects the entire image.

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{button ,AL(`PRC Masking by creating a shape;',0,"Defaultoverview",)} <u>Related Topics</u>
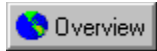
Inverting a mask

To select an irregularly shaped area, it is often easier to select the area surrounding it first, and then invert the mask.

To invert a mask

- Click Mask, Invert.

   The original mask's <u>selection</u> is now the protected area, and its protected area is now the selection.

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{button ,AL(`PRC Masking by creating a shape;',0,"Defaultoverview",)} <u>Related Topics</u>

Masking only certain colors in an image

Color-sensitive masks

When you want to select or protect a specific color within an image, such as a blue sky in a landscape, using a color-sensitive mask can give you the best results with the least amount of effort. Specify a range of color to be included in the <u>selection</u> by choosing a <u>tolerance</u> value on the Property Bar or Tool Settings Roll-Up. The following tools and command are used to create color-sensitive masks:

Color-sensitive mask tools

- The Lasso Mask tool selects specific colors within the area you enclose. It uses the first color you click to choose the pixels to exclude from the selection. This first color, called the seed color, and all other pixels in the area that fall within the tolerance range you defined are included in the protected area. You can draw freehand around an area or click to establish anchor points. Double-clicking sets the mask marquee, causing it to shrink until it reaches its color tolerance limit.

- The Magic Wand Mask tool selects all pixels adjacent to the pixel you click that are within the tolerance range you specified. Click the color you wish to select, and the mask marquee expands until it reaches its color tolerance limit.

Color Mask command

The Color Mask command found in the Mask menu can also be used to create color-sensitive masks. The advantage of using the Color Mask command is that the colors you choose are selected, or protected, throughout the image rather than just in a single area. One or more colors are selected from the image using the <u>Eyedropper</u> tool. The selected colors can be part of either the selection or the <u>protected area</u>. A preview area is displayed in the Color Mask dialog box so that you can view the result of your selections, and fine-tune the color selection and tolerance values without having to apply the mask.

In the Color Mask dialog box, the mask resulting from the current selections can be represented by a grayscale, black matte, white matte, or an <u>overlay</u>. The overlay color used in the preview is the same as the color used to view the mask overlay in the Image Window. The overlay color can be changed in the Options dialog box found in the Tools menu.

The functionality of the Color Mask dialog box is not available when working with a black and white, 16-color, or duotone image.

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{button ,AL(`OVR Creating masks;',0,"Defaultoverview",)} <u>Related Topics</u>
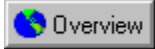
Selecting certain colors in a specific area

The Lasso Mask tool works in a similar manner to the Freehand Mask tool, except that the selection boundary shrinks to include only the pixels that fall outside the defined color <u>tolerance</u> range. Use the Lasso Mask tool to easily select colors in an area that stand out from the surroundings i.e., that are surrounded by very different colors.

To use the Lasso Mask tool

1. Click Mask, Mode, Normal.

2. Open the Mask Tools flyout and click the <u>Lasso Mask tool</u>.

3. Click the image where you want the mask to start.

   The color of the location you click becomes the seed color on which the selection of color is based.

4. Enclose the area using one of these methods:

   - Click and drag around the area.

   - Click to establish an anchor point, move to the next position and continue clicking at different points until the area is enclosed.

5. Double-click to set the mask.

   The mask <u>marquee</u> shrinks until it reaches color that exceed its color tolerance limit. All pixels that fall within the color range are in the protected area.

To change the color tolerance of the mask

1. Click the Lasso Mask tool.

2. On the Property Bar, click the button corresponding to the tolerance mode you want to use: Normal or HSB.

3. Type a value between zero and 100 in the number box next to the tolerance mode buttons. If you chose the HSB mode, three number boxes are shown; type a value in each one.

   Higher tolerance values reduce the number of pixels included in the selection because more colors are kept in the protected area.

   To reapply the mask with the new settings, repeat steps 3 to 5 of the previous procedure.

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{button ,AL(`PRC Masking only certain colors in an image;',0,"Defaultoverview",)} <u>Related Topics</u>
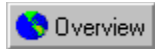
Selecting adjacent pixels of similar color

Use the Magic Wand Mask tool to create a mask marquee that includes all pixels adjacent to the pixel you first click, that fall in the color range defined by the <u>tolerance</u> level. The selected pixels make up the <u>selection</u>. All other pixels in the image make up the protected area. The Magic Wand tool makes it easy to select a large area in an image containing similar colors, for instance, a sky containing various shades of blue. To protect those colors, create the mask, and then invert it.

To use the Magic Wand tool

1. Click Mask, Mode, Normal.

2. Open the Mask Tools flyout and click the <u>Magic Wand Mask tool</u>.

3. On the Property Bar, click a tolerance mode: Normal or HSB.

4. Type a tolerance value in the number box. In HSB mode, you must type a tolerance value for each component represented by the three number boxes on the Property Bar.

   Higher values include more colors in the selection.

5. Click the color in the image that you wish to edit.

   The mask marquee expands to include all adjacent pixels that fall within the tolerance range starting from the value of the pixel that you clicked. The image pixels inside the marquee are editable, while those outside the marquee are protected.
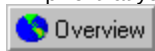
 Tip

- If the mask is not exactly what you wanted, you can remove it and start again with a different tolerance value. You can also add to the area produced the first time you used the Magic Wand by using the <u>Additive</u> mode.

- To remove certain colors from the selection, use the <u>Subtractive mode</u>, and, with the Magic Wand mask tool, click a color in the selection that is different from the one that you clicked to create it. This removes certain pixels from the selection and produces a hole in the selection, i.e., an area within the selection that is protected from editing changes.

To protect the pixels included inside the marquee

- Click Mask, Invert.

{button ,AL(`PRC Masking only certain colors in an image;',0,"Defaultoverview",)} <u>Related Topics</u>
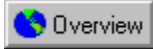
Creating and editing a color mask that considers all pixels

The colors you choose can either be protected from change, (which means that all other colors are editable) or be editable, (which means that all other colors in the image are protected).

The advantage of using the Color Mask command is that all pixels in the image that fall within the defined color range are selected even if they are not adjacent. Use this command to mask several different colors in an image, or to mask a color that is found in several isolated locations in the image.

To create a color mask

1. Click Mask, Color Mask.

   If colors from a previous session appear in the dialog box, click the Reset button.

2. Click the Options button and choose Protect Colors or Modify Colors.

3. Choose Sampled Colors from the Create From box.

   Other options in the list are used to choose colors automatically without using the eyedropper tool.

4. Click the Eyedropper tool in the dialog box.

5. Click a color in the preview area or in the image.

   The color appears in a color box on the right side of the dialog box.

6. Repeat step 5 to select additional colors.

7. Click the Preview icon to examine the mask before applying it.

   The red-tinted areas are protected from change. Click Preview again to remove the overlay.

   After you click OK, the selected colors are protected or unprotected from any changes made to the image, depending on the selection you made in step 2.

To adjust the tolerance for a specific color included in the mask

1. Click Mask, Color Mask.

2. Locate the color in the list of all sampled colors.

3. Type a tolerance value between 0 and 100 in the box associated with the color.

   Higher tolerance values expand the mask marquee to include similar colors; lower tolerance values reduce the mask marquee to enclose the selected color only. If you are using the HSB mode to define tolerance, type a tolerance value in each component box.

4. Repeat for additional colors if desired.

5. Click OK to reapply the mask with the change in tolerance.
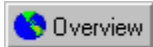
![Overview] **Tip**

- Selected colors can be omitted by removing the check mark associated with them in the color list.

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{button ,AL(`PRC Masking only certain colors in an image;',0,"Defaultoverview",)} Related Topics

Editing selected colors within a mask

1. Click Mask, Color Mask.

2. Click the <u>Eyedropper</u> tool in the dialog box.

3. In the preview area, point and click a color to add to the protected area or to the selection.

   The color appears in a color box.

4. Repeat step 3 to select additional colors.

5. Click the Options button and choose an operating mode; Modify Colors puts the selected colors in the <u>selection</u>, whereas Protect Colors puts the colors in the protected area.

6. Click the Preview icon.

   The colored areas are protected from change when the mask is applied. Click Preview again to remove the overlay. Even though the overlay affects the entire image, only those colors within the mask boundary are ultimately affected.

7. Click OK.

   A second mask is temporarily applied over the current mask that protects or allows the modification of the selected colors within the <u>marquee</u>. The new mask is not identified by a marquee.

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{button ,AL(`PRC Masking only certain colors in an image;',0,"Defaultoverview",)} <u>Related Topics</u>

Alternative methods to create masks
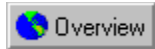
Alternative methods to create masks (page 1 of 2)

Although the regular and color-sensitive mask tools provide extensive flexibility when creating masks, there are other methods available which can save you time and allow you to create complex masks.

From objects and text

You may have created an object that has the perfect shape for a mask that you need in a different area of the image. Instead of trying to recreate the same shape that already exists, create the mask from the object itself.

The Preserve Image command found in the Image menu influences the result of creating a mask from an object. When the command is enabled, which is the default, the object is copied to create the mask which means that both the mask and object marquee appear simultaneously. If you move the mask marquee, the object is still there, intact. When Preserve Image is disabled, creating the mask makes the object merge into the background. Only the mask marquee is visible. Don't worry if you forget to use Preserve Image; you can undo the Create From Object command, or recreate the object from the mask.

By default, text created in Corel PHOTO-PAINT is an object. An option is provided in the Tool Settings Roll-Up and the Property Bar for the Text tool, that allows you to make the text a mask selection automatically.

From the clipboard contents

You can also use the image pixels located on the clipboard to create a mask. The Paste As New Selection command found in the Edit menu allows you to do just that. It pastes the pixels into the active image as a <u>floating selection</u>. When a selection is floating you can move it, and the pixels it encloses move along with it above the image. The floating selection behaves somewhat like a mask in the sense that you can apply effects or color to the image, and only the area included in the marquee is affected.

If you click outside the floating selection, choose the <u>Mask Transform</u> or <u>Mask Brush</u> tool, or use any other mask tool in the Image Window, the selection's pixels are combined with the image background and the marquee disappears. To merge the pixels into the background and still use the marquee as a mask, simply defloat the selection by choosing the Defloat command found in the Mask menu.

{button ,Next()} <u>Click here to see the next page.</u>

{button ,AL(`OVR Creating masks;',0,"Defaultoverview",)} <u>Related Topics</u>
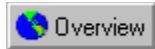
Alternative methods to create masks (page 2 of 2)

From paths

Paths are line segments, curve segments, or any combination thereof, created with the Path Node Edit tool. There are situations in which you might prefer to create a mask from a path instead of using the mask tools. If the outline you wish to create for the mask's selection is complicated, you will have more editing power with the Path Node Edit Tool than you would with the Freehand Mask Tool. Also, you may prefer to start with the Path Node Edit tool, rather than editing a selection made with the Lasso or Magic Wand tool.

On color channels

Color channels are automatically generated by the software each time you open an image. The number of color channels in an image depends on the image's color mode. For example, an RGB image has a red channel (R), a green channel (G), a blue channel (B), and a composite channel which combines all three channels to display the image in full color. The first three channels mentioned include the color information for the red, green, and blue components respectively, that make up the image. Color channels are listed in the Channels Roll-Up. Using the Roll-Up controls, you can display only one of the color channels in the Image Window instead of viewing the image in full color.

Using color channels is at times the easiest way to create a precise mask. If you need to select an area in an image, it may be easier to look at the individual color channels, and find the channel that displays the most contrast between the area to isolate and the rest of the image. You can then use the Magic Wand or Lasso Mask tools to create the mask directly on the channel. The mask will appear on the composite channel when you make it visible.

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{button ,AL(`OVR Creating masks;',0,"Defaultoverview",)} Related Topics
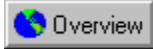
Creating a mask in the shape of text

You can easily apply color or special effects such as embossing or blurring to a text shape by making text a mask selection. The applied effect will only change the pixels inside the text-shaped mask marquee, making it stand out from the rest of the image.

There are two methods for making a text-shaped mask selection: you can create the selection as you are creating the text, or convert an existing text object into a selection. The first method creates only the selection, the second can be used to have both the text object and the text-shaped selection in your image.

To create a mask in the shape of text

1. Click the Text Tool.

2. On the Property Bar, choose the font, point size and other text attributes.

3. Click the Render To Mask button.

4. In the Image Window, click to anchor the cursor, and type the text.

   The text displays using the current paint color.

5. Choose any other tool in the Toolbox.

   A dialog box appears asking you if you want to apply the changes.

6. Click Yes.

   The text color disappears and each character is outlined by a mask marquee.

To convert a text object into a mask selection

1. Click the Text tool.

2. On the Property Bar, make sure the Render To Mask button is not active.

3. Create the text.

4. Click the Object Picker tool.

   A dialog box appears asking you if you want to apply the changes.

5. Click Yes.

   The characters are enclosed in the object marquee and selection handles surround the text string.

6. Verify that Preserve Image found in the Image menu is enabled, i.e., it has a check mark. If it does not, click the command to enable it.

   Enabling Preserve Image ensures that the text object remains in the Image Window after creating the selection; disabling Preserve Image creates the selection, but merges the text object into the image background.

7. Click Mask, Create From Object(s).

   The mask selection and object are superimposed in the Image Window. You can move the object with the Object Picker tool, or move the selection using the Mask Transform tool.

{button ,AL(`PRC Alternative methods to create masks;',0,"Defaultoverview",)} Related Topics
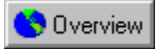
Creating a mask from an object

Save time by creating a mask <u>selection</u> that is shaped exactly like an existing <u>object</u>. This often eliminates the task of creating a mask from scratch.

To create a mask from an object

1. Select the object with the <u>Object Picker tool</u>.

2. Enable or disable Preserve Image in the Image menu.

   Enabling the command creates the mask and keeps the object; disabling the command creates the mask and combines the object with the background.

3. Click Mask, Create From Object(s).
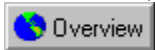
 Tip

- To create a selection from several objects, hold down SHIFT, click to select as many objects as you want, and proceed with step 2.

{button ,AL(`PRC Alternative methods to create masks;',0,"Defaultoverview",)} <u>Related Topics</u>
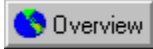
Creating a new selection with the clipboard contents

Information that is cut or copied to the clipboard can be pasted into Corel PHOTO-PAINT as a floating selection. The pasted image pixels are enclosed by a mask marquee. Moving the selection also moves the image pixels it contains. The floating selection marquee behaves essentially like a mask; you can apply color or effects that only affect the content of the marquee, or you can invert the area to protect it from change. The distinction between a mask and a floating selection is that the floating selection includes the image pixels.

To paste from the clipboard into a new selection

1. Cut or copy the selected data to the clipboard in the application of your choice. If working from an image file in Corel PHOTO-PAINT, select the area to copy to the clipboard with a mask tool.

2. In Corel PHOTO-PAINT, click Edit, Paste, As New Selection.
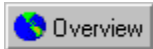
 Note

- As soon as you click outside the floating selection, choose the Mask Transform or Mask Brush tool, or use any of the other mask tools outside of the selection, the pixels inside the floating selection are combined with the image background and no longer float above the image.

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{button ,AL(`PRC Alternative methods to create masks;',0,"Defaultoverview",)} Related Topics

Pasting into an existing mask selection

1. Cut or copy the selected data to the clipboard in the application of your choice. If working from an image file in Corel PHOTO-PAINT, select the area to copy to the clipboard with a mask tool.

2. In Corel PHOTO-PAINT, click Edit, Paste, Into Selection.

   The clipboard's contents appear inside the current mask marquee. If the pasted data is smaller than the selection it was pasted into, it is enclosed by a second marquee. You can move the pasted data inside the selection without affecting the underlying image. You can also move the mask selection that includes the pasted data. Keep in mind that the marquee around the pasted pixels disappears when you move the entire selection; the pixels move along with the selection, but can no longer be repositioned inside it.
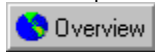
 Note

- If the pasted data is smaller than the selection you are pasting it into, its marquee is red. You can change the color of this marquee, called the Paste Into marquee, in the Options dialog box.

{button ,AL(`PRC Alternative methods to create masks;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating a mask from a path

1. Click the Path Node Edit tool.

2. Using the Property Bar controls, create a new path, or open an existing one using either the Create New Path or the Open Existing Path button.

3. Click the Mask From Path button.

4. In the Create Mask from Path dialog box, enable the Anti-aliasing check box to produce smoother edges in the mask. This may take more processing time.
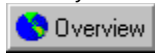
 Note

- If the path consists of several separate closed paths, any overlapping areas between the paths are protected by the mask; only the non-intersecting areas are part of the selection.

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{button ,AL(`PRC Alternative methods to create masks;',0,"Defaultoverview",)} Related Topics

Creating a mask on a color channel

1. Click View, Roll-Ups, Channels.

2. In the Roll-Up, click left of the first color channel name to place the pencil icon next to it.

   The channel is now editable, and is visible in the Image Window if it was not already.

3. Look at the area you want to select on that color channel.

4. Repeat steps 2 and 3 for each color channel and identify the channel that has the most contrast between that area and the rest of the image.

5. Make the channel identified in step 4 editable by placing the pencil icon next to its name in the Roll-Up.

   The channel appears in the Image Window.

6. Use either the Lasso Mask tool or the Magic Wand Mask tool to select the area.

7. In the Channels Roll-Up, make the composite channel (the first one in the list) visible and editable.

   The mask created on the color channel is displayed in the image. You can now apply color or effects to the selection without affecting the protected areas.
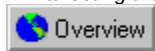
 Tip

- If you want to protect the area identified in step 3, follow the instructions and invert the mask when completed. The area is now protected and the rest of the image becomes the selection.

{button ,AL(`PRC Alternative methods to create masks;',0,"Defaultoverview",)} Related Topics

Sizing mask marquees

Sizing mask marquees

To size a mask marquee, you must first click it with the Mask Transform tool ⊕ to display the sizing handles.
Masks marquees can be sized interactively on screen by clicking and dragging handles. A non-printable grid can be displayed on screen to facilitate precise sizing. The Snap to Grid command found in the Tools menu makes the grid magnetic, which means that as you start dragging the handles the mask marquee automatically jumps to the closest gridline.
The Mask Transform tool's Property Bar is used to choose the marquee dimensions numerically. It includes an Anti-alias option which is enabled by default and is functional even if you size a mask using its handles. Anti-aliasing produces smoother looking edges. The size values displayed on the Property Bar use the current units of measurement. Those can be changed in the Options dialog box found in the Tools menu.
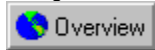
Overview **Note**

- The Tool Settings Roll-Up for the Mask Transform tool can also be used when sizing a mask marquee. It includes the same controls as the Property Bar.

{button ,AL(`OVR Unveiling the magic of masks;',0,"Defaultoverview",)} **Related Topics**
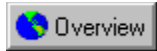
Selecting the current mask's marquee

- Open the Mask Tools flyout and click the <u>Mask Transform tool</u>.

  Eight handles appear around the edges of the mask marquee.

  The handles are placed on an invisible rectangular box, that completely encloses the marquee, called the highlighting box.

{button ,AL(`PRC Sizing mask marquees;',0,"Defaultoverview",)} <u>**Related Topics**</u>
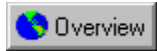
Sizing a mask marquee precisely

1. Open the Mask Tools flyout and click the <u>Mask Transform tool</u>.

   Handles appear along the marquee's <u>highlighting box</u>.

2. On the Property Bar, choose the <u>Size mode</u>.

3. Type the horizontal {pbwidth.bmp} and vertical {pbheight.bmp} dimensions.

4. Do one or both of the following:

   - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).

   - Click Apply.

{button ,AL(`PRC Sizing mask marquees;',0,"Defaultoverview",)} <u>Related Topics</u>

Sizing a mask marquee in the Image Window

Sizing handles allow you to change only one dimension of the mask marquee, which changes its aspect ratio. You can also use the handles to change both dimensions at the same time to preserve the mask's aspect ratio.

To change only one dimension of the marquee

1. Open the Mask Tools flyout and click the Mask Transform tool.

   Handles appear along the marquee's highlighting box.

2. Click and drag a center handle on any side of the marquee.

3. Release the mouse when the desired size has been achieved.

4. Double-click inside the selection to apply the change, outside to cancel.

To scale a mask marquee proportionately

1. Select the mask marquee with the Mask Transform tool.

2. Click and drag a corner handle.

3. Release the mouse when the desired size has been achieved.

4. Double-click inside the selection to apply the change, outside to cancel.

 Tips

- For both procedures, holding down CTRL increases or decreases the size in 100% increments.

- Holding down SHIFT sizes the marquee from the center, i.e., the center does not move. The change in size occurs in two opposite directions when dragging a center handle, and in all four directions when dragging a corner handle.

- You can use both CTRL and SHIFT at the same time to size in 100% increments without moving the center.

- You must hold down the keys before you start to drag, and release them only after you have released the mouse button.

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{button ,AL(`PRC Sizing mask marquees;',0,"Defaultoverview",)} Related Topics

Moving mask marquees and selections
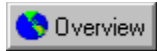
Moving mask marquees and selections

You can move the mask <u>marquee</u> or the entire <u>selection</u> (the marquee and the pixels enclosed by it).

Moving a marquee

To move a marquee, you click the Mask Transform tool () and drag the marquee to a different position on the image. Moving the marquee does not affect the underlying image.

Moving a mask selection

To move a selection, you select the Rectangle, Circle, Freehand, Lasso, Scissors or Magic Wand Mask tool, click inside the marquee, and drag. By default, the pixels inside the marquee are cut from the image when the mask is moved. A paper-colored area in the shape of the selection is left on the image where it was originally located.

However, if you hold down ALT when moving the selection, or choose the Float command from the Mask menu before moving it, the pixels are copied; the underlying image therefore remains intact. Both of these methods result in a <u>floating selection</u>. Clicking outside the selection at any time causes its contents to be merged into the background.

When you initially move a selection, its pixels are floating above the image. While the selection is floating, you can paste copies of it onto the image much like using a stamp to replicate a signature or shape.

{button ,AL(`OVR Unveiling the magic of masks;',0,"Defaultoverview",)} <u>**Related Topics**</u>
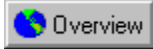
Moving a mask marquee and the pixels inside it

You can move or create copies of the mask selection. You must have created a mask selection in the image before using this procedure.

To move a mask and its content

1. Open the Mask Tools flyout and click the Rectangle, Circle, Freehand, Lasso, Scissors or Magic Wand Mask tool.

2. Right-click inside the selection and drag to the desired location.

3. Release the mouse and click Move Here or Copy Here from the flyout menu.

   Move Here cuts the selection from the image and pastes it at the current location. A paper-colored area is left on the image where it was originally placed.

   Copy Here copies the selection from the image. The pixels at the original selection location are merged with the underlying image, leaving the background intact.

   In both situations, the mask marquee is active at the new location.
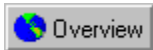
 Tip

- Using the left mouse button instead of using the right mouse button to move the selection cuts it from the image. Hold down ALT, or choose the Float command from the Mask menu, prior to dragging to copy the selection and leave the underlying image intact.

- Using the Copy Here command from the flyout, the Float command from the Mask menu, or moving the mask marquee while holding down ALT, makes the selection become a floating selection. The selection can then be moved anywhere in the Image Window without affecting the image background.

{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} Related Topics
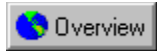
Moving only the mask marquee

1. Select the mask marquee with the Mask Transform tool.
2. Click inside the marquee and drag it to the desired location.

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{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} Related Topics

Moving a mask marquee in preset increments

You can set a distance increment to nudge mask marquees. You move the marquee in increments of the nudge distance as many times as you need. You can also set a second nudge distance which is a multiple of the first one, to move the marquee a longer distance in a single operation.

To move a mask marquee in preset increments

1. Click Tools, Options.

2. In the Options dialog box, click the General tab.

3. Type the desired distance increments in the Nudge box.

4. Type the number of repetitions of the nudge distance required in the Super Nudge box. Click OK.

5. Click the selection with the Mask Transform tool.

6. Do one or both of the following:

   • Press a keyboard arrow key to move the object in the arrow's direction by the Nudge distance.

   • Press SHIFT and an arrow key simultaneously to move the marquee by the Super-Nudge distance.

7. Repeat step 6 as many times as is necessary.

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{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} Related Topics
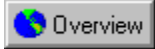
Adjusting the position of mask marquees

By default, the mask marquee is placed along the outermost image pixels that are included in the selection. You can however change that when you need to fine-tune the outlining areas of a mask <u>selection</u>. The shape of the selection remains intact, only the position of the marquee changes. This makes it easier to see the result of the changes you are applying to the selection.

The position of the mask marquee or its threshold is set in relation to the transparency value of the pixels located on the edge of the selection. The result of changing the marquee's threshold is most apparent when applied to a selection that has a wide <u>feathered</u> edge or that has been created with <u>anti-aliasing</u>.

For example, setting a threshold value of 1 places the marquee along the first pixels found along the selection's edge that are completely opaque. Setting the threshold value to 255 places the marquee along the first pixels in the selection's edge that are completely transparent.

To adjust the position of mask marquees

1. Click Tools, Options.

2. Click the Advanced tab.

3. In the Marquee Threshold section, type a grayscale value (from 1 to 255) in the Mask box.

   The mask marquee is now located along pixels that have the specified value. The threshold value is also used for all other masks you create until you change the value.

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{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Stamping copies of the selection onto the background

In a single operation, you can make a copy of the pixels included in a selection, enclosed by the mask marquee at another location. If the selection is floating, its content will be merged at its original location when the copy is created. Make sure that the selection is at the appropriate location before proceeding with these instructions.

To stamp copies of the mask marquee content onto the background

1. Right-click inside the marquee with the Rectangle, Circle, Freehand, Lasso, Scissors, or Magic Wand Mask tool.

2. Drag the mask to the desired location and release the mouse.

3. From the flyout menu, click Copy Here.

   The marquee content is merged into the background at the location where it was originally placed. The marquee remains active on the copy of the selection content, at the location you copied it to.

4. Repeat steps 1 to 3 to create additional stamped copies of the selection on the image.
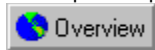
 Tip

- To create a copy of the selection using the left mouse button, hold down ALT before dragging the selection to a new location.

{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} Related Topics
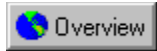
Removing a mask

Remove the mask from the Image Window to make the entire image editable.

If you need to create a new mask but would still like to use the current mask at a later time, save it to disk with the Save command found in the Mask menu, or to a mask channel in the Channels Roll-Up before removing it from the Image Window.

To remove a mask

- Click Mask, Remove.

  If the mask <u>selection</u> was floating before choosing this command, the pixels contained in it are merged into the image.

{button ,AL(`PRC Moving mask marquees and selections;',0,"Defaultoverview",)} <u>Related Topics</u>

Transforming mask marquees

Mask Transformations

Mask transformations affect the shape of the mask marquee. The pixels inside the marquee are not affected by transformations. However, if you have made the selection float, the pixels are automatically combined with the underlying image before the transformation is applied. To apply transformations to the pixels enclosed by a mask marquee, convert the mask to an object using the Create From Mask command found in the Object menu, then apply the transformations to the new object.

A mask marquee can be scaled, rotated, skewed, mirrored, distorted, and can have perspective applied to it. All transformations can be performed using the Mask Transform tool and its associated Tool Settings Roll-Up or Property Bar, or can be performed directly in the Image Window by clicking and dragging handles that appear along the mask marquee when using the Mask Transform tool. Distortion and perspective, however, can only be applied directly in the Image Window using handles.

With a mask in the Image Window, Click to display handles for sizing, scaling and mirroring. Click the tool and click once inside the selection to display handles for rotating and skewing. Click another time inside the selection to display handles for distorting. Clicking yet again inside the selection displays handles for applying perspective

When you scale, skew, or rotate a mask marquee, its edges can become somewhat jagged. For that reason, the Property Bar and the Tool Settings Roll-Up each provide an Anti-alias option. It is enabled by default. Even if you wish to apply transformation using the handles, the Anti-alias option is functional.

The Horizontal and Vertical values displayed on the Property Bar and in the Tools Settings Roll-Up for transformations are based on the current units of measurement; you can change the units in the Options dialog box accessed from the Tools menu.

{button ,AL(`OVR Unveiling the magic of masks;',0,"Defaultoverview",)} Related Topics
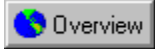
Rotating the mask marquee

To rotate using the Property Bar

1. Open the Mask Tools flyout and click the <u>Mask Transform</u> tool.

   Eight handles appear along the mask marquee's <u>highlighting box</u>.

2. On the Property Bar, choose the <u>Rotate mode</u>.

3. Type the horizontal and vertical

 coordinates to position the center of rotation. Click the <u>Relative Center</u> button to move it relative to its current location.

4.   Type the rotation angle in the Rotation Angle box.

5.   Do one or both of the following:

   - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).

   - Click Apply.

To rotate directly in the Image Window

1. Click the Mask Transform tool.

   Eight handles appear along the mask marquee's highlighting box.

2. Click inside the selection.

   Rotation handles appear in the four corners of the marquee.

3. Drag a corner handle until you've achieved the desired rotation.

4. Double-click inside the selection to apply the rotation, outside to cancel.
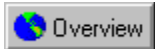
 Tip

- By default, the marquee rotates around its center point which is represented by a bull's-eye. You can move the center of rotation by dragging it to the desired location.

{button ,AL(`PRC Transforming mask marquees;',0,"Defaultoverview",)} <u>Related Topics</u>

Scaling a mask marquee

To scale using the Property Bar

1. Open the Mask Tools flyout and click the Mask Transform tool.

   Eight handles appear along the mask marquee's highlighting box.

2. On the Property Bar, choose the Scale mode.

3. Type the Horizontal and/or Vertical scaling percentages.

4. Click the Maintain Aspect button to scale each side proportionately.

5. Do one or both of the following:

   - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
   - Click Apply.

To scale directly in the Image Window

1. Click the Mask Transform tool.

   Eight handles appear along the mask marquee's highlighting box.

2. Click and drag a corner handle until the desired size is achieved.

3. Double-click inside the selection to apply the scaling, outside to cancel.

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{button ,AL(`PRC Transforming mask marquees;',0,"Defaultoverview",)} Related Topics

Creating a mirror image of a mask marquee

To mirror a mask marquee using the Property Bar

1. Open the Mask Tools flyout and click the <u>Mask Transform</u> tool.

   Eight handles appear along the mask marquee's <u>highlighting box</u>.

2. On the Property Bar, choose the <u>Scale mode</u>.

3. Do one or more of the following:

   - Enable the <u>Flip Horizontal</u> button to mirror the marquee along a vertical axis.

   - Enable the <u>Flip Vertical</u> button to mirror the marquee along a horizontal axis.

4. Do one or both of the following:

   - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).

   - Click Apply.

To mirror directly in the Image Window

1. Click the Mask Transform tool.

   Eight handles appear along the mask marquee's highlighting box.

2. Drag a middle handle over the selection beyond the opposing middle node.

   Hold CTRL while you drag to make the mirrored marquee the same size as the original.

3. Double-click inside the <u>selection</u> to apply the transformation permanently, outside to cancel.

 Tip

- You can enable the Snap To Grid command in the Tools menu to help control sizing.

{button ,AL(`PRC Transforming mask marquees;',0,"Defaultoverview",)} <u>Related Topics</u>
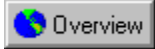
Skewing a mask marquee

You can slant the mask marquee using the controls on the Property Bar or by manipulating the marquee in the Image Window.

To skew using the Property Bar

1. Open the Mask Tools flyout and click the <u>Mask Transform</u> tool.

   Eight handles appear along the mask marquee's <u>highlighting box</u>.

2. On the Property Bar, choose the <u>Skew mode</u>.

3. Type the horizontal and vertical

 distances by which you want to slant the marquee.

4.   Do one or both of the following:

   • Click Transform to see a preview of the transformation in the Image Window (ESC cancels).

   • Click Apply.

To skew directly in the Image Window

1. Click the Mask Transform tool.

   Eight handles appear along the mask marquee's highlighting box.

2. Click inside the <u>selection</u>.

3. Drag a skewing handle, i.e. a straight double-headed arrow, in the direction of either arrow.

4. Double-click inside the selection to apply, outside to cancel.

{button ,AL(`PRC Transforming mask marquees;',0,"Defaultoverview",)} <u>Related Topics</u>
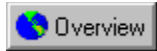
Distorting a mask marquee

1. Open the Mask Tools flyout and click the <u>Mask Transform</u> tool.

   Eight handles appear along the mask marquee's <u>highlighting box</u>.

2. Click inside the <u>selection</u> until diagonal outlined arrows appear at each corner of the marquee.

3. Drag the arrows to create the desired effect.

4. Double-click inside the selection to apply the distortion, outside to cancel.

{button ,AL(`PRC Transforming mask marquees;',0,"Defaultoverview",)} <u>Related Topics</u>
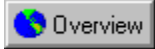
Applying perspective to a mask marquee

Perspective makes a marquee look like it is in 3D space which gives the illusion of depth.

To apply perspective to a mask marquee

1. Open the Mask Tools flyout and click the <u>Mask Transform</u> tool.

   Eight handles appear along the mask marquee's <u>highlighting box</u>.
2. Click inside the <u>selection</u> until hollow circular handles appear at each corner of the marquee.
3. Drag one of the handles to create the desired effect.

   The opposite handle from the handle you are dragging also moves, but it moves in the opposite direction.
4. Double-click inside the selection to apply the perspective, outside to cancel.

{button ,AL(`PRC Transforming mask marquees;',0,"Defaultoverview",)} <u>Related Topics</u>

Adjusting the transparency of masks

Adjusting the transparency of masks (page 1 of 2)

What is transparency?

Think of a mask as a mesh that sits between your image and any effects that you wish to apply. When you apply an effect, it must seep through the mesh before it reaches your image. You can adjust how tight or how loose the mesh is, anywhere in the mask. The looser the mesh, the more editable the selection is, in other words, the more the changes you apply will affect the image. The tighter the weave of the mesh, the less the effect will soak through to the image.

Mask transparency refers to the tightness of that mesh; it is controlled by the pixel value of each pixel in the mask.

If you have a picture of a flower and want to apply a special effect to only one petal on that flower, you can use a mask tool to isolate the petal, i.e. make that petal the selection. If you want the edges of the petal to receive 100% of the effect and the inside of the petal only to receive 50%, you can achieve that level of control by adjusting the transparency.

Every pixel in a mask has a transparency value between 0 (black) and 255 (white) corresponding to the 256 levels of gray. The transparency of a pixel determines how much or how little the image pixel that occupies the same location can be changed. If a mask pixel has a transparency or grayscale value of 0, none of the effects that you apply change the image pixel. All mask pixels with a value of zero are part of the protected area. On the other hand, if a pixel has a transparency value of 255, all of the effects that you choose are fully applied to the corresponding image pixel.

If the area of the mask that covers the inside of the petal we mentioned earlier has a transparency value of 127 (roughly 50% editability), the image pixels in that area receive 50% of the selected effect. A solid fill color applied through the semi-transparent mask results in a semi-transparent fill.

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR Unveiling the magic of masks;',0,"Defaultoverview",)} Related Topics
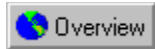
Adjusting the transparency of masks (page 2 of 2)

How can you adjust the transparency of a mask?

You adjust transparency by painting the pixels in the mask with one or more shades of gray. When you select the Paint On Mask command from the Mask menu, the grayscale representation of the mask is displayed in the Image Window. White represents the mask pixels that are 100% transparent, whereas black represents the mask pixels that are 100% opaque.

You apply the paint by selecting any paint tool, selecting a shade of gray from the on-screen Color Palette, and brushing over the pixels in the mask. The darker the shade, the less the color or effects you apply later on change the corresponding image pixels. You can also use the Fill tool to adjust the transparency of the entire mask by applying a uniform, fountain, texture or bitmap fill. Even if you choose a color other than a shade of gray from the Color Palette, it is applied to the mask in the shade of gray corresponding to the selected color. All tools and clipboard operations are available to edit a mask in Paint On Mask mode. You could even paste an image into the mask; the image's various grayscale values change the transparency of pixels in the mask and make the level of protection of the mask vary from one place to another.

When you return to the image by deselecting Paint on Mask, the changes you've made to the mask might not be readily apparent. The mask marquee only excludes pixels within its boundary if the transparency of those pixels goes below a certain level. If, for instance, you painted a square of light gray in the middle of the selection while in Paint on Mask mode, and returned to the image, there would be no change to the mask marquee. The change would be apparent only when you apply a color or special effect to the image and notice that only a percentage of the effect penetrated the image where the square was painted.

{button ,AL(`OVR Unveiling the magic of masks;',0,"Defaultoverview",)} **Related Topics**
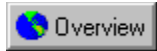
Editing the transparency of a mask

Use the Paintbrush tool or other tools such as the Fill tool, Gradient Fill tool, or Clone tool, to edit the mask's transparency. You can also apply effects to the mask; however, keep in mind that many effects are better suited for color images. Anything you can do to a grayscale image, you can also do to edit the transparency of a mask,

To adjust the transparency of pixels in a mask

1. Click Mask, Paint on Mask to enable the command.

   A grayscale image appears, representing the mask. The selection displays in white and the protected area displays in black.

2. Click View, Roll-Ups, Color Roll-Up.

3. Click the shade of gray you wish to paint with or type a grayscale value in the number box.

   The darker the selected shade, the more opaque the pixels become when painted.

4. Click the Paint tool. Adjust the size and shape of the brush using the Property Bar or Tool Settings Roll-Up controls.

5. Brush over the white area of the image to change the shade of the pixels.

6. Click Mask, Paint on Mask again to return to the image.

Altering mask edges

Altering the edges of a selection

The edges of a selection are identified by the mask marquee which is the boundary between the protected and editable areas of your image. You can see the boundary by applying the mask overlay, or by enabling Paint On Mask mode from the Mask menu. Corel PHOTO-PAINT provides features that allow you to change the look of the edges of a selection; edges can be feathered, made smooth, or even have color applied along them to produce special effects.

Feathering

Feathering can be applied to a selection during or after its creation. It is particularly useful if you edit the contents of the selection but not the surrounding pixels, and would prefer to make the transition between the two areas gradual, therefore less noticeable. For example, you want to brighten a few flower bushes in a photograph. You want the change to appear as if the photo was always like that; you don't want it to be apparent that the photo has been edited. Feathering is the answer. You may also want to use feathering to make a pasted selection blend in with the image background.

Smoothing

Smoothing lets you smooth over or round off the sharp angles of a selection, resulting in a more fluid selection shape. It is a good feature to apply to a color-sensitive mask that is very complex in shape; such a mask usually has many sharp angles.

Applying color along the mask marquee

The mask marquee can be stroked. Using the Stroke Mask command, you can choose any brush or effect tool, choose the color, and set other options. The options you choose are applied along the mask's marquee. Stroking a mask marquee can be used, for example, to highlight a section of an image as if you were adding a visible aura or halo to a component of the image.

{button ,AL(`OVR Unveiling the magic of masks;',0,"Defaultoverview",)} Related Topics
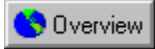
Feathering pixels around a selection

Feathering a <u>selection</u> changes the transparency of the pixels located near the mask marquee. Any effect or command applied to the selection fades gradually as you get near the <u>protected area</u>. To see the impact of feathering, try feathering a selection, then choose the Paint On Mask command from the Mask menu to see the mask as a grayscale image. Notice how the feathered portion is displayed in various shades of gray that are progressively darker as you get closer to the protected area, displayed in black.

To feather pixels around a mask

1. Click Mask, Feather.
2. Type a value in the Width box.
3. Click a feathering direction in the Direction list box.
4. Click an edge type in the Edges list box.

   If you choose Average as the direction, the Edges list is unavailable. See the note below.
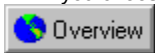
 Note

- The Average direction creates a transition between the pixels directly inside and outside of the marquee.

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{button ,AL(`PRC Altering mask edges;',0,"Defaultoverview",)} <u>Related Topics</u>
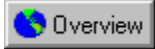
Removing feathering from a selection's edge

Feathered pixels along the selection's edge have grayscale values between 1 and 255. Choosing a threshold value determines where along the feathered edge the new sharp edge is created. The grayscale value of the pixels located on either side of the new edge are changed to 0 (black) or 255 (white). This results in sharp selection edges. Effects or color applied to the selection are obvious in contrast with the protected areas.

To remove feathering from a mask's edge

1. Click Mask, Shape, Threshold.

2. Type a value between 1 and 255 in the Level box.

   The pixels along the selection's edge with a grayscale value above the threshold are included in the selection, whereas the pixels with a grayscale value below the threshold are now in the protected area.

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{button ,AL(`PRC Altering mask edges;',0,"Defaultoverview",)} <u>Related Topics</u>

Smoothing the edges of a mask

Produce a more fluid selection boundary by smoothing out sharp bends in the mask marquee that occur when creating <u>color-sensitive masks</u>. Some pixels that are not in the selection before smoothing will become part of the selection after smoothing, and some pixels that are currently in the selection will no longer be included in it.

To smooth the edges of a mask

1. Click Mask, Shape, Smooth.

2. Type a value in the Radius box.
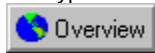
 Note

- The use of the Smooth command on a mask selection can also result in the elimination of protected areas that are completely surrounded by the selection often found in color-sensitive masks.

{button ,AL(`PRC Altering mask edges;',0,"Defaultoverview",)} <u>Related Topics</u>
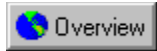
Applying color or an effect along the mask marquee

1. Click Mask, Stroke Mask.
2. Choose a position for the border of color relative to the mask's marquee and click OK.
3. In the Stroke Mask dialog box, click the first tab to use the <u>Paint</u> tool, the second tab to use the <u>Effect</u> tool, or the third to use the <u>Color Replacer</u>, <u>Eraser</u> or <u>Image Sprayer</u> tool.

   When using a brush, the current paint color is used.
4. Click a tool icon in the dialog box.
5. Click the Edit button to change the tool's attributes.
6. Click OK to return to the Stroke Mask dialog box.
7. Click OK.

   The selected effect or brush color is applied along the mask marquee

Note

- If you used a brush tool to apply the stroke to the mask marquee and then use the Repeat command in the Edit menu to apply a second stroke to the mask, the brush tool defaults back to the Quick Doodler brush.

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{button ,AL(`PRC Altering mask edges;',0,"Defaultoverview",)} <u>Related Topics</u>

Expanding and reducing a mask selection

Expanding and reducing a mask selection (page 1 of 2)

Corel PHOTO-PAINT offers several methods for increasing or decreasing a <u>selection</u>. The most basic way to add or remove areas from a selection is to use the Additive, Subtractive, or XOR mask modes and define the shapes to add or remove with any of the Mask tools. The selections in color-sensitive masks can also be expanded to include more pixels that fall in the defined color tolerance range than in the original selection.

Alternative methods include the Mask menu commands designed specifically to edit the shape of a mask selection, and using various tools in the Paint On Mask mode.

Mask modes

Mask modes are often used to create complex masks, i.e., masks that comprise several selections created one at a time and combined in different ways. They are also used to remove areas from an existing selection. You can activate the mask modes from the Mode command found in the Mask menu, or by clicking the mode buttons displayed on the Property Bar when a mask tool is selected.

- The Normal mode is the default mode where you can only define a single selection in a mask.

- The Additive mode creates a mask consisting of two or more selections. When this mode is enabled, you create one selection, move to a different spot, define another selection and so on until you have achieved the selection shape you want. You can use a combination of mask tools to define the areas to add to the selection.

- The Subtractive mode removes sections from a selection using one or more mask tools. When this mode is enabled, you choose a mask tool, define an area on the selection and the mask marquee automatically shrinks to exclude that area from the selection. This mode is useful for fine-tuning a mask.

- The XOR mode also creates a selection consisting of two or more defined areas. The difference between this mode and the Additive mode is that the XOR mode excludes the space where two defined selections overlap; those overlapping sections become part of the protected area.

Are the Mask tools behaving strangely?

If you have difficulty getting the result you expect when using mask tools, verify the mask mode that is active. Changing the mode may be the answer. For example, if you used the Rectangle Mask tool to create a selection to isolate an area of the image for editing, but the effect used after creating the selection is applied to everything but the area you wanted to change, the Subtractive mode was probably active when you defined the selection. You can switch back to Normal mode and start again, or you can undo the effect, invert the mask, and reapply the effect to achieve the results you want.

{button ,Next()} <u>Click here to see the next page.</u>

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{button ,AL(`OVR Unveiling the magic of masks;',0,"Defaultoverview",)} <u>Related Topics</u>
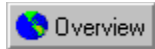
Expanding and reducing a mask selection (page 2 of 2)

Shape command (Mask menu)

The Shape command submenu provides several commands that edit the shape of any mask selection by adding to it or subtracting from it. The commands are used to make the selection more suited to the task you want to accomplish. The Border command converts the existing marquee to two marquees that have the same shape and share the same center but that are separated by a specific number of pixels. This creates a frame-like selection. The Smooth command allows you to smooth out the edges of a mask selection. Remove Holes selects the protected areas that are completely enclosed by a selection; Expand and Reduce are used to add or remove a specific number of pixels along a selection's edge.

Using tools in Paint On Mask mode

Many of Corel PHOTO-PAINT's tools can be used to increase or decrease a mask selection. You start by displaying the mask in grayscale in the Image Window by working in Paint On Mask mode, and then you edit the mask as you would any other image. Adding black to the mask decreases the selection because mask pixels that are black completely protect the corresponding image pixels. Adding white to the mask increases the selection by making more of the image editable. Applying gray to the mask increases the selection when it is painted on black areas; if you paint gray on white areas of the mask, you change the degree of transparency of pixels already included in the selection.

Erasing sections of the mask with the Eraser tool also adds to the selection. Using the Smear Effect tool over the edge of the current selection actually lightens the pixels that come into contact with the brush, making those pixels more transparent. This results in the mask marquee and the selection being expanded.

{button ,AL(`OVR Unveiling the magic of masks;',0,"Defaultoverview",)} Related Topics
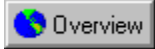
Adding areas to a selection

You can add to a selection using any of the mask tools. Two mask modes give you the choice of adding new areas to the existing selection or adding new areas, but excluding overlapping sections of the original selection and the new areas.

To add areas to a selection

1. Click Mask, Mode, Additive.
2. Click a mask tool and define an additional area.
3. Release the mouse.

   The mask marquee expands to include the new area in the selection.

To add areas to a selection but exclude overlapping sections

1. Click Mask, Mode, XOR.
2. Click a mask tool and define an area that overlaps the selection.

   If the new area does not overlap the current selection, this mode behaves exactly like the Additive mode described in the previous procedure.
3. Release the mouse to set the mask.

   Everything except the overlapping area becomes part of the selection.

{button ,AL(`PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} Related Topics

Removing protected islands within a selection

Protected areas completely enclosed by editable areas are typically found in <u>selections</u> created using the Lasso Mask tool, the Magic Wand Mask tool, or the Color Mask command. They are the result of the <u>tolerance</u> settings selected prior to masking. The Remove Holes command includes those protected «islands» part of the selection.

To remove holes within a selection

- Click Mask, Shape, Remove Holes.

{button ,AL(`PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} <u>Related Topics</u>
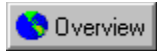
Expanding or reducing a selection by a number of pixels

You can increase or reduce the size of a selection by a number of pixels along its entire outline. The mask marquee moves inwards or outwards by the number of pixels that you choose.

To expand a selection by a specific number of pixels

1. Click Mask, Shape, Expand.

2. Type a value in the Width box.

To reduce a selection by a specific number of pixels

1. Click Mask, Shape, Reduce.

2. Type a value in the Width box.

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{button ,AL(`PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} <u>Related Topics</u>
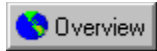
Adding adjacent pixels of similar color to a selection

The Grow command found in the Mask menu uses the current color <u>tolerance</u> to expand the mask.

To expand a selection to include adjacent pixels of similar color

- Click Mask, Grow.

  Watch the Progress Indicator on the Corel PHOTO-PAINT Status Bar to see the status of the operation.

  The selection expands until it reaches pixels that are dissimilar in color to those located along the original mask <u>marquee</u>.

To expand the selection even more

1. Open the Mask Tools flyout and click the <u>Magic Wand Mask tool</u>.
2. On the Property Bar, click the button corresponding to the tolerance mode you want to use: Normal or HSB.
3. Type a new tolerance value in the number box(es) next to the tolerance mode buttons.
4. Click Mask, Grow, or the Grow button on the Property Bar, to expand the selection using the new tolerance setting.
5. Repeat if necessary.

Tip

- To use <u>anti-aliasing</u> with the Grow command, enable in the Magic Wand's Property Bar or Tool Settings Roll-Up.

{button ,AL(`PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} <u>Related Topics</u>
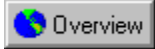
Adding all pixels of similar colors to a selection

Like the Grow command, the Similar command also found in the Mask menu uses the color <u>tolerance</u> to expand the selection, but expands it throughout the image, even if pixels are not adjacent to one another.

To expand a selection to include similar colors throughout the image

- Click Mask, Similar.

  Watch the Progress Indicator on the Corel PHOTO-PAINT Status Bar to see the status of the operation.

  Areas throughout the image that contain colors similar to those located along the original mask <u>marquee</u> are included in the selection.

To add more colors to the selection

1. Open the Mask Tools flyout and click the <u>Magic Wand Mask tool</u>.
2. On the Property Bar, click the button corresponding to the tolerance mode you want to use: Normal or HSB.
3. Type a new tolerance value in the number box(es) next to the tolerance mode buttons.
4. Click Mask, Similar, or the Similar button on the Property Bar, to include all pixels that comply to the new tolerance setting.
5. Repeat if necessary.

Tip

- To use <u>anti-aliasing</u> with the Similar command, enable in the Magic Wand's Property Bar or Tool Settings Roll-Up.

{button ,AL(`PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} <u>Related Topics</u>

Subtracting areas from a selection

1. Click Mask, Mode, Subtractive.
2. Click a mask tool and define an area on the current selection that you want to remove.

   If you are using the <u>Magic Wand Mask tool</u>, click a pixel inside or outside the selection, of a color you want to remove from the selection.
3. Release the mouse.

   Any overlapping area between the selection and the area defined in step 2 is removed from the selection and is now part of the protected area.

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{button ,AL(`PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} <u>Related Topics</u>
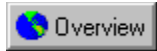
Creating a border-shaped selection

The Border command subtracts an area from a selection. The resulting selection frames protected pixels in the image. You can frame parts of an image with a color, a texture, or a special effect.

To create a border-shaped mask

1. Click Mask, Mode, Normal.

2. Define a selection using one or more mask tools.

3. Click Mask, Shape, Border.

4. Type a value in the Width list box.

   The border's width is determined by adding the typed value to both sides of the original marquee. Selecting a value of 10, for example, produces a selection border 20 pixels wide.

5. Choose an edge type in the Edges list box.

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{button ,AL(`PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} <u>Related Topics</u>
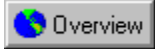
Expanding or reducing a selection using tools

Most of Corel PHOTO-PAINT's tools can be used to expand or reduce a selection by editing the grayscale representation of the mask. These tools include the Paint, Effect, Clone, Eraser, Color Replacer, Image Sprayer, and Shape tools.

Any tool that is used to add white to the grayscale representation of the mask increases the selection; any tool used to add black decreases the selection. Using gray adds to the selection if painted on black areas, and changes the transparency of pixels already in the selection when used on white areas.

To expand a selection using tools

1. Click Mask, Paint on Mask.

    A grayscale image displays, representing the applied mask.

2. Click the tool of your choice.

3. Adjust the tool's attributes using either the Property Bar displayed or the Tool Settings Roll-Up associated with the tool.

4. Place the cursor in the Image Window where you want to add or remove from the selection.

5. Click and drag to add or remove from the selection.

6. Click Mask, Paint on Mask to return to the image.

    The mask marquee expands or shrinks to enclose the pixels that are now part of the selection.

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{button ,AL(`PRC Expanding and reducing a mask selection;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving masks and selections
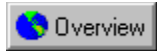
Saving masks and selections

Save a mask to disk when you need to use it in the future on the active image or on a different image. Saving the mask allows you to remove it from the Image Window so that you can create another mask without loosing it permanently.

You can also save the contents of a mask <u>selection</u> to create irregularly shaped bitmaps for use in an illustration or page layout application.

{button ,AL(`OVR Unveiling the magic of masks;',0,"Defaultoverview",)} <u>Related Topics</u>

Saving a mask to disk and loading it

To save a mask as a separate file

1. Click Mask, Save, Save To Disk.
2. Choose the drive where you want to save the mask.
3. Double-click the folder where you want to save the mask.
4. Type a name for the file in the File Name box.
5. Click Save.

    The mask is saved as a grayscale image using Corel PHOTO-PAINT's CPT file format.

To load a saved mask

1. Click Mask, Load, Load From Disk.
2. Choose the drive where the mask is stored in the Look In list box.
3. Double-click the folder where the mask is stored.
4. Click the filename.
5. Click Open.

    The mask appears in the Image Window. If it was created in another image that has different dimensions than the current image, the mask is stretched or compressed to fit over the entire image; its aspect ratio may differ from when it was displayed in the image from which it originated.

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{button ,AL(`PRC Saving masks and selections;',0,"Defaultoverview",)} <u>Related Topics</u>
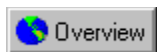
Saving only the mask selection

Create a non-rectangular bitmap for use in an illustration or in a page layout application.

To save only the mask selection

1. Open or create an image in Corel PHOTO-PAINT.
2. Using a mask tool, define the selection you wish to save as a bitmap. Edit the mask as needed.
3. Click File, Save As.
4. Click Encapsulated PostScript (EPS) as the file type in the Save As Type list box.
5. Choose the drive where you want to save the bitmap.
6. Double-click the folder where you want the bitmap saved.
7. Type a name for the file in the File Name box.
8. Click Save.
9. When the Save Image to EPS File dialog box opens, click the Image Enclosed By Mask button and click OK.

   Only the pixels inside the mask marquee are saved.

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{button ,AL(`PRC Saving masks and selections;',0,"Defaultoverview",)} Related Topics
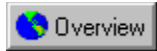
Creating a new image from a selection

1. Using one or more mask tools, define the selection with which you would like to create the new image.

2. Click Edit and click either Cut or Copy in the menu.

3. Click Edit, Paste, As New Document.
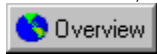
 Note

- The new image consists of a single object that is surrounded by a flashing marquee. If you wish to merge the object with the background, making it a permanent part of the image, click Object, Combine, Objects With Background.

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{button ,AL(`PRC Saving masks and selections;',0,"Defaultoverview",)} Related Topics

Managing multiple masks
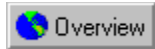
Mask channels (page 1 of 2)

Only one mask can be visible at a time in the Image Window. You may at times want to create several masks in an image and switch between them to apply the changes required to various sections of the image.

The Channels Roll-Up, and the Save As Channel command found in the Mask menu, allow you to store masks in mask channels. Mask channels are often called Alpha channels. Once saved in a channel, a mask can be loaded and reused within the same image repeatedly. This allows you to switch from one mask to another in a single image without having to recreate the masks each time.

When you create a mask channel, the original mask used to create the channel remains on-screen and is also listed in the Channels Roll-Up as the current mask. If you edit that mask, the mask channel is not affected by the changes. If you like the changes applied to the mask, you can save it as a second mask channel.

The Channels Roll-Up also provides commands for saving mask channels to disk and for opening a previously-saved mask channel. These commands serve the same purpose as the Save To Disk and Load From Disk commands found in the Mask menu: to save the mask information to disk so that it can be used later on any image.

When you save an image in Corel PHOTO-PAINT format (.CPT), the mask channels are saved with the image. If you save in a different format, the channels are lost when the image is closed. If you plan on saving an image in a format that does not support mask channel information, save the mask in a channel and then save the channel to disk.

You can have a maximum of 17 mask channels saved with an image.

{button ,Next()} Click here to see the next page.

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{button ,AL(`OVR Unveiling the magic of masks;',0,"Defaultoverview",)} Related Topics

Mask channels (page 2 of 2)

Displaying mask channels in the Image Window

Use the Channels Roll-Up to choose which mask channel to display in the Image Window; only one mask channel can be displayed at a time. You can, however, have one or all <u>color channels</u> displayed at the same time as a mask channel. When you make a mask channel the only channel visible and editable, the mask channel appears as a grayscale image in the Image Window; this is Paint On Mask mode. When you display the mask channel in conjunction with the <u>composite</u> or any color channel, it appears as a red overlay with varying degrees of opacity depending on the characteristics of the mask. You can also have a mask in the image and display a mask channel at the same time.

You can change the channel tint from red to any color by using the Overlay Tint option in Options dialog box accessed from the Tools menu.

What can you do to mask channels?

A mask channel is nothing more than a mask placed in temporary storage. It can be made editable by placing the Pencil icon next to its name in the Channels Roll-Up; if no color channel is visible, the editable mask channel is displayed as a grayscale image. This is Paint On Mask mode. Use any tool, Image and Effects menu commands to edit the channel just as you would any other mask.

{button ,AL(`OVR Unveiling the magic of masks;',0,"Defaultoverview",)} <u>Related Topics</u>
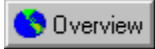
Creating a mask channel

Create a mask channel when you want to remove the current mask in the Image Window, but would like to use it again later. The mask channel is saved with the image if you use a file format which supports mask information such as Corel PHOTO-PAINT's CPT format.

To create a mask channel

1. Create a selection using one or more mask tools.

2. Click View, Roll-Ups, Channels.

3. Click the Create Channel button at the bottom of the Roll-Up.

   A thumbnail representing the new mask channel appears at the bottom of the channels list.

 Tip

- To type a different name for a mask channel, click the default channel name, e.g., Alpha 1, press BACKSPACE to delete the text, and type a new name.

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{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} Related Topics
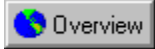
Displaying or hiding a mask channel

To display a mask channel in the Image Window

1. Click View, Roll-Ups, Channels.

2. Click the gray eye icon associated with the mask channel that you want to display.

   The eye is now black and the mask channel appears in the Image Window as a red-tinted overlay.

   The tint may not look like red, depending on the color channel that is also displayed in the Image Window. The clear portions of the mask channel overlay correspond to the areas of the image that are not protected by the mask.

To hide a mask channel

- In the Channels Roll-Up, click the black eye icon associated with the mask channel currently visible.

   The eye is now gray and the channel disappears from the Image Window. The channel is only hidden from view, not deleted.
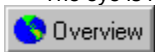
 Note

- The Tint Channels checkbox in the Options dialog box accessed from the Tools menu allows you to make color channels appear in their respective colors in the Image Window. When you enable this option, and make a mask channel visible, the color channel is temporarily displayed in grayscale and the mask channel appears in the current mask overlay color.

- A mask channel that is editable, i.e., one that has the pencil icon next to its name in the Channels Roll-Up cannot be hidden. You must first choose another channel to be editable, then hide the mask channel.

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{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} Related Topics
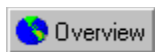
Modifying and updating a mask channel

All editing features you apply to masks while working in Paint On Mask mode can also be applied to mask channels.

When displayed in the Image Window, a mask channel appears as a grayscale image if it is the only channel visible. It appears as a red-tinted overlay when one or all of the color channels are visible at the same time.

To modify and update a mask channel

1. Click View, Roll-Ups, Channels.
2. In the column located between the eye icons and the channel names, click to position the pencil icon next to the mask channel you want to edit.

   The mask channel automatically appears in the Image Window if it was not already there, and is now editable. The Paint On Mask mode is enabled.
3. Use any of Corel PHOTO-PAINT's tools and commands to change the characteristics of the mask channel.

   The channel's thumbnail is updated in the Channels Roll-Up.

{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding or subtracting a mask channel's shape from a mask

Mask channels can be used to add or remove areas from the current selection. The area you add or remove is defined by the grayscale values (between 0 and 255, black to white) of the mask channel. You must have a mask displayed in the Image Window in order to use this procedure.

To add or subtract a mask channel's shape from the current mask

1. Click View, Roll-Ups, Channels.

2. Enable the Additive, Subtractive, or XOR button on the Property Bar.

   Additive combines all the mask channel's pixels that are not black with the selection currently on the image. Subtractive removes those pixels from the selection. XOR adds the pixels to the current selection, but excludes any overlapping areas between the two.

3. Click the thumbnail in the Channels Roll-Up representing the mask channel you want to combine.

4. Click the Channel To Mask button at the bottom of the Roll-Up.

   The mask channel combines with the current selection causing the mask marquee to expand, reduce in size, or change its shape depending on the mask mode selected. The mask channel is not changed by this procedure, only the current mask is changed.

To make a new channel with the modified mask

- Click the Create Channel button in the Roll-Up.

{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} Related Topics
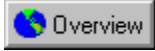
Reapplying a mask saved in a channel to an image

To use the mask saved in a mask channel on the current image, you must make it the current mask again.

To reapply a mask saved in a channel to the image

1. Click View, Roll-Ups, Channels.
2. Choose a thumbnail in the channels list representing the mask you want to reapply.
3. Click Mask, Mode, Normal.
4. Click the Channel to Mask button at the bottom of the Roll-Up.

   The mask appears on the image in its original location. The mask is now active and defines the image areas that are protected from change and the areas that are available for editing.

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{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} Related Topics

Saving and opening a mask channel

Save a mask channel when you want to delete it from the Channels Roll-Up but want to reuse it later, or when you want to use it in another image. Also save the mask channel also when you know you will be saving the image in a file format that does not support mask channel information.

To save a mask channel to disk

1. Click View, Roll-Ups, Channels.

2. Choose a mask channel by clicking its thumbnail in the channels list.
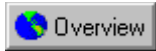
3. Click and choose Save As from the menu.
4.   Click a file type in the Save As Type box.
5.   Click the drive where you want to save the mask channel.
6.   Double-click the folder where you want the mask channel saved.
7.   Type a name for the file in the File Name box.
8.   Click Save.

To open a mask channel saved to disk

1. Click View, Roll-Ups, Channels.

2. Click and click Open from the menu.
3.   Click the appropriate file type in the Files Of Type box.
4.   Click the drive where the mask channel is stored.
5.   Double-click the folder where the mask channel is stored.
6.   Double-click the filename to open the file.

A thumbnail representing the mask channel appears in the channels list.
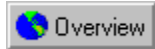
 Note

- If the saved mask was created in another image of different dimensions, the mask is automatically stretched or compressed when opened to cover the entire active image. The mask's aspect ratio may be modified.

{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} Related Topics

Deleting a mask channel from the channels list

If you have many mask channels in a single image, you may want to save the ones you are not using to disk, and then delete them from the channels list to improve your system's performance and make the mask channel list manageable. You can always load a mask saved to disk when needed.

To delete a mask channel from the channels list

1. Click View, Roll-Ups, Channels.

2. Choose a mask channel by clicking its thumbnail in the channels list.

3. Click the Delete channel button at the bottom of the Roll-Up.

   The channel's thumbnail disappears from the list.

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{button ,AL(`PRC Managing multiple masks;',0,"Defaultoverview",)} Related Topics

Shortcuts for masks

Painting, filling, and editing

Corel PHOTO-PAINT's painting, filling, and editing tools

In Corel PHOTO-PAINT, painting is as easy as clicking a color swatch from the on-screen Color Palette, clicking the Paint tool, and clicking and dragging across your image. However, just under the surface are a great many powerful options that let you control the way you paint or draw with a precision that rivals the real world, and in some cases, exceeds it. You can select or create different nibs, textures, transparency levels, bleed and fade-out rates for brushes, as well as control the way the paint or ink combines with the colors that already exist on your image.

Painting in Corel PHOTO-PAINT is as easy as you need it to be. You can play it safe and use preset brushes until you get a little more comfortable with the options, or take the dive into the world of customization.

This section will help you get started creating original bitmap artwork with the many brush tools Corel PHOTO-PAINT offers, introduce the fundamentals of customization, and show you how to fine-tune your artwork after you're finished. You will also learn about the different methods of selecting and customizing fills to apply to your image.

For more information see the following:

{button ,JI(`',`The basics of brush tools page 1 of 2')} The basics of brush tools

{button ,JI(`',`Unleashing the artist')} Unleashing the artist

{button ,JI(`',`Using the fill tools page 1 of 2')} Using the fill tools

{button ,JI(`',`Editing your artwork')} Editing your artwork

{button ,JI(`',`Shortcuts for painting filling and editing')} Shortcuts for painting, filling, and editing

Working with brushes and paint modes
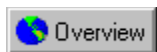
The basics of brush tools (page 1 of 2)

Brush tools are any of Corel PHOTO-PAINT's tools that you apply with a brush and paint mode. The Paint, Clone, Image Sprayer, Effect, Undo, Mask Brush, and Object Transparency tools are all brush tools.

You can vary the effect any brush tool has by changing the brush settings and using different paint modes. The Tool Settings Roll-Up for most of the brush tools contain three tabs, each dealing with different qualities of the brush. The first tab offers a selection of preset brush types, but you can customize any preset brush or create an entirely new brush that specifically suits your needs.

Nibs Roll-Up

The Nibs Roll-Up allows you to load and keep all your favorite nibs on a single, compact palette, and keep them visible even if you don't have the Tool Settings Roll-Up open. Unless you need to make modifications to a brush, the Nibs Roll-Up is the perfect way to select and manage your brush tips. If you have to make modifications to brushes, you can do it on the Tool Settings Roll-Up for any of the brush tools.

Customizing brushes

If you open the Tool Settings Roll-Up for any brush tool, you will find a palette on the first tab that offers all the preset nibs, as well as the controls you need to customize a nib. You can change the size, shape, flatness, transparency, and angle of your nib, or even create a new nib from a mask. This portion of the Roll-Up is identical to the Nibs Roll-Up. The controls on this first tab of the Roll-Up are also available on the Property Bar.

The second tab contains the controls you need to adjust the texture of the brush stroke, how the color is applied through the duration of the stroke, as well as how smooth the edges of the stroke appear. You can select a texture for your brush, and apply it throughout the stroke, to just the edge of the stroke, or both, in varying amounts.

The third tab is where you can have some real fun creating brush strokes that mimic the masters. Its powerful controls make it possible to create brushes that emulate established artistic styles. Corel PHOTO-PAINT offers several artistic styles as preset brushes: try the Pointillism, Impressionism, Cubist, and Op Art presets in the Type list box for the Artistic brush tool. Try a few of the preset artistic styles, and look at their spacing, spread, and color variation settings to see how they work.

Some hints

To...	Do this...
To paint with series of disks	Increase the spacing
To paint with a fistful of markers	Increase the spread
To paint with random dabs	Increase the spacing and spread
To get a vertebraic effect	Turn a puzzle-shaped masked selection into a nib, and increase the spacing
To create a fanning effect	Save a brush stroke using the Repeat Stroke tool, enter three or more repeats on the first tab of the Tool Settings Roll-Up, and type a value in the Accumulate Angle box

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR Painting filling and editing;',0,"Defaultoverview",)} Related Topics

The basics of brush tools (page 2 of 2)

Paint modes

Paint modes determine the way the paint is applied to the colors that already exist in your image. You can simply replace the base colors with the paint color, or you can combine the two using any of the following methods.

Paint mode	How the paint color and base color are combined
Normal	The paint color replaces the base color. This is the default mode.
Add	Creates a result color by adding the values of the paint and base colors.
Subtract	Creates a result color by adding the values of the paint and base colors together and then subtracting 255.
Difference	Creates a result color by subtracting the paint color from the base color and multiplying by 255. If the paint value is 0, the result will always be 255.
Multiply	Creates a result color by multiplying the base color by the paint color and dividing it by 255. This has a darkening effect, unless you are painting on white. Multiplying black with any color results in black. Multiplying white with any color leaves the color unchanged.
Divide	Creates a result color by dividing the base color by the paint color, or vice versa, depending on which color has a higher value.
If Lighter	The paint color replaces any base pixels that are a darker color. Base pixels that are lighter than the paint color are not affected.
If Darker	The paint color replaces any base pixels that are a lighter color. Base pixels that are darker than the paint color remain unchanged.
Texturize	Creates a result color by converting the paint color to grayscale, and then multiplying the grayscale value by the base color.
Color	Creates a result color using the lightness of the base color and the hue and saturation of the paint color. This is the opposite of Lightness mode.
Hue	Creates a result color using the hue of the paint color and the saturation and lightness of the base color. If you are painting on a grayscale image, there will be no change because the colors are desaturated.
Saturation	Creates a result color using the lightness and hue of the base color and the saturation of the paint color.
Lightness	Creates a result color using the hue and saturation of the base color and the lightness of the paint color. This is the opposite of Color mode.
Invert	Creates a result color using the paint color's complementary color. If a paint color value is 127, there will be no change, because the color value falls in the center of the color wheel.
Logical AND	Converts the paint and base colors to binary values, and then applies the Boolean algebraic formula AND to them. It's easier to test this one out than to try to describe the result.
Logical OR	Converts the paint and base colors to binary values, and then applies the Boolean algebraic formula OR to them. Test this one out to see the effect.
Logical XOR	Converts the paint and base colors to binary values, and then applies the Boolean algebraic formula XOR to them. As with the other logical modes, it's easier to test this one than to describe it.
Red	Creates a result color by applying the paint color to the red channel of RGB images.
Green	Creates a result color by applying the paint color to the green channel of RGB images.
Blue	Creates a result color by applying the paint color to the blue channel of RGB images.
Cyan	Creates a result color by applying the paint color to the cyan channel of CMYK images.
Yellow	Creates a result color by applying the paint color to the yellow channel of CMYK images.
Magenta	Creates a result color by applying the paint color to the magenta channel of CMYK images.
Black	Creates a result color by applying the paint color to the black channel of CMYK images.

{button ,AL(`OVR Painting filling and editing;',0,"Defaultoverview",)} Related Topics
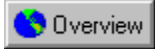
Selecting or customizing brush nibs

The first tab of the Tool Settings Roll-Up for any of the brush tools contains a large selection of preset nibs you can use, as well as controls that let you create and modify the size, shape, transparency, and angle of your nib. These controls are also available on the Property Bar.

To select a brush nib

1. Click a brush tool.

2. Click View, Roll-Ups, Tool Settings.

3. Click the arrow to the right of the nib picker.

4. Click a preset nib.

To customize a brush nib

1. Click a brush tool.

2. Click View, Roll-Ups, Tool Settings.

3. Do any of the following:

- To adjust the size of the nib, type a value in the Size box. The nib size is measured in pixels.

- To adjust the transparency of the paint or effect you are going to apply, type a value between 0 and 99 in the Transparency box.

- To rotate the nib (creates a calligraphic effect), type a value in the Rotate box.

- To change the shape of the nib, click one of the default shape icons and type a value in the Flatten box. A higher value will make a round nib oval, and a square nib rectangular.

- To have the paint fade out at the edges of the nib, type a value in the Soft Edge box.

To create a custom nib from a masked selection

1. Use the mask tools to define a masked selection.

2. Click a brush tool.

3. Click View, Roll-Ups, Tool Settings.

4. Click the arrow next to the nib shape icons.

5. Click Create From Mask.

6. Type a value in the Nib Size box.

7. Click OK.
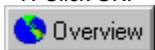
 Note

- The Create a Nib from Mask option uses the shape of the masked selection and the pixels that fall within it. You can't create a nib from an empty masked selection.

{button ,AL(`PRC Working with brushes and paint modes;',0,"Defaultoverview",)} Related Topics
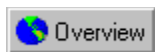
Customizing and saving brushes

The items on the second and third tabs of the Tool Settings Roll-Up control the way the brush applies the paint to the paper. You can change the level or type of texture the brush uses, as well as the smoothness, bleed, and fade-out rate of its stroke. You can also change the spacing, spread, and color variance of dabs applied per stroke. This allows you to create brushes that mimic various artistic styles, or to create effects such as drawing with a fistful of markers.

To adjust a brush's texture

1. Click a <u>brush tool</u>.
2. Click View, Roll-Ups, Tool Settings.
3. Click the second tab.
4. Do any of the following:
    - To adjust the amount of texture the brush uses, type a value in the Brush Texture box. A value of 0 results in no texture being applied.
    - To adjust the amount of texture applied to the edge of brush stroke, type a value in the Edge Texture box.

To load a new brush texture

1. Click a <u>brush tool</u>.
2. Click View, Roll-Ups, Tool Settings.
3. Click the second tab.
4. Click the arrow next to the texture thumbnail.
5. Click Load A Texture.
6. Select a texture in the box.
7. Click Open.

To adjust the bleed rate of a brush

1. Click a <u>brush tool</u>.
2. Click View, Roll-Ups, Tool Settings.
3. Click the second tab.
4. Do any of the following:
    - To adjust how the base color "bleeds" into the paint color, type values into the Bleed and Sustain Color boxes. Sustain Color controls the length of the bleed effect.
    - To smooth the brush stroke, enable the Anti-Aliasing check box and type a value in the Smoothing box.
    - To make the effects of the brush strokes cumulative, enable the Cumulative check box. Otherwise, the effect will "max out" after the first stroke, and subsequent brush strokes will have no effect on previously painted areas.

To adjust the fade-out rate of a brush

1. Click a <u>brush tool</u>.
2. Click View, Roll-Ups, Tool Settings.
3. Click the third tab.
4. Type a value in the Fade Out box. A higher value will result in a quicker fade-out.

To adjust the number and spacing of dabs in a brush stroke

1. Click a <u>brush tool</u>.
2. Click View, Roll-Ups, Tool Settings.
3. Click the third tab.
4. Type new values in the Spacing and Spread boxes. Spacing controls how far apart the dabs are, and spread controls how many dabs wide the stroke is.
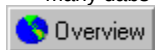
 Note

- Depending on the nib size, a large number of dabs with a small amount of spacing and spread can impair the brush's performance.

To adjust the color variation in a brush stroke

1. Click a <u>brush tool</u>.
2. Click View, Roll-Ups, Tool Settings.
3. Click the third tab.
4. Move the Hue, Saturation, and Luminance sliders. Higher values will result in more variation.

To save a customized brush

1. Customize the brush using any of the previous procedures.
2. Click Save Brush on the first tab of the Tool Settings Roll-Up.
3. Type a name for the custom brush in the Save New Brush Type As box.

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{button ,AL(`PRC Working with brushes and paint modes;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Nibs Roll-Up

The Nibs Roll-Up allows you to load and keep all your favorite nibs on a single, compact palette, and keep them visible and handy even if you don't have the Tool Settings Roll-Up open. Unless you actually need to modify a brush nib, the Nibs Roll-Up is the perfect way to select and manage your brush nibs.

To add the nib you are currently using to the Nibs Roll-Up

1. Click the Nibs Roll-Up icon on the Property Bar.

2. Click the arrow to the right of the nib picker.

3. Click Add Currently Used.

To load a set of nibs into the Nibs Roll-Up

1. Click View, Roll-Ups, Nibs.

2. Click the arrow to the right of the nib picker.

3. Click Load.

4. Select the nib file to load.

5. Click Open.

To delete a nib

1. Click the Nibs Roll-Up icon on the Property Bar.

2. Select a nib from the nib picker.

3. Click the arrow to the right of the nib picker.

4. Click Delete.

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{button ,AL(`PRC Working with brushes and paint modes;',0,"Defaultoverview",)} Related Topics
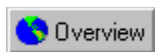
Saving and repeating brush strokes

The Repeat Stroke tool lets you save and repeat brush strokes you have made with any of the brush tools. When you save a stroke, it is saved as a path file; this is why you will find the Repeat Stroke Tool on the Path tool flyout.

To save a brush stroke

1. Apply the stroke to your image.
2. Click the Repeat Stroke tool.
3. On the Property Bar, click the Add Last Stroke button.

   The Save Path dialog box opens.
4. Type a name for the stroke in the File Name box.
5. Click Save.

To apply a saved brush stroke

1. Click the Repeat Stroke tool.
2. On the Property Bar, choose the stroke you want to apply from the Stroke list box.
3. Click on your image to apply the stroke.

To fill an area with varied brush strokes

1. Double-click the Repeat Stroke tool.

   The Tool Settings Roll-Up for the Repeat Stroke tool opens.
2. Choose a stroke from the Stroke list box.
3. On the first tab, type 6 in the Repeat box.
4. On the second tab, type 100 in the Accumulate Angle box.
5. On the third tab, type 50 in the Hue Variance box.
6. Click and drag a marquee on your image. The area within the marquee is filled with strokes of varying colors and angles.

To modify a saved brush stroke

1. Double-click the Repeat Stroke tool.

   The Tool Settings Roll-Up for the Repeat Stroke tool opens.
2. Choose a stroke from the Stroke list box.
3. Do any of the following:
   - Type a value in the Scale box to change the size of the saved stroke.
   - Type a value in the Scale Variation box to apply the stroke in a variety of sizes.
   - Type a value in the Repeat box to determine how many times the stroke will be repeated each time you click.
4. Click the second tab.
5. Do any of the following:
   - Type a value in the Angle box to rotate the stroke.
   - Type a value in the Angle Variation box to apply the stroke using a variety of angles.
   - Type a value in the Accumulate Angle box if you entered a value of two or more in the Repeat box on the first tab (this will create a fanning effect).
6. Click the third tab.
7. Click either the Use Color From Image or Use Current Paint Color button.
8. Move the Hue, Saturation, and Luminance Variance sliders to set the level of variation you want to use per stroke.

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{button ,AL(`PRC Working with brushes and paint modes;',0,"Defaultoverview",)} Related Topics

Unleashing the artist
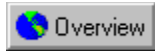
Unleashing the artist

Corel PHOTO-PAINT offers a variety of tools to help you create original bitmap artwork. Use the Paint and Effect tools to create and edit artwork using virtual versions of traditional art materials, or use the Image Sprayer and Clone tools to "paint" with ready-made images.

The Paint tools

Corel PHOTO-PAINT offers you the virtual equivalent of a fully-stocked artist's studio, but with the advantages of being able to work around things like the law of gravity. Choose from a wide selection of paint tools, such as water color, oil pastel, felt markers, chalk, crayons, several types of pen, pencils, spraypaint, and an artistic brush with a wide variety of settings. Each of the preset paint tools has a number of variations built in, and you can customize any aspect to suit your specific needs.

Painting with the Image Sprayer and Clone tools

The Image Sprayer and Clone tools are truly fun, and are a couple of the real advantages of working in a virtual artist's studio.

The Image Sprayer allows you to load one or more images, and then spray them across your image. This is an excellent method of creating foliage and lawn backgrounds for your images. Imagine spraypainting butterflies across the windshield of a truck, and you'll get the idea. This is one of those tools you will find yourself spending a great deal of time experimenting with once you discover it.

The Clone tool allows you to duplicate parts of an image either onto a different part of the same image, or onto a different image altogether. As with all the brush tools, you can create virtually endless numbers of variations by using different brushes. The Clone tool comes with Impressionist and Pointillist brushes, as well as the Clone from Saved brush, which lets you restore a part of your image that was present when you last saved even if you've since obliterated it.

The Shape and Line tools

Use the Shape tools to draw outlined or filled shapes on your image. If you want to create the shape as an object, enable the Render to Object check box in the Tool Settings Roll-Up for the Shape tools. This allows you to reposition or edit your object before you merge it into your image. If you do not create the shape as an object, it will instantly merge into the background, so ensure you set the color, fill, and outline the way you want to in the Tool Settings Roll-Up before you begin.

The Line tool allows you to paint straight line segments using the paint color. You control the width of the line, the way the segments are joined, and their transparency.

{button ,AL(`OVR Painting filling and editing;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting a paint color

There are several ways of selecting a paint color. The easiest is by clicking a color on the on-screen color palette; however, this only works if the color you want is displayed on it. If you have seen the perfect color in an existing image, you can select it as your paint color with the Eyedropper tool. The Paint Color dialog box provides you with the most control for selecting a paint color. The paint color you select does not have to be from the same color model that your image uses: for example, you can select a color from the CMYK model for use in a RGB image. The paint color swatch on the Status Bar changes to reflect the color you choose.

To select a paint color from the on-screen Color Palette

- Click a color from the on-screen Color Palette. If the on-screen palette is not visible, click View, Color Palette, and select a palette type from the flyout menu.

To select a color from an image as the paint color

- Click a color in the image with the Eyedropper tool.

To select a paint color from the Color Roll-Up

1. Double-click the Eyedropper tool.

   The Color Roll-Up opens.

2. Choose a color model from the list box.

3. Click a paint color from the model.

To select a paint color from the Paint Color dialog box

1. Double-click the paint color swatch on the Status Bar.

   The Paint Color dialog box opens.

2. Choose a color model from the list box.

3. Click a color selection method: you can use a color model, fixed palette, color blender, or mixing area.

4. Click a color on the color model.
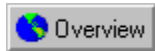
 Note

- If you choose color model as your color picker, you can change the default by selecting another from the flyout menu.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} Related Topics

Painting and drawing

Before you start painting, you select a paint color, a painting tool, and a paint mode. If you don't know what a paint mode is, see The basics of brush tools.

To draw or paint

1. Click the Paint tool.
2. On the Property Bar, click the arrow next to the tool picker.

   The tool picker opens.
3. Click a painting tool.
4. Click the arrow next to the nib picker.
5. Select a nib by clicking it.
6. Click and drag to paint or draw on your image.

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{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} Related Topics
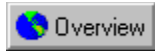
Using the Clone tool

The Clone tool allows you to duplicate areas of images. You set a source point (the area you wish to copy), and then clone it by painting over the destination. The Clone from Saved brush does not actually clone in that you don't work with source and destination points; rather, it lets you restore parts of your image to the way they were when you last saved. Think of it as the ultimate undo tool.

To clone an area of an image

1. Click the Clone tool.

2. On the Property Bar, click the arrow next to the tool picker.

3. Click one of the cloning tools.

4. Choose a brush from the Brush Type list box.

5. Click on your image to set a source point for cloning.

6. Move the cursor to the destination area.

7. Click and drag to clone.
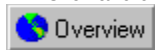
 Note

- To reset the source point, hold down SHIFT and click, or right-click and select Reset.

- Hold down S while clicking to keep the source point stationary.

- Hold down CTRL while clicking to constrain the movement of the source point. Hold down CTRL + SHIFT to change the direction of constraint.

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{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} Related Topics
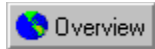
Using the Image Sprayer tool

The Image Sprayer tool makes it possible to paint with multiple images instead of simply a paint color. The images you paint with are contained within a special file called an image list, which you can create from selected objects (see Creating and editing image lists for the Image Sprayer tool), or you can use any of the image lists available in the ImgLists folder on CD 2. You can adjust the size, transparency, and spraying sequence of the images by adjusting the brush settings on the Property Bar.

To paint with the Image Sprayer tool

1. Click the Image Sprayer tool.

2. Click and drag on your image.
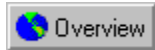
 Note

- You must have an image list loaded for this tool to work.

To load an image list

1. Click the Image Sprayer tool.

2. On the Property Bar, click the Load Image Sprayer List button.

3. Click Load An Image List.

   The Load Image List dialog box opens.

4. Select an image list from the box.

5. Click Open.

To adjust the size, spraying sequence, and transparency of images

1. Click the Image Sprayer tool.

2. On the Property Bar, type a value in the Size box. A higher value results in larger images.

3. If you want to adjust the transparency of the images, type a new value into the Transparency box. The higher the value, the more transparent the images will be.

4. To adjust the number of images sprayed per dab of the brush, type a new value in the Number Of Dabs box.

5. Choose a spraying order for the images from the Choose Type list box.
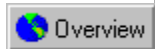
 Note

- To limit the range of images used from the Image List, click Tool Settings Roll-Up button, click the second tab, and enter values in the To and From boxes.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} Related Topics
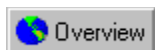
Creating and editing image lists for the Image Sprayer tool

An image list is a file that contains the images you paint with using the Image Sprayer tool. You can use any of the image lists that come with Corel PHOTO-PAINT (look in the ImgLists folder on CD 2), or you can create an image list from selected objects (for information on working with objects, see Working with text and objects). You can also create an image list from a whole image, but the results are generally better if you use objects.

To create and save an image list from objects

1. Select the objects you wish to use with the Object Picker tool.

2. Click the Image Sprayer tool.

3. On the Property Bar, click the Save Objects As Image List button.

4. Click OK.

To create and save an image list from an image

1. Open the image.

2. Double-click the Image Sprayer tool.

   The Tool Settings Roll-Up for the Image Sprayer tool opens.

3. Click the arrow at the top right of the Tool Settings Roll-Up.

4. Click Save Document As Image List.

5. Type the number of horizontal tiles you want in the Images Per Row box.

6. Type the number of vertical tiles you want in the Images Per Column box.

7. Click OK.

8. Type a name for the image list in the File Name box.

9. Click Save.

To edit an image list

1. Double-click the Image Sprayer tool.

   The Tool Settings Roll-Up for the Image Sprayer tool opens.

2. Click the arrow at the top right of the Tool Settings Roll-Up.

3. Click Edit Active image List.

   The image list opens.

4. Make any changes you wish. You can edit the image list just as you would any other image in Corel PHOTO-PAINT.

5. Click File, Save As.

6. Do one of the following:

   - Click Save to overwrite the last version of the image list.

   - Select a drive, directory, and file name to save the edited image list as a new file.
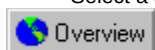
Overview **Note**

- The shape of each component in the image list is dependent on the masked selection that is created when you save the objects as an image list. If you inadvertently remove these masked selections, you will have to create new ones or the images will be surrounded by rectangular blocks when you apply them to your image.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} Related Topics

Using the Shape and Line tools

If you want to create the shape or line as an editable object, enable the Render To Object check box in the Tool Settings Roll-Up. If you do not create it as an object, it will instantly merge into the background, so be careful that you have set the color, fill, and outline you want to use in the Tool Settings Roll-Up before you start drawing.

To draw rectangles or ellipses

1. Click the Rectangle or Ellipse tool.

2. To set the fill type for the shape, click the Fill button on the Property Bar and click a fill icon. If you don't want to fill the shape, click the No Fill icon.

3. Do any of the following:

    - If you want a paint-colored outline around the shape, type a thickness value in the Width box (to change the paint color, click a color in the on-screen Color Palette, or click the Outline button and select a new paint color in the Paint Color dialog box).

    - If you don't want the shape to be opaque, type a value in the Transparency box. The higher the value, the more transparent the shape will be.

    - If you want to create the shape as an editable object, click the Render As Object check box.

4. Click and drag to draw the shape. Hold down CTRL while clicking and dragging to constrain the shape to a circle or square.
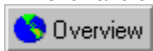
 Tip

- You can round the corners of a rectangle by typing a value in the Roundness box, or by using the scroll arrows to adjust the existing value.

To draw a polygon

1. Click the Polygon tool.

2. On the Property Bar, click the Fill button and click a fill icon. If you want to draw a hollow shape, click the No Fill icon.

3. Choose a method of joining the segments in the Joints list box.

4. Do any of the following:

    - If you want a paint-colored outline around the shape, type a border thickness in the Width box (to change the paint color, click a color in the on-screen Color Palette or click the Outline button and select a color from the Paint Color dialog box).

    - If you don't want the shape to be completely opaque, type a value in the Transparency box. The higher the value, the more transparent the shape will be.

    - If you want to create the shape as an object (which leaves it editable), click the Render As Object button.

5. Click and click on your image to create polygon segments.

6. Double-click to complete the shape.

To draw straight lines

1. Click the Line tool.

2. On the Property Bar, adjust the width of the line by typing a value in the Size box. A higher value will result in a thicker line.

3. If you don't want the line to be completely opaque, type a value in the Transparency box. The higher the value, the more transparent the line will be.

4. Choose a method of joining the segments in the Joints list box.

5. Click and click on your image to create straight line segments.

6. Double-click to complete the line.
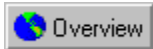
 Tip

- To change the paint color, click a different color on the on-screen Color Palette, or click Outline and select a color from the Paint Color dialog box.

{button ,AL(`PRC Unleashing the artist;',0,"Defaultoverview",)} Related Topics

Using the fill tools
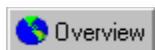
Using the fill tools (page 1 of 2)

Corel PHOTO-PAINT allows you to fill your image or parts of your image using a variety of fill types and tools. Fills are useful for creating backgrounds, applying textures over top of a finished masterpiece, or to creating a variety of effects.

The fill types

Corel PHOTO-PAINT offers four basic types of fill. Uniform fills are the most basic, because they apply a solid color over the area you are filling. Fountain fills progress from one color to another following a concentric square, conical, linear, rectangular, or radial pattern. A bitmap fill is created from any bitmap image: you can load any picture as a bitmap fill, but the ones that work best are those that are patterned and can tile seamlessly, creating a contiguous pattern, like stones, coins, or bricks. Texture fills are mathematically generated images with customizable attributes. Unlike the tiling bitmap fills, textures fill a designated area with a single image. The many preset textures include water, minerals, clouds, and dozens of others.

The Fill command

The Fill command (found in the Edit menu) lets you apply a fill to your entire image or to a masked <u>selection</u>. You might do this to create a background for your image before you start painting, or you might apply a fill over top of your image using one of the transparency options so it doesn't obscure your image.

The Edit Fill and Transparency dialog box provides access to the Uniform, Fountain, Bitmap and Texture Fill dialog boxes, so you can create, edit, or customize a fill before applying it. It also contains a transparency tab that allows you to select a transparency type to apply to the fill. This particular option opens up a lot of possibilities: you can apply a circular, conical, linear or rectangular transparency to any of the basic fill types.
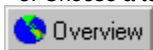
The Fill tool

The Fill tool (found on the Toolbox) allows you to apply a fill to part of your image. You can define the area to be filled with a masked <u>selection</u> or by adjusting the color <u>tolerance</u> of the Fill tool in the Tool Settings Roll-Up. The Fill tool fills whatever falls within the defined color range. The Tool Settings Roll-Up for the Fill tool also includes an anti-aliasing option, which smoothes the edges of the filled area, and a transparency option, which allows you to control the transparency of the fill.

The Gradient Fill tool

The Gradient Fill tool (found on the Fill tool flyout and the Fill Tools toolbar) allows you to apply a fill to your image that combines graduated color changes with graduated transparency levels.

The Tool Settings Roll-Up for the Gradient Fill tool contains the controls you need to choose the type of gradient (linear, conical, circular, elliptical, rectangular, square, etc.), the paint mode to use when applying it, the gradient style, and the maximum transparency level of the gradient. Once you make these selections, you can edit the end-point positions and direction of the gradient by repositioning the on-screen adjustment handles.

{button ,Next()} <u>Click here to see the next page.</u>

{button ,AL(`OVR Painting filling and editing;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the fill tools (page 2 of 2)

Uniform Fill dialog box

The Uniform Fill dialog box allows you to select a color model and visual color picker from which to select a solid fill color. If you prefer, you can use a fixed palette, color blender, or mixing area rather than a color model to select or create custom colors.

Fountain Fill dialog box

The Fountain Fill dialog box contains all the controls you need to customize, create, save, or delete preset gradients. You can create a simple two-color gradient that progresses from one color to another, or you can create a custom gradient that progresses through several colors.

Bitmap Fill dialog box

The Bitmap Fill dialog box contains the controls you need to import, select, and customize bitmap fills. You can scale the pattern to fit, which essentially means your image is filled with a single, large tile, or you can modify the size, number, and offset of the tiles to suit your specific needs.

Texture Fill dialog box

The Texture Fill dialog box allows you to select and customize texture fills in a variety of ways. You can select a texture style to browse, and unlock and edit any of the texture's properties. Click Preview to see variations based on the unlocked values.

{button ,AL(`OVR Painting filling and editing;',0,"Defaultoverview",)} <u>Related Topics</u>

Applying uniform fills

Uniform fills are the most basic fill type, because they simply apply a single color over the area you are filling. You can limit the boundary of the fill while using either the Fill tool or the Edit Fill and Transparency dialog box by defining a masked <u>selection</u>.

To apply a uniform fill over your whole image

1. Click Edit, Fill.

    The Edit Fill and Transparency dialog box opens.

2. Click the <u>Uniform Fill icon</u>.

3. If you want to change the attributes of the current fill, click Edit.

4. Choose a color mode from the Model list box.

5. Click a color on the visual color model.

6. Click OK.
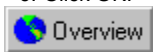
 Note

- If you have objects on your image that you want to protect from the fill, lock them in the Objects Roll-Up.

To apply a uniform fill over part of your image

1. Double-click the <u>Fill tool</u>.

    The Tool Settings Roll-Up for the Fill tool opens.

2. Click the <u>Uniform Fill icon</u>.

3. If you want to change the attributes of the current fill, click Edit.

4. Choose a color mode from the Model list box.

5. Click a color on the visual color model.

6. Click OK.

7. Do one of the following to define a range for the fill:

    - Click the Normal button, and type a tolerance value between 0 and 100 in the box beneath it.
    - Click the HSB Mode button, and type values in the H, S, and B boxes.

8. Click on the image to apply the fill. All pixels adjacent to the pixel you click that fall within the defined color tolerance are filled.

{button ,AL(`PRC Using the fill tools;',0,"Defaultoverview",)} <u>Related Topics</u>
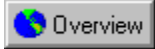
Loading a color model or palette into the Uniform Fill dialog box

The Uniform Fill dialog box allows you to select a color model and visual color picker from which you select a solid fill color. If you prefer, you can use a fixed palette, color blender, or mixing area rather than a color model to select or create custom colors.

To display a different color model in the Uniform Fill dialog box

1. Double-click the Fill tool.

   The Tool Settings Roll-Up for the Fill tool opens.

2. Click the Uniform Fill icon.

3. Click Edit.

4. Click the arrow beside the top right corner of the visual color model.

5. Click Model, and select a color model from the flyout menu.

To load a palette into the Uniform Fill dialog box

1. Double-click the Fill tool.

   The Tool Settings Roll-Up for the Fill tool opens.

2. Click the Uniform Fill icon.

3. Click Edit.

4. Click the arrow to the right of the palette across the bottom of the dialog box.

5. Click Open Palette.

6. Select the palette.

7. Click Open.

{button ,AL(`PRC Using the fill tools;',0,"Defaultoverview",)} Related Topics
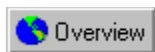
Applying fountain fills

The Fountain Fill dialog box contains all the controls you need to customize, create, save, or delete preset fountain fills. You can create a simple two-color gradient that progresses from one color to another, or you can create a custom fountain fill that progresses through several colors. If you don't want to fill your entire image, you can limit the boundary of the fill by defining a masked selection, or by setting a color tolerance in the Tool Settings Roll-Up for the Fill tool.

To apply a preset fountain fill over your whole image

1. Click Edit, Fill.

   The Edit Fill and Transparency dialog box opens.

2. Click the Fountain Fill icon.

3. If you want to change the attributes of the current fill, click Edit.

4. Choose a fountain fill type from the Type list box.

5. Choose a preset style from the Preset list box.

6. Click OK.
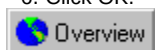
 Note

- If you have objects on your image that you want to protect from the fill, lock them in the Objects Roll-Up.

To apply a preset fountain fill over part of your image

1. Double-click the Fill tool.

   The Tool Settings Roll-Up for the Fill tool opens.

2. Click the Fountain Fill icon.

3. If you want to change the attributes of the current fill, click Edit.

4. Choose a fountain fill type from the Type list box.

5. Choose a preset style from the Preset list box.

6. Click OK.

7. Do one of the following to define a range for the fill:
   - Click the Normal button, and type a tolerance value between 0 and 100 in the box beneath it.
   - Click the HSB Mode button, and type values in the H, S, and B boxes.

8. Click on the image to apply the fill. All pixels adjacent to the pixel you click that fall within the defined color tolerance are filled.

{button ,AL(`PRC Using the fill tools;',0,"Defaultoverview",)} Related Topics

Creating, customizing, and deleting fountain fills

The Fountain Fill dialog box contains all the controls you need to customize, create, save, or delete preset gradients. You can create a simple two-color gradient that progresses from one color to another, or you can create a custom gradient that progresses through several colors.

To create and save a fountain fill

1. Double-click the Fill tool.

   The Tool Settings Roll-Up for the Fill tool opens.

2. Click the Fountain Fill icon.

3. Click Edit.

4. Do any of the following:

   - Choose a gradient type from the Type list box.
   - To adjust the center of radial, conical, square, and rectangular fills, type positive or negative values in the Horizontal and Vertical boxes, or click and drag the cursor in the preview window.
   - To adjust the angle of linear and conical fills, type a degree in the Angle box, or right-click and drag the cursor inside the preview window.
   - To adjust the number of gradations in the fill, type a new value in the Steps box, or adjust the value by clicking the scroll arrows.
   - To adjust the percentages of the start and end colors that appear in the filled area, type a value in the Edge Pad box, or adjust the value by clicking the scroll arrows.
   - To create a gradient that starts at one color and progresses through the color wheel to another, click the Two Color button, and choose start and end colors from the To and From pickers. Determine the intermediate colors by clicking a color path button. The straight path option crosses the color wheel in a straight line. The clockwise path and counterclockwise path options travel around the color wheel. If you choose the linear option, you can move the Mid-point slider to adjust the midpoint of the blend.
   - To create a custom gradient that progresses through the colors of your choice, click the Custom button. To add a new color to the blend, double-click one of the end-point icons above the gradient preview, drag it onto the gradient, and click a new color from the color picker.

5. Type a name for the fill in the Preset box and click the Add Fill button.

To customize and save preset fountain fill

1. Double-click the Fill tool.

   The Tool Settings Roll-Up for the Fill tool opens.

2. Click the Fountain Fill icon.

3. Click Edit.

4. Choose a preset style from the Preset list box.

5. Do one or more of the following:

   - Select a gradient type from the Type list box.
   - To adjust the center of radial, conical, square, and rectangular fills, type positive or negative values in the Horizontal and Vertical boxes, or click and drag the cursor in the preview window.
   - To adjust the angle of linear and conical fills, type a degree in the Angle box, or right-click and drag the cursor inside the preview window.
   - To adjust the number of gradations in the fill, type a new value in the Steps box, or adjust the value by clicking the scroll arrows.
   - To adjust the percentages of the start and end colors that will appear in the filled area, type a value in the Edge Pad box, or adjust the value by clicking the scroll arrows.
   - To create a gradient that starts at one color and progresses through the color wheel to another, click the Two Color button, and choose start and end colors from the To and From pickers. Determine the intermediate colors by clicking a path button: the straight path option crosses the color wheel in a straight line. The clockwise path and counterclockwise path options travel around the color wheel. If you choose the linear option, you can move the Mid-point slider to adjust the midpoint of the blend.
   - To create a custom gradient that progresses through the colors of your choice, click the Custom button. To add a new color to the blend, double-click one of the end-point icons above the gradient preview, drag it onto the gradient, and click a new color from the color picker.

6. Type a name for the fill in the Preset box and click the Add Fill button.

To delete a fountain fill

1. Double-click the Fill tool.

   The Tool Settings Roll-Up for the Fill tool opens.
2. Click the Fountain Fill icon.
3. Click Edit.
4. Choose a preset style from the Preset list box.
5. Click the Delete Fill button.
6. Click OK.

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{button ,AL(`PRC Using the fill tools;',0,"Defaultoverview",)} Related Topics

Applying bitmap fills

A bitmap fill is a fill created from any bitmap image. You can load any picture as a bitmap fill, but the ones that work best are those that are patterned and can tile seamlessly, creating a contiguous pattern, like stones, coins, or bricks. If you don't want to fill your entire image, you can limit the boundary of the fill by defining a masked selection, or by setting a color tolerance in the Tool Settings Roll-Up for the Fill tool.

To select and apply a bitmap fill over your whole image

1. Click Edit, Fill.

   The Edit Fill and Transparency dialog box opens.

2. Click the Bitmap Fill icon.

3. If you want to change the attributes of the current fill, click Edit.

4. Click the arrow beside the preview window.

5. Click a bitmap fill from the thumbnails.
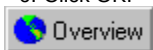
6. Click OK.

 Note

- If you have objects on your image that you want to protect from the fill, lock them in the Objects Roll-Up.

To select and apply a bitmap fill over part of your image

1. Double-click the Fill tool.

   The Tool Settings Roll-Up for the Fill tool opens.

2. Click the Bitmap Fill icon.

3. If you want to change the attributes of the current fill, click Edit.

4. Click the arrow beside the preview window.

5. Click a bitmap fill pattern from the thumbnails.

6. Click OK.

7. Do one of the following to define a range for the fill:
   - Click the Normal button, and type a tolerance value between 0 and 100 in the box beneath it.
   - Click the HSB Mode button, and type values in the H, S, and B boxes.

8. Click on the image to apply the fill. All pixels adjacent to the pixel you click that fall within the defined color tolerance are filled.

{button ,AL(`PRC Using the fill tools;',0,"Defaultoverview",)} Related Topics
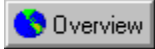
Importing, customizing, and deleting bitmap fills

The Bitmap Fill dialog box contains the controls you need to import, select, and customize bitmap pattern fills. You can scale the bitmap to fit, which essentially means your image is filled with a single, large tile, or you can modify the size, number, and offset of the tiles to suit your specific goal.

To import a bitmap fill

1. Double-click the Fill tool.

   The Tool Settings Roll-Up for the Fill tool opens.

2. Click the Bitmap Fill icon.

3. Click Edit.

4. Click Load.

5. Select the bitmap file.

6. Click Open.

7. Adjust any of the options.

To customize the size and layout of tiles in a bitmap fill

1. Double-click the Fill tool.

   The Tool Settings Roll-Up for the Fill tool opens.

2. Click the Bitmap Fill icon.

3. Click Edit.

4. Click the arrow beside the preview window.

5. Click a bitmap fill's thumbnail.

6. Do one or more of the following:
   - To adjust the size of the tiles, disable the Use Original Size control and type values in the Width and Height boxes.
   - To adjust first tile offset, type values in the % Of Tile Width and % Of Tile Height boxes.
   - To stagger columns or rows of tiles, click the Column r Row button and type values in the % Of Tile Side box.
   - To fill your image with a single, large tile, enable the Scale Pattern To Fit check box.

To delete a bitmap fill

1. Double-click the Fill tool.

   The Tool Settings Roll-Up for the Fill tool opens.

2. Click the Bitmap Fill icon.

3. Click Edit.

4. Click the arrow beside the preview window.

5. Click the bitmap fill's thumbnail.

6. Click Delete.

{button ,AL(`PRC Using the fill tools;',0,"Defaultoverview",)} Related Topics
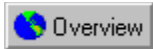
Applying a texture fill

Texture fills are mathematically generated images with customizable attributes. Unlike the tiling bitmap fills, textures fill a designated area with a single image. The many preset textures include water, minerals, clouds, and dozens of others. If you don't want to fill your entire image, you can limit the boundary of the fill by defining a masked <u>selection</u>, or by setting a color tolerance in the Tool Settings Roll-Up for the Fill tool.

To apply a texture fill to your whole image

1. Click Edit, Fill.

   The Edit Fill and Transparency dialog box opens.

2. Click the <u>Texture Fill icon</u>.

3. If you want to change the attributes of the current fill, click Edit.

4. Choose a texture library to open in the Texture Library list box.

5. Choose a texture in the Texture list box.

 Note

- If you have objects on your image that you want to protect from the fill, lock them in the Objects Roll-Up.

To apply a texture fill to part of your image

1. Double-click the <u>Fill tool</u>.

   The Tool Settings Roll-Up for the Fill tool opens.

2. Click the <u>Texture Fill icon</u>.

3. If you want to change the attributes of the current fill, click Edit.

4. Choose a texture library in the Texture Library list box.

5. Choose a texture in the Texture list box.

6. Click OK.

7. Do one of the following to define a range for the fill:

   - Click the Normal button, and type a tolerance value between 0 and 100 in the box beneath it.
   - Click the HSB mode button, and type values in the H, S, and B boxes.

8. Click on your image to apply the fill. All pixels adjacent to the pixel you click that fall within the defined color tolerance are filled.
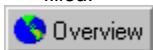
 Tip

- If the texture is close to, but not exactly, what you want, ensure that the padlock beside the Texture # box is unlocked, and click Preview. Each time you click Preview, you will see different variations of the texture.

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{button ,AL(`PRC Using the fill tools;',0,"Defaultoverview",)} <u>Related Topics</u>
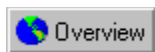
Customizing, saving, and deleting texture fills

The Texture Fill dialog box allows you to select and customize texture fills in a variety of ways. You can select a texture style to browse, and unlock and edit various texture properties. Click Preview to see variations based on the unlocked values.

To customize and save a texture fill

1. Double-click the Fill tool.

   The Tool Settings Roll-Up for the Fill tool opens.

2. Click the Texture Fill icon.

3. Click Edit.

4. Choose a texture library to open in the Texture Library list box.

5. Choose a texture in the Texture List box.

6. If the padlock beside a texture property you wish to alter is in the locked position, click it to unlock the property.

7. Adjust the values as required, or click Preview to have Corel PHOTO-PAINT create random variations based on the properties you have unlocked.

8. Click the Add Fill button.

9. Type a name in the Texture Name box, and select the library where you'd like to include the new texture.

To delete a texture fill

1. Double-click the Fill tool.

   The Tool Settings Roll-Up for the Fill tool opens.

2. Click the Texture Fill icon.

3. Click Edit.

4. Choose the texture library that contains the texture fill you wish to delete in the Texture Library list box.

5. Click the texture in the Texture list box.

6. Click the Delete Fill button.

{button ,AL(`PRC Using the fill tools;',0,"Defaultoverview",)} Related Topics
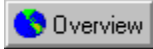
Using the Gradient Fill tool

The Gradient Fill tool allows you to apply a graduated fill to your image interactively. Unlike the fountain fills available to the Fill and Shape tools, the Gradient Fill tool combines graduated color fill styles with transparency levels.

The Gradient Fill Tool Settings Roll-Up contains the controls you need to choose the type of gradient (linear, conical, circular, elliptical, rectangular, square, etc.), the paint mode to use when applying it, the gradient style, and the maximum transparency level of the gradient. Once you make these selections, you can edit the end-point positions and direction of the gradient by repositioning the on-screen adjustment handles. If you don't want to fill your entire image, you can limit the boundaries of the fill by defining a masked selection.

To select and apply a gradient fill

1. Double-click the Gradient Fill tool.

   The Tool Settings Roll-Up for the Gradient Fill tool opens.

2. Choose a type of gradient from the Type list box.

3. Choose a style from the Style list box. The style determines the start and end colors of the gradient.

4. Adjust the transparency of the fill in the Transparency box by typing in a value or by using the scroll arrows to adjust the existing value.

5. Click and drag the gradient adjustment handles on your image to place the start and end points of the fill. This option is not applicable if you chose the Flat style in step 3 because the Flat style is not a gradient.

6. Click Apply.
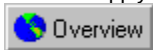
 Note

- If you have objects on your image that you want to protect from the fill, lock them in the Objects Roll-Up.

{button ,AL(`PRC Using the fill tools;',0,"Defaultoverview",)} Related Topics

Editing your artwork
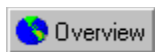
Editing your artwork

Corel PHOTO-PAINT's editing tools allow you to make minor adjustments to something that is nearly right, or to undo actions that were decidedly wrong.

Editing your artwork

The Effect tools allow you to apply various corrections and enhancements locally. Some of these tools, such as the Brighten and Sharpen tools, are more useful for photo retouching (see Retouching and refining your image), but many of them are useful for editing your original bitmap artwork. You can smear, smudge, and blend paint, or use the Sponge tool to add or remove paint in varying degrees.

About the Undo tools

Use the Undo tools to edit work you've done with the Paint, Clone, Image Sprayer, Shape, and Fill tools. These editing options are only available immediately after you have performed an action, so stop and look before you continue.

The Undo tools are available from the flyout on the Toolbox, or as a separate toolbar. The Eraser tool and the Color Replacer tool both allow you to apply the background paper color to your image. The difference is that the Eraser tool replaces anything you drag over with the paper color, while the Color Replacer tool replaces only the current paint color with the paper color.

The Local Undo tool allows you to selectively remove the last change you made with the Paint, Clone, Effect, Fill, Shape, Line, Eraser or Color Replacer tools. As you drag over your image with the Local Undo tool, the pixels you covered over reappear, essentially restoring those parts to the way they looked before your last brush stroke.

Larger safety nets

If the decline of your image has taken several steps to achieve and your revisions with the Undo tools aren't helping, there are still ways of salvaging your work. See Safety nets for information on the various methods you can use to revert to previous stages in the development of your image, or use the Clone From Saved tool to restore parts of your image to the way they looked when you last saved.

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{button ,AL(`OVR Painting filling and editing;',0,"Defaultoverview",)} Related Topics
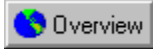
Smearing, smudging, and blending paint

The Smear tool has much the same effect as dragging your finger across wet paint. The Smudge tool works like rubbing your finger across pastels. The Blend tool softens the definition between colors or hard edges by blending the adjoining colors.

To smear parts of your image

1. Click the Effect tool.

2. On the Property Bar, click the arrow to the right of the tool picker.

3. Click the Smear tool.

4. Choose a brush from the Type list box.

5. Click and drag over the areas on your image you wish to smear.

To smudge parts of your image

1. Click the Effect tool.

2. On the Property Bar, click the arrow to the right of the tool picker.

3. Click the Smudge tool.

4. Choose a brush from the Type list box.

5. Type a value in the Rate Of Flow box. A higher value will result in a more pronounced effect.

6. Click and drag over the areas of your image you wish to smudge.

To blend parts of your image

1. Click the Effect tool.

2. On the Property Bar, click the arrow to the right of the tool picker.

3. Click the Blend tool.

4. Choose a brush from the Type list box.

5. Type a value in the Amount box. A higher value will result in a more pronounced effect.

6. Click and drag over the areas of your image you wish to blend.

{button ,AL(`PRC Editing your artwork;',0,"Defaultoverview",)} Related Topics

Using the sponge to saturate or desaturate paint

If you applied too much paint to an image in a real-world studio, you might dab some paint off with a sponge or tissue. In Corel PHOTO-PAINT, you can saturate or desaturate areas with the Sponge tool. This affects the strength or purity of the paint color. Fully saturated color contains no white and is as vibrant as it can be, while fully desaturated colors appear as their grayscale equivalents.

To saturate or desaturate areas with the sponge

1. Click the Effect tool.

2. On the Property Bar, click the arrow to the right of the tool picker.

3. Click the Sponge tool.

4. Choose a brush from the Type list box.

5. Type a value in the Amount box. A higher value will result in a more pronounced effect.

6. Click and drag over the areas you wish to affect.

{button ,AL(`PRC Editing your artwork;',0,"Defaultoverview",)} Related Topics
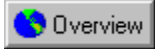
Adjusting the color of applied paint

The Hue and Hue Replacer tools allow you to modify paint that you've already applied to your image. The Hue tool shifts all hues along the color wheel by the number of degrees you type in the Amount box. The Hue Replacer retains the brightness and saturation of the original colors, but replaces all hues with the hue you select.

To change the color of paint

1. Click the Effect tool.

2. On the Property Bar, click the arrow to the right of the tool picker.

3. Click the Hue Replacer tool.

4. Choose a brush from the Type list box.

5. Type a value in the Amount box. This value determines the result color based on how many degrees around the color wheel it is from the paint color. A higher value will result in a more pronounced effect.

6. Click and drag over the paint.

To shift the color of paint

1. Click the Effect tool.

2. On the Property Bar, click the arrow to the right of the tool picker.

3. Click the Hue tool.

4. Choose a brush from the Type list box.

5. Type a value in the Amount box. This value determines how many degrees around the color wheel your hues will shift.

6. Click and drag over the paint you wish to change.

To apply a paint-colored tint on an image

1. Click the Effect tool.

2. On the Property Bar, click the arrow to the right of the tool picker.

3. Click the Tint tool.

4. Choose a brush from the Type list box.

5. Type a value in the Amount box. A higher value will result in a more pronounced effect.

6. Click and drag over the areas you wish to tint.

{button ,AL(`PRC Editing your artwork;',0,"Defaultoverview",)} Related Topics
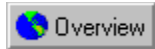
Using the Undo tools

The Undo tools are available from the flyout on the Toolbox, or as a separate toolbar. The Eraser tool and the Color Replacer tool both allow you to apply the background paper color to your image. The difference is that the Eraser tool replaces anything you drag over with the paper color, while the Color Replacer tool replaces just paint with the paper color.

The Local Undo tool allows you to selectively remove the last change you made with the Paint, Clone, Effect, Fill, Shape, Line, Eraser or Color Replacer tools. As you drag over your image with the Local Undo tool, the pixels you covered over reappear, essentially restoring those parts to the way they looked before your last brush stroke. If your mistake happened several strokes ago, use the Clone From Saved tool. This allows you to restore parts of your image to the way they were when you last saved.

To restore parts of your image

1. Click the Local Undo tool.

2. Click and drag over the parts of your image that were affected by your last brush stroke or action.

To restore parts of your image using the Clone from Saved tool

1. Click the Clone tool.

2. On the Property Bar, click the Clone from Saved tool from the clone tool picker.

3. Choose Eraser from the Brush Type list box.

4. Click and drag over the areas you wish to restore to the way they were when you last saved.

To replace areas with the paper color

1. Click the Eraser tool.

2. Click and drag over the parts of your image that were affected by your last brush stroke or action to replace them with the paper color.

To replace paint with the paper color

1. Click the Color Replacer tool.

2. Click and drag over the parts of your image that were affected by your last brush stroke to replace them with the paper color.

{button ,AL(`PRC Editing your artwork;',0,"Defaultoverview",)} Related Topics

Shortcuts for painting, filling, and editing

Working with paths

Introduction to paths

What are paths?

Paths are line and curve segments connected by square endpoints called nodes. A path that completely encloses an area is closed; a path with start and end nodes that are not connected is open.

Paths exist on a layer above your image and are independent from the image resolution. This means that they are unaffected by changes in image resolution. Paths offer powerful and precise editing tools that allow you to modify isolated segments of the outline you create. You can save the path if you wish to work on it later, use it in another image, or export its contents as a bitmap.

Why use them?

Paths have one main function which is to define and shape open or closed outlines. Once you enclose a portion of your image within a path, you can turn it into a mask marquee, apply a brush stroke along it, or export its contents as an irregularly shaped bitmap for placement in a drawing or page layout program, such as CorelDRAW or Corel VENTURA. A brush stroke can also be applied to an open path.

The advantage of creating an outline as a path rather than as a mask marquee is that paths are fully editable, and although the editing techniques and tools take some getting used to, they are well worth the effort. You can edit each individual line and curve segments with precision, and you can easily move, add, remove, or transform the connecting nodes.

Paths offer just one more method of perfecting your work. Don't think that because their functions are limited, you will be limited by using them. Paths offer flexibility. Just because you create an outline as a path doesn't mean it has to stay that way: you can easily convert your path to a mask, your mask to an object, your object to a mask, and your mask to a path. So you can perform any operation the program offers on any portion of the image you have enclosed with either a mask marquee or a path.

Path Node Edit Roll-Up

The Tool Settings Roll-Up and the Property Bar associated with the Path Node Edit tool is the control tower for path manipulation. It provides all the controls you need to create, shape, save, remove, stroke and convert your paths to masks. It is accessed by double-clicking the Path Node Edit tool.

For more information see the following:

{button ,JI(`',`Creating and saving paths')} <u>Creating and saving paths</u>

{button ,JI(`',`Selecting and moving parts of a path')} <u>Selecting and moving parts of a path</u>

{button ,JI(`',`Editing a path')} <u>Editing a path</u>

{button ,JI(`',`Purpose of paths page 1 of 2')} <u>Purpose of paths</u>

Creating and saving paths
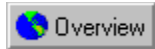
Creating and saving paths

The Path Node Edit tool is used to create paths. Its corresponding Property Bar and Tool Settings Roll-Up include options that allow you to edit the shape of the path, convert the path to a mask, stroke the path with color, or save a path to disk, among others.

Paths consist of line or curve segments and the nodes that connect them. Nodes that connect curve segments also have two control points extending from them that determine the angle of the curve you are creating or shaping. Control points look like small nodes and are connected by a dashed line that passes through the node.

Creating a path from scratch

Creating a path is something like connecting the dots; every time you click, you place a node. A segment, either straight or curved, joins the new node to the last one. If you want to create a straight line, click where you want it to start and click where you want it to end. If you want to create a curved segment, click, drag, and click again at the location you want the path to change direction. As you drag, control points move to indicate the direction of the curve segment and its angle relative to the node. The curve appears when you click to place the next node.

As you create a path, Corel PHOTO-PAINT determines which type of node to use based on whether you created a straight or curved line segment. However, you are not stuck with the nodes Corel PHOTO-PAINT assigns: you can add, remove, and transform them as you wish. Creating curves can take some practice, but do take the time to experiment. This can be one of the most versatile and useful tools available to you in Corel PHOTO-PAINT.

Creating a path from a mask

If you've defined a mask marquee, but feel it could be improved using the extra editing power of the path tools, you can convert the marquee to a path, do your editing, and convert it back. The Path Node Editing Tool Settings Roll-Up, and Property Bar, each include buttons to instantly convert masks to paths and paths to masks.

Saving paths

Saving paths can save you a lot of time and work in the future; a saved path can be used time and time again in any image. It also allows you to create new paths in your image without losing the existing path. Any path displayed in the Image Window that has not been saved to disk is called the Workpath. If you want to create a new path and have not saved the current one, a dialog box appears letting you know that the Workpath has changed and asking if you want to save it to disk before proceeding with the creation of a new one.

{button ,AL(`OVR Working with paths;',0,"Defaultoverview",)} Related Topics
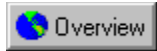
Starting a new path

The Add Nodes button, which you use to compose paths, is enabled by default when you click the Path Node Edit tool in the Toolbox; however, if you have already used the Property Bar or the Tool Settings Roll-Up during this Corel PHOTO-PAINT session, you may have to select it again. This is because the Add Nodes and Node Edit buttons are mutually exclusive (when one is enabled, the other is disabled).

To erase an existing path before creating a new one

1. Click the Path Node Edit tool.

2. In the Property Bar, click the New Path button.

   If the path displayed has not been saved, or has changed since the last save, a message box displays.

3. Click No to erase the path permanently; Yes to save the path to disk.

To start a new path

1. Click the Path Node Edit tool, or click the Add Nodes tool in the Property Bar.

2. Click to place the first node of the path.

{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} Related Topics
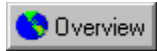
Drawing straight path segments

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Add Nodes button.
3. Click where you want the path segment to start.
4. Click where you want the path segment to end.
5. Repeat step 4 to create the next segment.
6. Continue until all required segments are created.
7. Click any other button, such as Node Edit in the Property Bar, to deactivate the Add Nodes button.

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{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} Related Topics
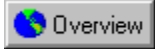
Drawing curved path segments

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Add Nodes button.
3. Click where you want the path segment to start and drag.

   As you drag, two control points move in opposite directions from the node. The distance between the control points and the node determines the height or depth of the curve. The angle of the control points determines the slope of the curve.
4. Click where you want the path segment to end and drag to begin drawing the next connected curve segment.

   As you drag, two more control points appear. These allow you to define the shape of the second segment.
5. Repeat step 4 to add more segments to the path.
6. When the path is done, click any other button in the Property Bar, such as Node Edit, to deactivate the Add Nodes button.
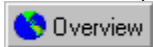
 Note

- Curve segments have symmetrical nodes.
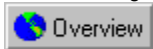
 Tip

- To draw a curve with no change of direction (i.e., a curve with one bump) drag in the direction the curve is moving through the end node. Dragging in the opposite direction creates a curve with a smooth change in direction (i.e., a curve with two bumps).

{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} Related Topics

Closing a path when creating it

You must close a path if you intend to use it to create an irregularly shaped bitmap, or if you want to create a physically separated path segment on screen while the first one remains displayed. An open path can be closed at any time; use the following procedure to close the path when you are initially creating it.

To close a path when creating it

1. Draw all path segments except the last one.

2. Move the mouse directly over the first node of the path.

3. Double-click.

   The last segment is created; it uses the first node of the path as its end node so the path is closed.

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{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} Related Topics

Creating a path from a mask

Creating a path from a mask gives you all of the <u>Path Node Edit tool</u>'s editing power to shape the mask's outline with precision. You can always convert the path back to a mask. There has to be a mask in the Image Window for this to work.

To create a path from a mask

1. Click the <u>Path Node Edit tool</u>.
2. In the Property Bar, click the <u>Path From Mask</u> button.

   The Create Path from Mask dialog box opens.
3. Type a <u>tightness</u> value between 1 and 10.
4. Type a <u>threshold</u> value between 1 and 10. Click OK.

   The new path is created and is superimposed on the mask. You may have to move the mask to see the path.

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{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} <u>Related Topics</u>
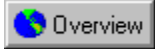
Saving and opening paths

Saving a path to disk allows you to remove it from the Image Window to, perhaps, create a new one, without losing the work you've put into the current one. A saved path can be used again and again in any image. Paths are saved with a .PTH file format that makes them easily recognizable.

To save a path

1. Click the Path Node Edit tool.

2. In the Property Bar, click the Save Path button.

3. Specify a filename and folder.

To open a saved path

1. Click the Path Node Edit tool.

2. In the Property Bar, click the Open Path button.

3. Find the drive and folder where you have saved paths.

4. Choose a path and click Open.

    If an unsaved path, or a saved one to which you have applied changes, is already in the Image Window, a message box displays asking if you want to save the path or the changes made to it.

{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} Related Topics
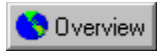
Removing and deleting paths

Use the Delete Path button to remove a path displayed in the Image Window. This is the only method to delete saved paths from disk from within Corel PHOTO-PAINT.

To remove the path displayed in the Image Window

- In the Property Bar, click the <u>Delete Path</u> button.

  The path is permanently deleted. If the path had previously been saved to disk, a dialog box appears asking if you also want to delete the saved version of the path. Choose No if you only want to remove it from the Image Window but keep it on disk.

{button ,AL(`PRC Creating and saving paths;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting and moving parts of a path
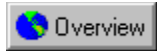
Selecting and moving parts of a path

To change the shape of a path, you can select and move the path segments, nodes, or control points that comprise it. Normally, you move the segments to make coarse adjustments to the path's shape. Finer adjustments are made by moving the nodes then the control points. All adjustments made to the segments, nodes, and control points, must be done using the Node Edit button found in the Tools Settings Roll-Up, as well as in the Property Bar, associated with the Path Node Edit tool.

Click and drag editing

When you click and drag a single node, the segments attached to the node change shape in order to stay connected. When you select two or more adjacent nodes and drag them, the path segments between them retain their shape by default. The Elastic Mode option makes the segments behave like rubber bands, stretching and shrinking according to the direction and extent to which you drag the nodes.

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{button ,AL(`OVR Working with paths;',0,"Defaultoverview",)} Related Topics
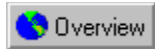
Selecting and deselecting nodes

You must select a <u>node</u> to move it to another location, delete it, break it up into two nodes, change its node type, or drag its associated control points. Selecting several nodes at once allows you to perform some tasks on all of the nodes.

To select one node

1. Click the <u>Path Node Edit tool</u>.

2. In the Property Bar, click the <u>Node Edit</u> button.

3. Click the node.

   The selected node becomes highlighted in one of two ways: hollow if the associated segment is a line; solid if it's a curve. If the node is on a curve, control points extending from the node and those on either side of it appear.

To select more than one node

1. Click the Path Node Edit tool.

2. In the Property Bar, click the Node Edit button.

3. Hold down SHIFT and click each node.
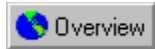
 Tip

- You may also click and drag a marquee box surrounding all the nodes you want to select.

To deselect one or more nodes

1. Click the Path Node Edit tool.

2. In the Property Bar, click the Node Edit button.

3. Hold SHIFT and click the nodes to deselect them

 Note

- To deselect all the nodes, click any space away from the path.

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{button ,AL(`PRC Selecting and moving parts of a path;',0,"Defaultoverview",)} <u>Related Topics</u>
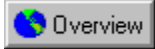
Shaping a path by moving its segments

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Node Edit button.
3. Click and drag the segment.
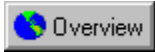
 Note

- Line segments cannot be moved using this method. You must move their associated nodes.

{button ,AL(`PRC Selecting and moving parts of a path;',0,"Defaultoverview",)} Related Topics
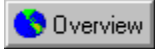
Shaping a path by moving its nodes

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Node Edit button.
3. Click and drag a node.

   As you drag, the segments on either side of the node move. If the node is on a curved segment, the control points also move so that the angles at which the curve enters and leaves the node remain unchanged.
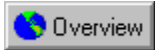
 Tip

- To move several nodes at once, hold SHIFT and select each one before dragging.
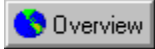
 Note

- When you select and move two adjacent nodes, the path segment between them moves but its shape remains intact, unless you have selected the Elastic Mode option.

{button ,AL(`PRC Selecting and moving parts of a path;',0,"Defaultoverview",)} Related Topics
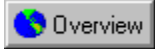
Shaping a path by moving its control points

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Node Edit button.
3. Click the node you want to manipulate.
4. Click and drag the control points.

[Overview] **Tip**

- To select a control point that is directly over a node, hold SHIFT before clicking it.
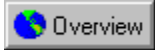
[Overview] **Note**

- Control points only extend from the selected node and those on either side of it if the node is on a curved segment.
- The control points move differently depending on whether the node they are associated with is smooth, cusped, or symmetrical. This, in turn, affects the shape of the curve.

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{button ,AL(`PRC Selecting and moving parts of a path;',0,"Defaultoverview",)} Related Topics
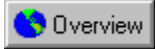
Moving path segments using the Elastic Mode option

The Elastic Mode option makes path segments attached to nodes behave like rubber bands.

To use the Elastic Mode option

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Node Edit button.
3. Click the Elastic Mode button.
4. Select at least two consecutive nodes.
5. Drag the nodes.
   The segment(s) located between the selected nodes stretch or shrink according to the direction you move the nodes.

{button ,AL(`PRC Selecting and moving parts of a path;',0,"Defaultoverview",)} Related Topics

Editing a path

Editing a path

Paths can easily be edited. All the path editing tools are located in the Property Bar, and in the Tool Settings Roll-Up which is accessed by double-clicking the <u>Path Node Edit tool</u> in the Toolbox.

There are many ways of editing a path.You can transform lines into curves, curves into lines, add, remove, and transform nodes, break a path into two, connect and disconnect nodes, manipulate segments, nodes, or control points. This flexibility ensures you can always shape a path the way you want to.

For more information see the following:

{button ,JI(`',`Adding and deleting nodes on a path')} <u>Adding and deleting nodes on a path</u>

{button ,JI(`',`Joining nodes and breaking a path')} <u>Joining nodes and breaking a path</u>

{button ,JI(`',`Changing node and segment type')} <u>Changing node and segment type</u>

{button ,AL(`OVR Working with paths;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and deleting nodes on a path

Adding and deleting nodes on a path

Adding and deleting nodes

A path requires more nodes if you cannot shape it the way you want by moving the existing nodes. You need to delete nodes to remove unwanted dips or bumps associated with them.

There are three rules of thumb for determining whether you need to add or delete nodes on a path.

For curves moving in one direction, you need a node every 120 degrees.
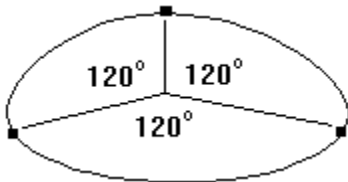
For curves changing direction smoothly, you need a node for at least every two points at which the curve changes direction.
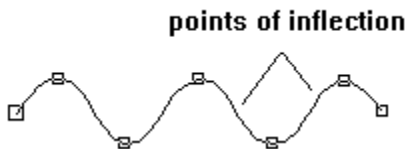
For curves changing direction at a cusp (pointed corner) you need a node at every cusp.

Reducing the number of nodes on a path automatically

Corel PHOTO-PAINT provides an Auto-Reduce feature that automatically removes unnecessary nodes on a path. This feature allows you to have a path that is more easily edited and that is smoother and smaller in size when saved to disk.

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{button ,AL(`OVR Editing a path;',0,"Defaultoverview",)} Related Topics
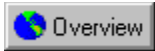
Adding a single node to a path

Adding more nodes to a path is useful when you are shaping a path, especially if the existing segments, nodes, and control points are not giving you the results you want.

To add a node to a path

1. Click the Path Node Edit tool.

2. In the Property Bar, click the Node Edit button.

3. Click the spot along the path where you want the node added.

4. Click the Add button.

Overview **Note**

- If you clicked a node in step 3, the new node appears midway along the adjacent segment.

{button ,AL(`PRC Adding and deleting nodes on a path;',0,"Defaultoverview",)} Related Topics

Adding several nodes at once to a path

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Node Edit button.
3. Select the nodes between which you want to add more nodes.
4. Click the Add button.

   A node is added at the midway point of each selected segment. The new nodes are also selected.
5. Click the Add button again to add nodes midway along each segment again.

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{button ,AL(`PRC Adding and deleting nodes on a path;',0,"Defaultoverview",)} Related Topics
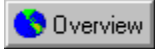
Deleting a node from a path

Deleting closely bunched nodes and segments helps to simplify complex paths. You can also delete them to smooth unwanted bumps along a curve.

To delete a node from a path

1. Click the Path Node Edit tool.

2. In the Property Bar, click the Node Edit button.

3. Click the node.

4. Click the Delete button.
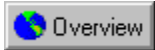
 Note

- The position of the deleted node determines the change in the curve's shape.
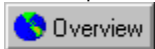
 Tip

- You can delete several nodes at once by selecting multiple nodes.

{button ,AL(`PRC Adding and deleting nodes on a path;',0,"Defaultoverview",)} Related Topics
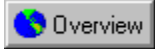
Reducing the number of nodes automatically

Paths created from masks can sometime have more nodes than are required to maintain the shape of the path. Also, a path shape that has been edited may have unnecessary nodes on it. Paths with many nodes are sometime more difficult to edit. For these reasons, Corel PHOTO-PAINT provides an Auto-Reduce option; it can be used on the entire path or only on a section of it. The path must be displayed in the Image Window before using this procedure.

To auto-reduce the number of nodes on a path

1. Click the Path Node Edit tool.

2. Select all the nodes on the path, or the nodes located on the section you want to simplify.

3. In the Property Bar, type a value between 1 and 10 in the Reduce Tolerance box.

4. Click the Auto-Reduce button.

   All unnecessary nodes on the path, or selected section of the path, are deleted. The shape of the path may change. The extent of the change depends on the Reduce Tolerance value selected.

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{button ,AL(`PRC Adding and deleting nodes on a path;',0,"Defaultoverview",)} Related Topics

Joining nodes and breaking a path
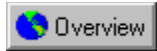
Joining nodes and breaking a path

You may want to join nodes to either close an open path or create one path consisting of two physically separated path components.

You break up a path for one of two reasons: to make a closed path open, or to create separate components within a path to, for example, apply a brush stroke to them.

{button ,AL(`OVR Editing a path;',0,"Defaultoverview",)} <u>**Related Topics**</u>
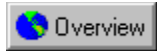
Joining two nodes

Nodes must be at the end of separate path segments to be joined. If you join nodes that are far apart, the join is made in the middle of their original location.

To join two nodes

1. Click the Path Node Edit tool.

2. In the Property Bar, click the Node Edit button.

3. Select two nodes to join.

4. Click the Join Selected button.

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{button ,AL(`PRC Joining nodes and breaking a path;',0,"Defaultoverview",)} Related Topics
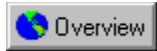
Breaking up a path

You can only break a path at a node location. If you want to break up the path at a point where there is no node, add a node first, then proceed. Breaking up a path adds a new node to the node location; both nodes are superimposed until you move one or both.

To break up a path

1. Click the Path Node Edit tool.

2. In the Property Bar, click the Node Edit button.

3. Click the node where you want to break up the path.

4. Click the Break Selected button.

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{button ,AL(`PRC Joining nodes and breaking a path;',0,"Defaultoverview",)} Related Topics

Changing node and segment type
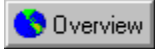
Changing node and segment type

Moving, adding, and deleting nodes may not be enough at times to produce the path shape you need. The Path Node Edit Tool Settings Roll-Up, and Property Bar, each provide additional editing power to change line segments to curves and curve segments to lines, as well as change the node type of any node on a path.

Node types

There are three types of node: smooth, symmetrical, and cusp.

- Smooth nodes keep the node and its two control points on a straight line but allow the control points to be at different distances from the node. Smooth nodes are used when you need a smooth transition between two path segments. A node joining two line segments cannot be made smooth.

- A symmetrical node also keeps the node and its two control points on a straight line; they are both the same distance from the node. This keeps the curve on either side of the node the same. Use a symmetrical node when you want the curvature on both sides of the node to be identical.

- A cusp node allows you to move the control points and edit the curve on either side of the node independently. Cusp nodes are useful for adding sharp bends.

If you convert a node connecting a curve segment to a line segment into a smooth node, you can only move the control point on the curve side along an imaginary line which follows the extension of the line segment. A smooth node constrains the angle between the two control points to 180 degrees, but allows you to vary the length of the control points independently.

{button ,AL(`OVR Editing a path;',0,"Defaultoverview",)} <u>Related Topics</u>
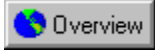
Changing the node type

Changing a node's type changes the way the segments attached to it behave when shaping the path. When you first do this, the change may not noticeably affect the shape of the path. When you move the control points, however, you will notice the difference. You can change the type of several nodes in a single operation.

To change the node type

1. Click the Path Node Edit tool.

2. In the Property Bar, click the Node Edit button.

3. Click the node(s).

4. Click the Smooth, Cusp, or Symmetrical button in the Property Bar or Tool Settings Roll-Up.

{button ,AL(`PRC Changing node and segment type;',0,"Defaultoverview",)} Related Topics
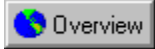
Changing a segment to a curve or line

When you create a path, you make decisions on the type of segments you are drawing; some are lines, others are curves. When shaping a path, you can go back on those decisions and change any segment's type from line to curve and vice versa. This can be done for several segments of the same type in a single operation.

To change a segment to a curve or a line

1. Click the Path Node Edit tool.

2. In the Property Bar, click the Node Edit button.

3. Click the node(s) attached to the segment(s) you want to convert.

4. Click the To Line button or the To Curve button.
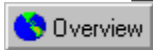
 Note

- If you chose To Curve, the line segment appears unchanged. However, if you select a node at either end of the segment, control points appear, indicating that it is now a curve.

{button ,AL(`PRC Changing node and segment type;',0,"Defaultoverview",)} Related Topics

Purpose of paths

Purpose of paths (page 1 of 2)

Now that we've learned how paths are created, moved, and shaped, let's look at what we can do with them in everyday situations. This is where the purpose of paths becomes readily apparent.

Creating masks from paths

There are a couple of scenarios in which you might decide to create a mask selection from a path. If you need to define a complicated mask marquee, it may be easier to create it as a path and then convert it to a mask marquee than to define it with the Freehand Mask tool or to edit it after using the Lasso or Magic Wand tool.

Using clipping paths to create non-rectangular bitmaps

A clipping path creates a non-rectangular bitmap by making everything but the selected area transparent when the image is printed or previewed in another application. Unless you use a clipping path, any bitmap you export for use in another application will be encased in a square or rectangular frame. If, for instance, you've created an intricate path around your favorite cat in Corel PHOTO-PAINT, and you'd like to put her onto the couch you drew for her in CorelDRAW, you really only want to import your cat and nothing else. As long as you are going to use a PostScript printer, a clipping path will let you do that.

When you send a clipping path to another application, you are exporting the contents of the path as an EPS (Encapsulated PostScript) file, which is why your printer must be PostScript.

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR Working with paths;',0,"Defaultoverview",)} Related Topics
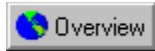
Purpose of paths (page 2 of 2)

Stroking the path

The Path Node Edit Tool controls include a button that allows you to apply a stroke to the path outline. Any of Corel PHOTO-PAINT's paint, effect, Eraser, Color Replacer, and Image Sprayer tools can be used and customized to stroke the path and produce precisely shaped strokes on the image.

Stroking a path with a saved brush stroke

The Repeat Stroke tool, found in the Path Node Edit tool flyout, allows you to save brush strokes and their attributes for future use. The brush strokes you save can be repeated along the path. You set the number of repetitions and Corel PHOTO-PAINT distributes the strokes evenly along the circumference of the path. You can set an angle value to be inserted between the strokes and the path, choose to apply cumulative angles, scale the saved stroke, set a variation in the size of the strokes applied to the path, and make the strokes tangent to the path. You can also choose a variation in the colors used when applying the strokes to the path.

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{button ,AL(`OVR Working with paths;',0,"Defaultoverview",)} Related Topics

Painting along a path

1. Click the Path Node Edit tool.
2. In the Property Bar, click the Stroke Path button.

   The Stroke Path dialog box opens.
3. Click one of three tabs in the dialog to choose a tool.
4. On the chosen page, choose a Brush, Effect, or other tool.
5. Click Edit in the dialog box to change the attributes of the tool selected in step 4. To make the stroke adhere closely to the shape of the path, type 0 in the Smoothing box for the tool's attributes. A higher Smoothing value smoothes the brush stroke where there are sharp bends in the path shape.
6. Click OK or Cancel to return to the Stroke Path dialog.
7. Click OK to apply a stroke of the tool along the path.

 Tip

- If you only want to paint along a portion of a path, enclose that portion with a mask marquee.

{button ,AL(`PRC Purpose of paths;',0,"Defaultoverview",)} Related Topics
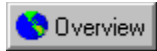
Distributing a saved brush stroke along a path

1. Click the Path Node Edit tool.
2. Create a path in the Image Window.
3. Click the Repeat Stroke tool.
4. Click View, Roll-Ups, Tool Settings.
5. On the first tab, choose a saved stroke from the Stroke list box.
6. Type the total number of strokes in the Repeat box. They will be spaced equally along the path.
7. On the second tab, enable the Tangent to Path check box if you want the stroke angle to be tangent to the path.
8. Choose other angle, scale, and color options on the various Roll-Up tabs.
9. Click Stroke Current Path.

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{button ,AL(`PRC Purpose of paths;',0,"Defaultoverview",)} Related Topics
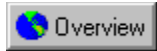
Creating a non-rectangular bitmap

Save an irregularly shaped bitmap so you can use it in illustration or page layout applications. The path you draw does not necessarily have to be closed. Corel PHOTO-PAINT takes whatever is inside the path to create the file.

To create a non-rectangular bitmap

1. Create a path around the area you wish to save.
2. Click File, Save As.
3. Choose Encapsulated PostScript (EPS) in the Save As Type list box.
4. Choose a drive in the Look In list box.
5. Double-click the folder where you want the file saved.
6. Type a filename in the File Name box.
7. Click Save.

   The Save Image to EPS File dialog box opens.
8. Click the Image Enclosed By Path button and click OK.

   The information inside the path is saved to a file that you can open in word processing, painting, and drawing packages.

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{button ,AL(`PRC Purpose of paths;',0,"Defaultoverview",)} Related Topics

Retouching and refining your image

Retouching and refining your image

Corel PHOTO-PAINT includes correction and enhancement tools that can compensate for a great many image problems. You can use these tools to correct damaged images and to generally improve image quality with as much control and precision as you require. In many cases, Corel PHOTO-PAINT offers both simple and more advanced ways of making the same general type of correction, allowing you to decide how much control you need.

Instant enhancement: using the Intellihance filter

The Intellihance filter (found under the Effects menu) is a new feature that analyzes and corrects your image automatically using default settings, or settings that you define. The Intellihance filter performs four types of correction: tone, saturation, sharpness, and despeckle.

Don't forget masks

Don't forget that you can select specific areas for correction. In some cases, such as repairing rips and tears, local correction is all that is necessary. Enclosing the areas as a mask selection helps to protect the rest of your image.

Corel PHOTO-PAINT's safety nets

Take advantage of Corel PHOTO-PAINT's safety nets. If you are going to be making major changes to your image, try working on a duplicate, or ensure that you save or set checkpoints regularly. See Safety nets for information on Corel PHOTO-PAINT's safety nets and undo options.

For more information see the following:

{button ,JI(`',`Changing image dimensions and resolution')} Changing image dimensions and resolution

{button ,JI(`',`Adding deleting and rearranging movie frames')} Adding, deleting, and rearranging movie frames

{button ,JI(`',`Changing the orientation of an image')} Changing the orientation of an image

{button ,JI(`',`Image restoration')} Image restoration

{button ,JI(`',`Adjusting the focus and grain of an image')} Adjusting the focus and grain

{button ,JI(`',`Tonal corrections page 1 of 2')} Tonal corrections

{button ,JI(`',`Shortcuts for retouching and refining your image')} Shortcuts for retouching and refining your image

Changing image dimensions and resolution

Changing image dimensions and resolution

Corel PHOTO-PAINT allows you to change the physical dimensions of your image and its size (i.e., the amount of space the image takes up on your hard drive) in a variety of ways. You can resize or resample your image while the image is open, or while it is in the process of opening. If you want to reduce the size of your image around a specific area, you can use any of the four cropping methods.

Cropping your image

Cropping an image involves cutting away unwanted areas without affecting the resolution or dimensions of what remains. There are four ways of cropping an image in Corel PHOTO-PAINT. You can define a cropping area on a thumbnail of the image and crop it as it opens, define a cropping area on an open image with the Crop tool, crop off just the border color from an open image, or you can crop around a masked selection.

Changing image dimensions

There are two ways of changing image size you can adjust the dimensions of your image in the Resample dialog box, or you can change the size of the paper behind your image. This latter option changes the printable area, but does not affect the dimensions of the rest of your image.

Changing an image's resolution

When you ask Corel PHOTO-PAINT to increase the resolution of your image (i.e., add more pixels per unit of measurement), you are performing an upsample. When you lower it, you are downsampling. Of the two procedures, downsampling provides the best results, because Corel PHOTO-PAINT more or less discards information in an orderly fashion. Upsampling, however, requires that Corel PHOTO-PAINT add pixels that weren't there previously, and because it can't add information that doesn't exist, Corel PHOTO-PAINT does this by averaging and adding intermediary pixels. This process is called interpolation. It is rare that you will need to increase the resolution of your image, but if you need to, you will get much better results by rescanning the original at a higher resolution.

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{button ,AL(`OVR Retouching and refining your image;',0,"Defaultoverview",)} Related Topics
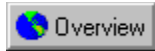
Cropping an image

Cropping an image involves cutting away unwanted areas without affecting the resolution or dimensions of what remains. There are four ways of cropping your image in Corel PHOTO-PAINT. You can define a cropping area on a thumbnail of the image and crop it as it opens, define a cropping area on an open image with the Crop tool, crop off just the border color from an open image, or crop around a selection.

To crop an image on opening

1. Click File, Open.

2. Select the file.

3. In the list box to the left of the Options button, choose Crop.

4. Click Open to display the Crop Image dialog box.

5. Click and drag the handles on the bounding box in the preview window to define a cropping area, or specify exact dimensions in the Top, Left, Width, and Height boxes.

To crop with the Crop tool

1. Click the Crop tool.

2. Click and drag to define the cropping area.

3. Click and drag the handles of the bounding box to fine-tune the cropping area.

4. Double-click inside the bounding box.

To crop the border color

1. Click Image, Crop, Border Color.

2. Click a button in the Color section of the dialog box.

3. Move the Tolerance slider to set a color tolerance level.

To crop around a selection

1. Define a mask selection around the area you wish to crop.

2. Click Image, Crop, To Mask.

Note

·   When you crop around a mask selection, the resulting image is rectangular, based on the maximum dimensions of the mask selection. To create an irregularly-shaped bitmap, see Purpose of paths for information on clipping paths.

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{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} Related Topics
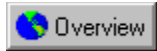
Changing an image's dimensions

Corel PHOTO-PAINT allows you to change an image's dimensions in two ways: by increasing or decreasing the dimensions in the Resample dialog box, or by decreasing the size as the image opens. Each option offers the Maintain Aspect Ratio control, which forces the width and height of the image to adjust proportionately.

To change an image's dimensions

1. Click Image, Resample.

2. Choose a unit of measurement from the Units list box.

3. Type values in the Width and Height boxes. If you have enabled the Maintain Aspect Ratio check box, enter one dimension and the other dimension adjusts automatically.

To reduce the image dimensions on opening

1. Click File, Open.

2. Select the file.

3. In the list box to the left of the Options button, click Resample.

4. Click Open.

   The Resample Image dialog box opens.

5. Type values in the Width and Height boxes.

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{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} **Related Topics**
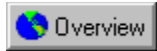
Changing the paper size

Changing the size of the paper behind your image makes your printable area larger or smaller without affecting the dimensions of the actual image. In effect, you are enlarging or reducing the paper-colored border around your image. If you enable the Maintain Aspect Ratio check box, it will force the width and height of the image to adjust proportionately.

To change the paper size

1. Click Image, Paper Size.

2. Type values in the Width and Height boxes. If you have enabled the Maintain Aspect Ratio check box, enter one dimension and the other dimension adjusts automatically.

3. Choose a position for the image from the Placement list box, or click and drag the image in the thumbnail.

4. If you want to change the paper color, click the arrow beside the paper color swatch and click a new color.

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{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} Related Topics
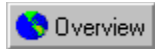
Changing an image's resolution

Corel PHOTO-PAINT allows you to change image resolution in two ways: you can increase or decrease the resolution in the Resample dialog box, or you can decrease the resolution as the image opens. Each option offers the Maintain Aspect Ratio control, which resamples the width and height of the image proportionately. Changing the resolution will affect the actual size of the file on disk, unless you enable the Maintain File Size check box. This option keeps the file size the same, but means the dimensions of your image will change.

To change an image's resolution

1. Click Image, Resample.
2. Type values in the Horizontal and Vertical Resolution boxes. If you have enabled the Maintain Aspect Ratio check box, enter one value and the other value adjusts automatically.
3. Click one of the Process options. Anti-Alias will produce a smoother image than Stretch/Truncate, but takes longer to process.

To reduce resolution on opening

1. Click File, Open.
2. Select the file.
3. In the list box beside the Options button, choose Resample.
4. Click Open.
5. In the Resample Image dialog box, type values in the Horizontal and Vertical resolution boxes. If you have enabled the Maintain Aspect Ratio check box, enter one value and the other value adjusts automatically.

{button ,AL(`PRC Changing image dimensions and resolution;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding, deleting, and rearranging movie frames
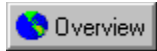
Adding, deleting, and rearranging movie frames

Corel PHOTO-PAINT's Movie menu contains controls that allow you to manipulate the individual frames of movies in a variety of ways. You can insert new, blank frames, create duplicates of existing frames, splice in frames from another movie, or rearrange frames.

For the procedures on creating new movies, opening existing movies, and navigating through movies, see Getting started.

A note on editing your movie

You can edit the frames of a movie using the same editing tools and techniques you would use with any other image. However, with movie files, you may want to perform the same edit on several frames. The Command Recorder allows you to record your edits so you can run them on several frames at once. See Recording and saving scripts for information on saving and repeating series of actions and commands.

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{button ,AL(`OVR Retouching and refining your image;',0,"Defaultoverview",)} Related Topics
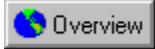
Adding and deleting movie frames

Corel PHOTO-PAINT's Movie menu contains controls that allow you to manipulate the individual frames of movies in a variety of ways. Use these procedures to add or delete frames.

To add new frames

1. Click Movie, Insert Frame.

2. Type the number of frames you wish to insert in the Insert Frames box.

3. In the Frame box, type the frame number before or after which you want to place the new frames.

4. Click a position button.

 Tip

· To create duplicates of the active frame, click the Copy Current Frame button.

To add frames from an existing movie

1. Click Movie, Insert From File.

2. Double-click the filename of the movie you want to add in the File Name box.

3. In the Frame box, type the number of the frame before or after which you want to place the movie file.

4. Click the Insert button.

To delete a single frame

1. Click Movie, Delete Frame.

2. In the From Frame box, type the number of the frame you wish to delete.

3. Type the same number in the To Frame box.

To delete a series of frames

1. Click Movie, Delete Frame.

2. In the From Frame box, type the number of the first frame you wish to delete.

3. In the To Frame box, type the number of the last frame you wish to delete.

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{button ,AL(`PRC Adding deleting and rearranging movie frames;',0,"Defaultoverview",)} <u>Related Topics</u>
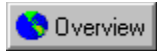
Changing the order of movie frames

Corel PHOTO-PAINT's Movie menu contains controls that allow you to manipulate the individual frames of movies in a variety of ways. Use these procedures to move individual or series of frames.

To move a single frame

1. Click Movie, Move Frame.

2. In the Move Frame box, type the number of the frame you wish to move.

3. Type the same number in the To Frame box.

4. Click the Before or After button, and type the number of the frame beside which you want to move the frame.

To move a series of frames

1. Click Movie, Move Frame.

2. In the Move Frame box, type the number of the first frame you wish to move.

3. In the To Frame box, type the number of the last frame you wish to move.

4. Click the Before or After button, and type the number of the frame beside which you want to move the frames.

{button ,AL(`PRC Adding deleting and rearranging movie frames;',0,"Defaultoverview",)} <u>Related Topics</u>

Changing the orientation of an image

Changing the orientation of an image

Maybe you have found the perfect image, but you want it to face the other direction. Or perhaps you scanned your picture in upside down or skewed. Whatever your placement problem, Corel PHOTO-PAINT allows you to fix it. You can flip or rotate your image by preset or custom amounts, and you can straighten crooked images.

Custom Rotate dialog box

Corel PHOTO-PAINT's Custom Rotate dialog box contains options that allow you to choose the angle and direction of rotation, as well as the paper color that becomes visible as a result of the rotation. If you want the image size to remain the same, enable the Maintain Original Size check box. Otherwise, the image will be resized so that the entire image remains visible in the Image Window. Enable the Anti-Aliasing check box to prevent jagged edges.

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{button ,AL(`OVR Retouching and refining your image;',0,"Defaultoverview",)} <u>Related Topics</u>
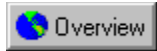
Flipping an image

You can flip an image from side to side, or from top to bottom.

To flip an image horizontally

· Click Image, Flip, Horizontally.

To flip an image vertically

· Click Image, Flip, Vertically.

{button ,AL(`PRC Adjusting the orientation of an image;',0,"Defaultoverview",)} <u>Related Topics</u>
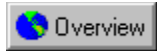
Rotating an image

Corel PHOTO-PAINT allows you to rotate your image by a preset amount, or by an amount you specify. The Custom Rotate dialog box contains options that allow you to choose the angle and direction of rotation, as well as the paper color that becomes visible as a result of the rotation. If you want the image size to remain the same, enable the Maintain Original Size check box. Otherwise, the image will be resized so that the entire image remains visible in the Image Window. Enable the Anti-Aliasing check box to prevent jagged edges.

To rotate an image 90° clockwise

·   Click Image, Rotate, 90° Clockwise.

To rotate an image 90° counterclockwise

·   Click Image, Rotate, 90° Counterclockwise.

To rotate an image 180°

·   Click Image, Rotate, 180°.

To rotate an image by a custom amount

1. Click Image, Rotate, Custom.

2. Type a value in the Angle box.

3. Click a direction button.

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{button ,AL(`PRC Adjusting the orientation of an image;',0,"Defaultoverview",)} Related Topics
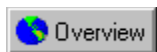
Straightening a crooked image

The Deskew command places imperfectly positioned images squarely in the image area. Deskewing works best on four-sided images that have well-defined edges.

To deskew an image

· Click Image, Deskew.

{button ,AL(`PRC Adjusting the orientation of an image;',0,"Defaultoverview",)} <u>Related Topics</u>

Image restoration
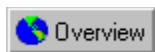
Image restoration

Perhaps your scanned or video image came out looking distinctly striped. Or maybe you set a cup of coffee down on the only existing picture of your grandmother. Whatever the mishap, Corel PHOTO-PAINT contains a number of tools to help you minimize the damage, and in some cases, forget that it happened altogether.

Deinterlace filter

The Deinterlace filter removes even or odd horizontal lines from scanned or interlaced video images. You can fill the spaces left by the discarded lines using either of two methods: duplication fills in the spaces with copies of the adjacent lines of pixels, while interpolation fills them in with colors created by averaging the surrounding pixels.

Clone tool

Corel PHOTO-PAINT's Clone tool allows you to fill in missing areas of your image with pixel information taken from other areas on the image, or even from a different image altogether. Use the Clone tool to repair rips, tears, and holes, or to perform even more involved editing procedures: just think, with a bit of practice, you can remove your "ex" from all your pictures!

The Clone tool is one of the brush tools, so you can adjust the size, shape, and texture of the brush you use to apply it. See The basics of brush tools for more information on working with brush tools.

Dust and Scratch filter

The Dust and Scratch filter reduces the amount of noise in your image. You can use this filter to eliminate dust and scratch faults by applying it to masked selections.

Some hints

To repair...	Do this...
Dust marks and scratches	Define a masked selection and use the Scratch and Dust filter
	Use the Undither tool
Holes, creases, rips, or tears	Use the Clone tool to fill in blank areas with information from other areas of the image
Scan or video interlace lines	Use the Deinterlace filter

{button ,AL(`OVR Retouching and refining your image;',0,"Defaultoverview",)} Related Topics
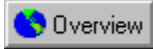
Restoring damaged areas

These procedures allow you to repair damage to your image such as dust marks and scratches, and to fill in holes with information that you take from other areas of the image.

To fix dust and scratches using the Dust and Scratch filter

1. Enclose the damaged areas as a masked <u>selection</u>.
2. Click Effects, Noise, Dust and Scratch.
3. Move the Threshold slider to reduce image noise. Threshold determines how great a change in value must occur to any pixel before the effect is applied.
4. Move the Radius slider to set the range of pixels the filter uses to produce the effect.

To fix dust and scratches using the Undither tool

1. Click the <u>Effect tool</u>.
2. On the Property Bar, click the arrow to the side of the <u>tool picker</u>.
3. Click the <u>Undither tool</u>.
4. Adjust the brush settings as necessary (for more information, see <u>The basics of brush tools</u>).
4. Click and drag over the damaged area.

To fill in tears, creases, rips and holes

1. Click the <u>Clone tool</u>.
2. Adjust the brush settings as necessary (for more information, see <u>The basics of brush tools</u>).
3. Click to place the source point (the area you wish to copy from).
4. Position the cursor over the area you wish to clone to.
5. Click and drag over the damaged area to replace the pixels.
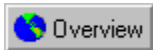
 Notes

· Hold down CTRL while dragging to constrain the movement of the source point. Hold down CTRL + SHIFT to change the direction of constraint.
· To keep the source point stationary, hold down S while clicking. You can't keep the source point stationary while clicking and dragging; just while clicking.
· To reset the source point, hold down SHIFT and click where you want to place it.

{button ,AL(`PRC Image restoration;',0,"Defaultoverview",)} <u>**Related Topics**</u>
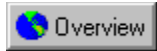
Removing scan or video interlace lines

The Deinterlace filter removes horizontal lines of pixels from scanned images or interlace lines from video captures. Corel PHOTO-PAINT uses two methods to fill in the blank areas that are left: duplication copies the adjacent pixels to fill in the gaps, while interpolation fills in the blanks with colors created by averaging the adjacent pixels.

To remove scan or interlace lines

1. Click Image, Transform, Deinterlace.

2. Click one of the replacement option buttons.

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{button ,AL(`PRC Image restoration;',0,"Defaultoverview",)} Related Topics

Adjusting the focus and grain

Adjusting the focus and grain
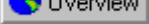
Corel PHOTO-PAINT's Noise, Sharpen, and Blur filters allow you to control the focus and graininess of your image in a variety of ways ranging from subtle to obvious.

Noise Control dialog box

Noise refers to the graininess of your image. The Noise Control dialog box allows you to visually adjust the noise in your image by clicking on the sample thumbnail buttons. The buttons indicate how your image would look if you applied that particular Noise effect. The Level slider controls the degree of the effect that is applied. The Density slider affects the density of pixels each noise filter uses. Each time you click a thumbnail button, that effect is applied cumulatively to any other noise effects you have already applied.

Sharpen Control dialog box

The Sharpen filters sharpen the focus of your image by increasing the contrast of adjacent pixels. The Sharpen Control dialog box allows you to visually adjust the sharpness of the focus by clicking on the sample thumbnail buttons. The buttons indicate how your image would look if you applied that particular Sharpen effect. The Percentage slider controls the intensity of the effects, and the Threshold slider determines how great a value change must occur to any given pixel before the effect is applied.

The effects are cumulative each time you click a thumbnail button, that effect is added to the other effects you have already chosen.

Blur Control dialog box

Corel PHOTO-PAINT's Blur Control dialog box allows you to adjust the softness of the focus by clicking on sample thumbnail buttons. The buttons indicate how your image would look if you applied that particular blur effect. The Steps slider controls the intensity of the effects, and the Direction controls set the direction followed by blur effects such as Motion Blur. The effects are

cumulative each time you click a thumbnail button, that effect is added to the other effects you have applied.

The Sharpen and Smear tools

The Sharpen and Smear tools allow you to sharpen or soften selected areas of your image by clicking and dragging over them with a brush. You can achieve different effects by changing the size, shape, and texture of the brush you use to apply these effects. See The basics of brush tools for information on working with brush tools.

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{button ,AL(`OVR Retouching and refining your image;',0,"Defaultoverview",)} Related Topics
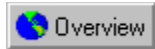
Softening the focus

Corel PHOTO-PAINT's Soften Control dialog box allows you to adjust the softness of the focus by clicking on sample thumbnail buttons. The buttons indicate how your image would look if you applied that particular blur effect. The Step slider controls the amount of the effects, and the Direction controls set the direction followed by blur effects such as Motion Blur.

To soften the focus

1. Click Effects, Adjust, Blur.

2. Move the Step slider to set the amount of the effects. A higher value will result in a more pronounced effect.

3. Move the Direction slider to set the direction of blur effects such as Motion Blur.

4. Choose a blur effect by clicking its sample thumbnail button. The intensity of the effect increases each time you click the button.

To soften the focus locally

1. Click the Effect tool.

2. On the Property Bar, click the arrow next to the tool picker.

3. Click the Smear tool.

4. Choose a smear or blur blush from the Brush Type list box.

5. Type a value in the Amount box to set the degree of the effect. A higher value will result in a more pronounced effect.

6. Adjust the brush size and shape as desired.

7. Click and drag over the area you wish to soften.

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{button ,AL(`PRC Adjusting the focus and grain;',0,"Defaultoverview",)} Related Topics

Sharpening the focus

Corel PHOTO-PAINT's Sharpen filters work by increasing the contrast of adjacent pixels. The Sharpen Control dialog box allows you to access several filters at once so you can compare the different effects. The Sharpen tool allows you to sharpen the focus locally by increasing the contrast where colors or shades intersect.

To sharpen the focus

1. Click Effects, Adjust, Sharpness.
2. Move the Percentage slider to control the amount of the effects. A higher value will result in a more pronounced effect.
3. Move the Threshold slider to determine the amount a given pixel's value has to change before the effect is applied.
4. Choose a sharpen effect by clicking its sample thumbnail button. The intensity of the effect increases each time you click the button.

To bring out edge detail

1. Click Effects, Sharpen, Unsharp Mask.
2. Move the Percentage slider to control the amount of the effect.
3. Move the Radius slider to control how many pixels the filter evaluates at a time. A larger radius value results in a more pronounced effect.

To sharpen selected areas of your image

1. Click the Effect tool.
2. On the Property Bar, click the arrow next to the tool picker.
3. Click the Sharpen tool.
4. Choose a sharpening brush from the Brush Type list box.
5. Type a value in the Amount box to control the degree of the effect. A higher value will result in a more pronounced effect.
6. Adjust the brush size and shape as desired.
7. Click and drag over the area you wish to sharpen.

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{button ,AL(`PRC Adjusting the focus and grain;',0,"Defaultoverview",)} Related Topics

Adjusting graininess in your image

The Noise Control dialog box allows you to access several Noise filters at once so you can compare the effect each one will have on your image. Sample thumbnail buttons indicate how your image would look if you applied that particular Noise effect. Each time you click a button, that effect is added to any other effects you have already applied.

To adjust the graininess of your image

1. Click Effects, Adjust, Noise.

2. Move the Level slider to set the amount of the effects.

3. Move the Density slider to set the quantity of noise added per unit area.

4. Choose a noise effect by clicking its button.

To add graininess locally

1. Click the Effect tool.

2. On the Property Bar, click the arrow next to the tool picker.

3. Click the Smudge tool.

4. In the Brush Type list box, Choose a brush.

5. Type a value in the Amount box to set the degree of the effect. A higher value will result in a more pronounced effect.

6. Adjust the brush size and shape as desired.

7. Click and drag over the area you wish to affect.

{button ,AL(`PRC Adjusting the focus and grain;',0,"Defaultoverview",)} Related Topics
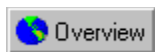
Tonal corrections

Tonal corrections (page 1 of 2)

Tonal corrections allow you to control the relationship between the shadows, midtones, and highlights in your image, as well as to adjust the brightness, intensity, lightness, and darkness of your colors. Use tonal corrections to restore detail that is lost in shadows or highlights, to correct under or over-exposure, and to generally improve the tonal quality of your image.

Using the histogram to diagnose problems

The histogram (found under the Image menu) is a read-only horizontal bar chart that plots the brightness value of every pixel in your image. Values range from 0 to 255, and the histogram indicates how many pixels are at each brightness level. Use the histogram to diagnose tonal problems and decide how to deal with them.

Every image's histogram will have a certain amount of hills and valleys, but you will probably need to tonally correct an image with obvious spikes (probably, because some images legitimately contain large amounts of black or white). If the pixels are obviously weighted at either end, you may need to compress the tonal range or redistribute the pixels along the tonal range. If there are large gaps between the bars, posterization has probably occurred.

Level Equalization filter

The Level Equalization filter provides you with powerful tools for improving the quality of your image. It enables you to adjust the shadow, midtone, and highlight areas of your image individually and precisely. This filter lets you preserve shadow and highlight detail that could be lost using the Brightness-Contrast-Intensity filter.

You can redistribute the pixel values throughout the entire tonal range automatically, or by using the any of the individual adjustment controls. Eyedropper sampling, a selection of equalization methods, and histogram display options make it easy to improve the brightness characteristics of your image. You define the start and end point of your tonal range, and Corel PHOTO-PAINT stretches or compresses the range of pixels that fall in between. The Level Equalization filter redistributes shades from the darkest to the lightest, starting and ending with the values you set. The histogram displays the distribution of pixels according to brightness. You can use this filter to artificially create color gradations when posterization has happened unintentionally, to lighten or darken any combination of the shadows, midtones, or highlights, to compress brightness values to printable limits, and to adjust the gamma curve (midtones) of your image.

Tone Curve filter

The Tone Curve filter allows you to perform the same sort of global tonal and color corrections as the Level Equalization filter, but offers more precise, local control over any individual level of values in relation to all other levels of values. Curve-based editing allows you to pinpoint a problem area and produce subtle or pronounced change in that area that dissipates Overview according to the curve
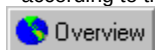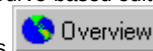
Overview as you move away from the targeted area. The Level Equalization filter moves all pixels within a tonal range to the same degree.

Like the Level equalization Filter, the Tone Curve filter takes current pixel brightness values as input and outputs them at different values. Like the histogram, the response curve is a visual representation of the balance between shadows, midtones, and highlights. You can choose from a number of preset response curves or create and save your own.

Auto Equalize command

The Auto Equalize command performs a flat equalization on your image by redistributing the significant pixel values of your image through the tonal range automatically. The effect is the same as if you open the Level Equalization filter, enable the Auto-Adjust check box, and click OK (except that you skip a few steps).

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR Retouching and refining your image;',0,"Defaultoverview",)} Related Topics
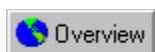
Tonal corrections (page 2 of 2)

Brightness-Contrast-Intensity filter

The Brightness-Contrast-Intensity filter adjusts the brightness, contrast, and intensity of the tones in your image. The Brightness control shifts all pixel values up or down the tonal range. When you adjust the brightness, you are lightening or darkening all colors equally. The Contrast slider adjusts the distance between your lightest and darkest pixels. Increasing the intensity brightens the lighter areas of your image without washing out the dark areas. Contrast and intensity usually go hand-in-hand, because an increase in contrast sometimes washes out detail in shadows and highlights, and an increase in intensity can bring it back.

Gamma filter

Gamma is a method of tonal correction that takes the human eye's perception of neighboring values into account. For example, if you were to place one 10 per cent gray circle on a black background, and another identical gray circle on a white background, the circle surrounded by black will appear lighter to the human eye than the circle surrounded by white regardless of the fact that the brightness values are identical.

The Gamma filter lets you pick up detail in a low contrast image without significantly affecting the shadows or highlights. It does affect all the values in your image, but is curve-based so that the changes are weighted toward the midtones. You can achieve similar results using the Tone Curve filter, which also includes a gamma option.

Color Tone filter

The Color Tone filter contains a selection of tonal adjustment controls that allow you to visually perform adjustments singly or cumulatively by clicking on sample thumbnails. You can adjust the brightness, saturation and contrast of your image. The Step slider controls the degree of change each adjustment makes.

Contrast tool

The Contrast tool allows you to adjust the contrast of selected areas of your image by clicking and dragging over them with a brush. You can achieve different effects by changing the size, shape, and texture of the brush you use to apply this effect. See The basics of brush tools for information on working with brush tools.

Some hints

To...	Do this...
Restore shadow detail	Increase contrast and intensity
	Adjust midtones
Change contrast of image	Adjust contrast and intensity
	Adjust shadow and highlight levels
Redistribute all tones evenly	Auto Equalize
Lighten only shadows	Adjust shadow levels with Level Equalization filter
Darken only highlights	Adjust highlight levels with Level Equalization filter
Brighten only highlights	Increase intensity
	Adjust highlights in Level Equalization filter
Lighten or darken whole image	Adjust brightness

{button ,AL(`OVR Retouching and refining your image;',0,"Defaultoverview",)} Related Topics
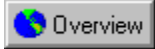
Adjusting the brightness, contrast, and intensity

The Brightness-Contrast-Intensity filter allows you to adjust the brightness, contrast, and intensity of the tones in your image. The Contrast brush increases or decreases the distinction between light and dark areas in selected areas.

To adjust brightness, contrast, and intensity

1. Click Image, Adjust, Brightness-Contrast-Intensity.

2. Move the sliders to adjust the levels of brightness, contrast, and intensity.

To brighten or darken locally

1. Click the Effect tool.

2. On the Property Bar, click the arrow at the side of the tool picker.

3. Click the Smudge tool.

4. Choose a brighten or darken brush in the Brush Type list box.

5. Adjust the value in the Amount box to control the degree of the effect. A higher value will result in a more pronounced effect.

6. Adjust the brush size and shape as desired.

7. Click and drag over the area you wish to affect.

To adjust the contrast locally

1. Click the Effect tool.

2. On the Property Bar, click the arrow at the side of the tool picker.

3. Click the Contrast tool.

4. Choose a brush in the Brush Type list box.

5. Adjust the value in the Amount box to control the degree of the effect. A higher value will result in a more pronounced effect.

6. Adjust the brush size and shape as desired.

7. Click and drag over the area you wish to affect.

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{button ,AL(`PRC Tonal corrections;',0,"Defaultoverview",)} Related Topics

Adjusting the brightness, saturation, and contrast

The Color Tone Control filter contains a selection of tonal adjustment controls that allow you to visually perform adjustments singly or cumulatively by clicking on the thumbnail buttons. You can adjust the brightness, saturation and contrast of your image.

To adjust the brightness, saturation, and contrast

1. Click Image, Adjust, Color Tone.

2. Move the Step slider to set the intensity of each change. A higher value results in a more pronounced effect.

3. Click the thumbnail buttons of the effects you wish to apply. The results are cumulative.

_____

{button ,AL(`PRC Tonal corrections;',0,"Defaultoverview",)} <u>Related Topics</u>

Adjusting the balance of shadows, midtones, and highlights

You can manipulate the tonal range of your image by accentuating or toning down detail in shadow or highlight areas, correcting over or under-exposure, or by generally adjusting the tonal range of your image. The Auto Equalize command performs a flat equalization by redistributing the significant portion of your image's tonal range between 0 and 255 automatically, while the Level Equalization and Tone Curve filters provide more advanced control.

To adjust the tonal range automatically

· Click Image, Adjust, Auto Equalize.

To adjust the tonal range using the Level Equalization filter

1. Click Image, Adjust, Level Equalization.

2. Choose the channel you wish to work in from the Channel list box.

3. Click and drag the arrows below the histogram to adjust the values of the shadows and highlights.

4. Move the Gamma slider to adjust the midtones.

To adjust the tonal range using the Tone Curve filter

1. Click Image, Adjust, Tone Curve.

2. Choose the channel you wish to work in from the Channel list box.

3. Choose an editing method from the Edit Style list box.

· Curve lets you shape the curve by clicking and dragging, and smoothes the distribution of values.

· Freehand lets you draw the curve by clicking and dragging.

· Gamma corrections are weighted toward the midtones. If you select Gamma, move the Gamma slider to set a gamma curve value.

4. Edit the response curve, or Choose a preset response curve from the Preset list box.

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{button ,AL(`PRC Tonal corrections;',0,"Defaultoverview",)} Related Topics
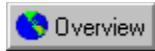
Adjusting midtones

Adjusting the midtones allows you to pick up detail in a low contrast image without affecting the shadows or highlights. The Gamma filter and the Gamma Edit Style of the Tone Curve filter affect all the values in the image, but in a non-linear fashion, so that the most pronounced changes occur in the midtones. The Level Equalization filter allows you to adjust the midtones independently of the shadows and highlights.

To adjust midtones using the Gamma filter

1. Click Image, Adjust, Gamma.

2. Move the Value slider to set a gamma curve value. Higher values brighten midtones, while lower values darken them.

To adjust midtones using the Level Equalization filter

1. Click Image, Adjust, Level Equalization.

2. Move the Gamma slider to adjust the gamma values.

To adjust midtones using the Tone Curve filter

1. Click Image, Adjust, Tone Curve.

2. Choose the channel you wish to work in from the Channel list box.

3. Choose Gamma from the Edit Style list box.

4. Move the slider to adjust the gamma curve.

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{button ,AL(`PRC Tonal corrections;',0,"Defaultoverview",)} Related Topics

Shortcuts for retouching and refining your image

Applying special effects to your image

About Corel PHOTO-PAINT's special effects filters

Some of the most fascinating and useful items in Corel PHOTO-PAINT are the special effects filters. These filters can completely change the look and feel of your image.

How effects filters work

Effects filters are small programs that execute a predefined series of commands to produce a specific effect. They automatically calculate the values and characteristics of every pixel in your image and then alter the pixels according to these new values. For example, if you applied the Motion Blur filter to an image, the filter would analyze all pixel values, then "smear" the values in a specified direction, creating the illusion of motion.

Common controls

The effects filters include Original and Result windows so that you can see the impact the effect will have on your image before you apply it. Most dialog boxes also contain a Zoom tool and Hand tool, so you can zoom in or out of the Original and Result windows, and drag other areas into view. If you want the Result window to update automatically as you make adjustments to the settings, enable the Auto Preview button. The effects filters now include a button that lets you switch between viewing the Original and Result windows, and viewing a single, large Result image.

Other types of filters in Corel PHOTO-PAINT

Besides the special effects filters, Corel PHOTO-PAINT offers enhancement filters you can use to improve the quality of your image, as well as import and export filters so you can change your image's file format. For information about filters that help you improve the quality of your image, see Retouching and refining your image. For information about using filters to color correct your image, see Working with color in Corel PHOTO-PAINT. For information about changing a file's format, see Importing, exporting, and OLE.

Plug-in filters

Corel PHOTO-PAINT also supports plug-in filters from third-party companies. These filters are called plug-ins because they plug in to the application platform. Once you have added the plug-in filters through the Options dialog box, they appear at the bottom of the Effects menu. To learn how to add and remove plug-in filters, see Adding and removing plug-in filters.

For more information see the following:

{button ,JI(`',`Using the twodimensional filters page 1 of 2')} Using the two-dimensional filters

{button ,JI(`',`Using the threedimensional filters page 1 of 2')} Using the three-dimensional filters

{button ,JI(`',`Using the artistic filters')} Using the artistic filters

{button ,JI(`',`Using the blur filters')} Using the blur filters

{button ,JI(`',`Using the color transform filters')} Using the color transform filters

{button ,JI(`',`Using the noise filters')} Using the noise filters

{button ,JI(`',`Using the render effects')} Using the render effects

{button ,JI(`',`Using the sharpen filters')} Using the sharpen filters

{button ,JI(`',`Using the fancy filters')} Using the fancy filters

Using the two-dimensional filters
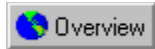
Using the two-dimensional filters (page 1 of 2)

Band Pass filter

The Band Pass filter lets you adjust the balance of sharp and smooth areas in an image. The Frequency plot displays which areas are sharp and smooth. Smooth areas are located toward the center, while sharp areas are distributed toward the outer edges of the graph. By adjusting the radius and weightings of the bands, you can screen out unwanted features in your image. A low weighting for the center of the plot emphasizes image detail; a low weighting for the outside of the plot reduces image detail. To eliminate unwanted noise, isolate the frequency of the noise within the middle band and reduce its weighting to zero.

Displace filter

The Displace filter alters an image using a displacement map. Corel PHOTO-PAINT includes a number of sample displacement maps you can use; however, you can load any bitmap image as a displacement map. The Displace filter evaluates the color value of pixels in both images, and then shifts the active image according to the values of the displacement map. The result is that values from the displacement map appear as forms, colors, and warp patterns in your image. By moving the sliders, you can shift the image horizontally or vertically, controlling both the degree and direction of the displacement of the main image, while the second image remains in place. Essentially, you are pushing your image across the obstacles posed by the displacement values, which displace the surface of your image like stones under the surface of a stream.

Edge Detect filter

The Edge Detect filter, like the Trace Contour and Find Edges filters, finds the edges of elements in your image, then converts them to lines on a background of a single color, allowing you to add a variety of outline effects to your image. The Sensitivity slider determines the amount of edge enhancement. You can use black, white, or the current paint color to fill the areas of the image that are not a part of the outline. For best results, use the Edge Detect filter on high-contrast images that include text.

Offset filter

The Offset filter lets you correct image positioning. It shifts the image according to the values set using the horizontal and vertical shift sliders. When the image is shifted, an empty area is produced where the image was previously positioned. There are three options for filling the area left empty: you can fill the empty area with the paint color, use the Wrap Around option to produce a tiling effect, or the Repeat Edges option to produce a stretched effect.

Pixelate filter

The Pixelate filter breaks up your image into square, rectangular, or circular cells. Use the Square or Rectangular options to create a blocky, exaggerated, digital appearance, or the Circular option to create a spider web effect.

Puzzle filter

The Puzzle filter breaks down the image into puzzle-like pieces or blocks, resembling a jigsaw puzzle. You can control the block width, height, and offset to create blocks that range in shape from simple squares to ice shards. You can fill the spaces left between the pieces with white, black, or the current paint color.

Ripple filter

The Ripple filter creates vertical or horizontal rippled waves throughout the image. You can select the distance between the wave cycles, the angle the waves travel through your image, and the amount of displacement the waves create.

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{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>Related Topics</u>
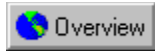
Using the two-dimensional filters (page 2 of 2)

Shear filter

The Shear filter distorts an image along a path that you define using a shear curve. By manipulating nodes on the shear curve, you create curves that determine the shape and amount of the shearing. Your image will conform to the curve you have defined. There are three options for filling the area left empty by the displacement: the Ignore option will fill the empty area with the paint color, the Wrap Around option produces a tiling effect, while the Repeat Edges option produces a stretched effect.

Swirl filter

The Swirl filter creates a swirling vortex of distortion on your image according to the direction and angle you select. The image swirls around a fixed center point in either a clockwise or counterclockwise direction, completing the number of whole rotations you set. A lower value in the Whole Rotations box will result in a swirling effect, while a higher value will result in a concentric, reverberating effect.

Tile filter

The Tile filter reduces the dimensions of your image and reproduces the image as a series of tiles on a grid. When you move the Width and Height sliders in the dialog box, the values entered represent the number of images duplicated on each axis. You can use the Tile effect in combination with flood fills to create backgrounds or to make wallpaper for Web pages or your Windows desktop.

Trace Contour filter

The Trace Contour filter creates edges of different intensity by tracing image elements using the 16 colors of the standard VGA palette. You set the threshold level, and whether you want the upper or lower edges traced. The Trace Contour filter works best if the subject matter of your image stands out.

User Defined filter

The User Defined filter allows you to create your own special effects. The dialog box contains a matrix with 25 boxes (5 X 5). This represents a single pixel of your image (the center box) and its adjacent pixels (the boxes around the center). The values you enter into the matrix determine the type of effect you create. The range and type of the effect is determined by the values you enter. You can enter positive or negative values in any distribution over the matrix. If you leave a box empty, its value is zero.

Corel PHOTO-PAINT comes with a number of sample user-defined effects: click the Load button to see a selection. These effects have been provided to help you see the effects certain values create when entered into the matrix.

Wet Paint filter

The Wet Paint filter creates the illusion that your image is a painting that is still wet. The effects can range from subtle changes in the luminescence of colors to streaks of wet paint dripping down your image. You set the percentage and degree of wetness. The Percentage slider controls the size of the drips. The Wetness slider controls the range of colors that are affected. Negative Wetness values cause darker colors to drip; while positive values cause light colors to drip.

Wind filter

The Wind filter blurs your image in a specific direction, creating the effect of wind blowing across your image. You set the direction, opacity, and strength of the wind effect.

Whirlpool filter

The Whirlpool filter applies a pattern of fluid streamlines over your image. There are a number of preset effects you can use or customize, or you can create your own effect by setting the smear length, spacing, twist, and streak detail.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Band Pass filter

This filter performs a number of intensive calculations; it will take some time to apply, even on faster machines. Watch the Percent Done indicator on the Status Bar to keep track of its progress.

To adjust the balance of sharp and smooth areas

1. Click Effects, 2D Effects, Band Pass.

2. Move the Inner and Outer Radius sliders to adjust the radius for both the inner and outer filter bands.

3. Move the Inner, Middle, and Outer Band Sliders to adjust band weightings.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} **Related Topics**
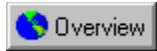
Working with the Displace filter

To distort images using a displacement map

1. Click Effects, 2D Effects, Displace.
2. Click Load.
3. In the Import dialog box, choose a bitmap image to use as a displacement map.

   The image appears in the Displacement Map window.
4. Click one of the Fill Undefined Areas buttons.
   - Wrap Around fills the exposed areas with the opposite side of the image.
   - Repeat Edges stretches the edges of the image to fill in exposed areas.
5. Click one of the Scale Mode buttons.
   - Tile repeats the displacement image to cover the image area.
   - Stretch to Fit uses a single map stretched over the entire image area.
6. Move the Horizontal and Vertical sliders to set the amount of displacement.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics
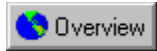
Working with the Edge Detect filter

To highlight edges

1. Click Effects, 2D Effects, Edge Detect.

2. Move the Sensitivity slider to define the sensitivity value for the effect. The higher the value, the more edges are enhanced.

3. Click one of the Background Color buttons to select a color for the background.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Offset filter

When you enable the Wrap Around option while using this filter, you can check the edges of an image you want to tile for use as a custom texture or wallpaper for a Web page or your Windows desktop.

To offset your image

1. Click Effects, 2D Effects, Offset.

2. To view shift coordinates as percentages rather than degrees, enable the Shift check box.

3. Move the sliders to set the horizontal and vertical shift.

4. Click one of the Fill Undefined Areas buttons.

   - Wrap Around fills the exposed areas with the opposite side of the image.

   - Repeat Edges stretches the edges of the image to fill in exposed areas.

   - Ignore fills the exposed areas with the current paint color.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>
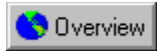
Working with the Pixelate filter

To apply a pixelated effect

1. Click Effects, 2D Effects, Pixelate.

2. Click one of the Pixelate Mode buttons.

   - Square maintains equal Height and Width settings.
   - Rectangular allows you to set Height and Width individually.
   - Circular builds pixels out from the center in a radial pattern.

3. Move the Width and Height sliders to define values the size of the blocks.

4. Move the Opacity slider to set the transparency of the effect.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>
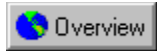
Working with the Puzzle filter

To apply a puzzle effect

1. Click Effects, 2D Effects, Puzzle.
2. Click one of the Fill Empty Areas With buttons.
   - Black fills the empty area with black.
   - White fills the empty area with white.
   - Paint Color fills the empty area with the current paint color.
   - Original Image fills the empty area with the original image.
   - Inverse Image fills the empty areas with a negative of the original image.
3. Move the Block Width and Block Height sliders to set the dimensions of the puzzle pieces.
4. Move the Max. Offset (%) slider to set the distance between pieces.
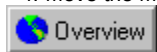
 Note

- The Fill Empty Areas With options are not available in Layer Mode.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics
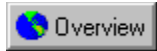
Working with the Ripple filter

To apply a ripple effect

1. Click Effects, 2D Effects, Ripple.

2. Move the Ripple Direction dial to set a direction for the waves.

3. Click either the Period or Frequency button.

   - Period sets the wave length as a percentage of image area.

   - Frequency sets the number of waves appearing in the image.

4. Move the Amplitude slider to set the amount of displacement each ripple creates.
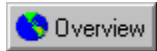
 Tip

- To apply waves with jagged edges, enable the Distort Ripple check box.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>
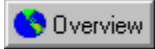
Working with the Shear filter

To distort images along a path

1. Click Effects, 2D Effects, Shear.
2. Click one of the Fill Undefined Areas With buttons.
   - Wrap Around fills exposed areas with the opposite edge of the image.
   - Repeat Edges stretches the edges of the image to fill in exposed areas.
   - Paint Color fills exposed areas with the paint color.
3. Choose an editing style from the Editing Style list box.
   - Curve lets you distort the image along a curve.
   - Linear lets you distort along a straight path.
   - Freehand distorts along an irregular path you define.
4. Click either the horizontal or the vertical button to set an orientation for the distortion path.
5. Edit the shear curve by clicking and dragging.
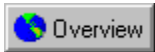
Overview **Tip**

- Since moving the Scale slider allows you to set the intensity of distortion, set a gentle curve, then use the slider to experiment with different settings.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Swirl filter

To apply a swirl effect

1. Click Effects, 2D Effects, Swirl.
2. Click either the Clockwise or Counter-Clockwise button to set the direction of rotation.
3. Move the Whole Rotations slider to set the number of times the base swirl rotates.
4. Move the Additional Degrees slider to choose the degree of rotation.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>
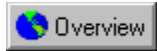
Working with the Tile filter

Enable the Identical Values check box to maintain equal values for columns and rows. This ensures that the tiles maintain their relative proportions.

To apply a tile effect

1. Click Effects, 2D Effects, Tile.

2. Move the Horizontal Tiles slider to set the number of tile columns. If you enable the Identical Values check box, enter one value and the other will be adjusted.

3. Move the Vertical Tiles slider to set the number of tile rows.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Trace Contour filter

To outline the edges of an image

1. Click Effects, 2D Effects, Trace Contour.

2 Move the Level slider to set the <u>threshold</u> level. This level determines which pixels will be affected, based on the pixel's brightness levels (ranging from 1 to 255).

3. Click one of the Edge Type buttons.

- Lower traces color values whose brightness values are below the edge threshold.
- Upper traces color values whose brightness values exceed the edge threshold.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>
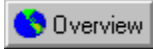
Working with the User Defined filter

To load sample user defined effect filters

1. Click Effects, 2D Effects, User Defined.

2. Click Load.

3. Choose a sample effect from the list.

4. Click Open.

To create your own effect filter

1. Click Effects, 2D Effects, User Defined.

2. Type a value in the matrix's central box. This value will be multiplied by the current pixel.

3. Type values into the boxes surrounding the central box. All values in the matrix are multiplied by the corresponding pixels in your image and added together to get the new value of the current pixel.

4. Type a number in the Divisor box.

   After the new value has been calculated for the current pixel, Corel PHOTO-PAINT divides the value by this number. The

   result becomes the final RGB color value of the current pixel a value between 1 and 255 (higher and lower values clip to this range).

5. Enable the Auto Compute Divisor check box.

   Auto Compute ensures that the overall brightness of your image is maintained. Auto Computing sets the divisor value so that the result of the calculations is always in the range 1 to 255. This allows individual colors to be shifted without affecting the overall brightness of the image.

6. Type an value in the Offset box.

   Offset shifts the final result of the calculations up or down the brightness scale. Positive values brighten the entire image, while negative values darken it.

To save a user-defined filter

1. Create an effect using the previous procedure.

2. Click Save.

3. Select a folder in which to store the filter, and enter a filename in the File Name box.

4. Click Save.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Wet Paint filter

Try applying successive combinations of positive and negative wetness values to the same image to produce some incredible effects. For example, if you apply a negative Wetness value to an <u>object</u>, it will appear to have a drop shadow that smears down the page.

To apply a wet paint effect

1. Click Effects, 2D Effects, Wet Paint.

2. Move the Percent slider to set the size of drips.

3. Move the Wetness slider to determine which colors will drip.

   Negative values cause the dark colors to drip, and positive values cause the light colors to drip. The higher the value, the more light or dark pixels will be affected.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>
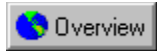
Working with the Wind filter

To apply a wind-blown effect

1. Click Effects, 2D Effects, Wind.

2. Move the Direction dial to set the direction of the wind.

3. Move the Opacity slider to set the transparency of the effect.

   Higher values produce visible distortion and blurring, while lower values produce a more subtle effect.

4. Move the Strength slider to set the strength of the wind.

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{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Whirlpool filter

This filter is memory-intensive, and can take a while to apply, even to the preview image. Try experimenting with lower values first, and working your way up.

To apply a whirlpool effect

1. Click Effects, 3D Effects, Whirlpool.

2. Move the Spacing slider to set the frequency of the whirls.

3. Move the Smear Length slider to set the length of the fluid streamlines. The longer the Smear, the smoother the whirl will be. Short smears can produce noisy results.

4. Move the Twist slider to control the whirl method. High values make the fluid flow around the whirls much like whirlpools, whereas low values make the fluid flow out of the whirls like fountains.

5. Move the Streak Detail slider to set the level of smearing. Higher values restore some of the image detail removed when the effect was created.

6. Enable the Warp check box to distort the pixels in the image along the whirls.

To load a preset warp style

1. Click Effects, 3D Effects, Whirlpool.

2. Choose a style from the Style list box.

To save a customized warp style

1. Create or customize a whirlpool effect using the previous procedures.

2. Click Save.

3. Type a filename in the Save New Preset As box.

To delete a preset warp style

1. Click Effects, 3D Effects, Whirlpool.

2. Choose the style you want to delete from the Style list box.

3. Click Delete.

4. Click Yes.

{button ,AL(`PRC Using the twodimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the three-dimensional filters

Using the three-dimensional filters (page 1 of 2)

3D Rotate filter

The 3D Rotate filter rotates the image horizontally and vertically according to the horizontal and vertical limits you set. The image is rotated as if it were one side of a three-dimensional box. The preview window shows the perspective of the image with the current slider settings. The plane of the box that is shaded represents the image. The Best Fit option ensures that no part of the rotated image falls outside the Image Window.

Emboss filter

The Emboss filter transforms your image into a relief, making the details appear as ridges and crevices on a flat surface. The Direction Control indicates the location of the light source relative to the image (at the center of the circle). You can use the original image, gray, black, or the paper color as the embossing color. The Emboss filter works best on images with medium to high contrast.

Map to Object filter

The Map To Object filter creates the illusion that the image has been wrapped around a sphere, or a horizontal or vertical cylinder. The value you set using the Percentage slider determines the direction and amount of the effect. Negative values wrap the image toward the back; positive values wrap the image toward the front.

Mesh Warp filter

The Mesh Warp filter distorts an image according to the manipulation of nodes on a grid. You determine the number of nodes and the number of grid panels. Higher numbers of nodes and a tighter grid provide finer control over small details in your image. Moving a node, does not affect the position of any of the other nodes. However, altering one node affects all connected gridlines.

Page Curl filter

The Page Curl filter is used to give the impression that a corner of your image has rolled in on itself. Controls in the dialog box let you select a corner, the orientation and size of the curl, and its transparency level. You select colors for the curl as well as for the background that becomes visible as a result of the image curling away.

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{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>Related Topics</u>
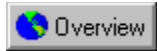
Using the three-dimensional filters (page 2 of 2)

Perspective filter

The Perspective filter allows you to give your image a sense of three-dimensional depth, as if it were on a flat plane receding into the distance. The exposed areas of the Image Window are filled with the original image.

Pinch/Punch filter

The Pinch/Punch filter warps your image by either "pinching" the image away from you or "punching" it toward you. Negative values apply a punch effect; positive values apply a pinch effect. You can produce dramatic effects by applying the Zig Zag filter to a masked <u>selection</u>.

Zig Zag filter

The Zig Zag filter distorts an image by bending the image lines that run from the center of the image to its edge. This effect produces waves of straight lines and angles which seem to twist the image from its center outwards.

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{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>Related Topics</u>
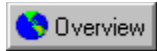
Working with the 3D Rotate filter

If you want to ensure that the image stays within the boundaries of the Image Window, enable the Best Fit check box.

To rotate your image in three dimensions

1. Click Effects, 3D Effects, 3D Rotate.
2. Move the Vertical and Horizontal sliders to set the degree of rotation.

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{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>
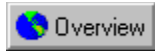
Working with the Emboss filter

If you want more precise control over the lighting angle, intensity, color, and contrast, emboss your image using the Lighting Effects dialog box. See <u>Working with the Lighting Effects filter</u> for more information.

To apply a three-dimensional relief effect

1. Click Effects, 3D Effects, Emboss.

2. Move the Depth slider to set the amount of embossing around the edges. This affects how deep the ridges and crevices will appear to be.

3. Click a point along the edge of the Direction dial to select a location for the light source.

4. Click one of the Emboss Color buttons to set the color of the embossed image.

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{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>
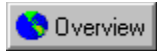
Working with the Map To Object filter

To wrap your image around an object

1. Click Effects, 3D Effects, Map to Object.
2. Click one of the Mapping Mode buttons to choose an object type.
3. Move the Percentage slider to set the amount of wrapping.

   Negative values wrap the image toward the back; while positive values wrap the image toward the front.

{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Mesh Warp filter

You can make simple but effective movies by applying the Mesh Warp filter to successive frames of a movie or animation file.

To distort your image using a warping grid

1. Click Effects, 3D effects, Mesh Warp.
2. Move the No. Gridlines slider to set the number of grid panels.
3. Drag the nodes in the preview window to produce the desired distortion.

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{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Page Curl filter

To apply the effect to a portion of the image, select an area using a mask before you choose the effect. The page will only curl inside the masked area.

To curl a corner of an image

1. Click Effects, 3D Effects, Page Curl.

2. Click a button in the Adjust section to select a corner to curl.

3. Move the Width and Height sliders to determine the curl shape.

4. Click either the Opaque or Transparent button. Click the Opaque option if you want the back of the curl to be a solid color. Click the Transparent option if you want the underlying image to be visible through the curl.

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{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} Related Topics

Working with the Perspective filter

To apply a perspective effect

1. Click Effects, 3D Effects, Perspective.

2. Click either the Perspective or Shear button.

   - Perspective allows you to move two nodes at a time toward or away from each other.

   - Shear maintains the distance between two nodes at a time, while allowing you to skew the image.

3. Enable the Best Fit check box to keep all parts of the image within the Image Window.

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{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} <u>Related Topics</u>
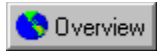
Working with the Pinch/Punch filter

To apply a pinch/punch effect

1. Click Effects, 3D Effects, Pinch/Punch.

2. Move the Punch/Pinch slider to set the intensity of the effect.

{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Zig Zag filter

To apply a swirling or twisting effect

1. Click Effects, 3D Effects, Zigzag.
2. Click one of the Type buttons.
   - Pond Ripples distorts your image in overlapping concentric circles.
   - Out from center radiates outward in a more uniform manner than Pond Ripples.
   - Around Center gives more control over distortion.
3. Move the Waves slider to set the number of waves.
4. Move the Strength slider to set the intensity and the where the crests and troughs of the distortion waves will appear.

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{button ,AL(`PRC Using the threedimensional filters;',0,"Defaultoverview",)} Related Topics

Using the artistic filters

Using the artistic filters

Canvas filter

The Canvas filter allows you to apply a textured surface over top of an image. There are a number of preset canvas maps to choose from, including linen, stucco, bread, and cement. You can load any bitmap image as an embossed canvas map, so you can also use this filter to merge two images. You have control over the transparency, tile placement, and embossing level. The images that work best as canvas maps have medium to high contrast.

Glass Block filter

Glass Block mimics the effect of viewing an image through a number of thick glass blocks. You can set the dimensions of individual blocks; since Width and Height values are set in pixels, smaller values will produce a low level pixelation effect, while larger numbers produce a diamond glass pattern. You will achieve the best results using values in the 25 to 75 range.

Impressionist filter

The Impressionist filter gives your image the look of an impressionist painting by converting your image to dabs of solid color. The higher the values you determine with the Horizontal and Vertical sliders, the greater the blurring of the original image

Smoked Glass filter

The Smoked Glass filter applies a transparent, colored tint over the image. The Tint slider controls the opacity of the effect. A Tint value of 100 is completely opaque, covering the image with a solid color. Percent controls the amount of blurring applied to the image, creating the appearance of glass distortion.

Vignette filter

The Vignette filter creates a frame around your image. A vignette can have a soft or hard edge, can be one of four shapes, and can be any color. Use a vignette with a higher fade rate to create a dreamy, nostalgic effect.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>Related Topics</u>
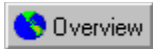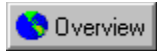
Working with the Canvas filter

To apply a texture over your image

1. Click Effects, Artistic, Canvas.

2. Click Load.

3. Choose a canvas map from the list and click Open.

4. Do any of the following:

    - Move the Texture and Emboss sliders to set the amount of color and texture that will come through from the canvas map.

    - Move the Transparency slider to control the transparency of the effect. A transparency setting of 100 % will allow emboss values to be applied without significantly affecting the colors in your image.

    - Move the Emboss slider to set the depth of the effect. A value of 100 will give you emboss values as they appear in the canvas map, while values between 100 and 200 will exaggerate dark and light values in the map for a greater illusion of depth.

    - Move the X and Y Offset sliders to control the amount that the entire canvas map pattern will be offset horizontally (X) and Vertically (Y).

    - Click a Tile Offset button to determine the percentage by which each row or column of tiles will be offset from the others.

    - Move the Offset slider to set the amount of offset.
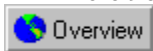
 Notes

- The Offset slider is only available if you chose Rows or Columns to offset the tiles.

- The Paint Color option is not available in Layer Mode.

{button ,AL(`PRC Using the artistic filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Glass Block filter

To apply a beveled glass block effect

1. Click Effects, Artistic, Glass Block.

2. Move the Block Height and Block Width sliders to set block dimensions. To keep the dimensions identical, enable the Square Blocks check box.

{button ,AL(`PRC Using the artistic filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Impressionist filter

For more precise control over turning your image into a painting, use the Alchemy filter. See <u>Working with the Alchemy Filter</u>.

To apply impressionist-style brush strokes

1. Click Effects, Artistic, Impressionist.
2. Move the Horizontal and Vertical sliders to set the amount of scatter. To maintain equal horizontal and vertical values, enable the Identical Values check box.

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{button ,AL(`PRC Using the artistic filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Smoked Glass filter

To place a color cast over your image

1. Click Effects, Artistic, Smoked Glass.

2. Move the Tint slider to set the opacity of the effect.

3. Move the Percent slider to set the level of blur. The lower the percentage, the sharper the image.

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{button ,AL(`PRC Using the artistic filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Vignette filter

You can use any color for the frame. Simply select the color you want to use as the paint color before you open the Vignette filter.

To apply a frame to images

1. Click Effects, Artistic, Vignette.

2. Choose a shape for the vignette.

3. Move the Offset slider to set the size of the center of the frame. Move the slider to the left to increase the size of the frame; move the slider to the right to decrease the size of the frame.

4. Move the Fade slider to set the fade-out rate.

5. Click a Color button to choose a frame color.

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{button ,AL(`PRC Using the artistic filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using the blur filters
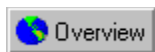
Using the blur filters

The filters in the Blur Effects flyout menu alter the pixels of your image to soften, smooth edges, blend, or create motion effects.

Accessing multiple Blur effects

To help you get the most out of the Blur effects, Corel PHOTO-PAINT has included a special control dialog box that gives you access to five of the Blur effects at once. For information about using the Blur control dialog box, see Adjusting the focus and grain.

Directional Smooth filter

The Directional Smooth filter analyzes the value of pixels of similar tonal values to determine the direction in which to apply the greatest amount of smoothing. This subtly smoothes edges and surfaces, giving them anti-aliased edges without distorting the image.

Gaussian Blur filter

This filter produces a hazy effect, blurring the image according to a gaussian distribution, which spreads the pixel information outward using bell-shaped curves.

Jaggy Despeckle filter

The Jaggy Despeckle filter scatters colors in an image creating a soft, blurred effect with minimal distortion. It is most effective for removing the jagged edges that can appear in line art or high-contrast images. The Jaggy Despeckle dialog box has options for controlling height and width values. You can change the values individually or keep them identical. Setting the value independently will mildly diffuse the image with minimum loss of detail.

Low Pass filter

The Low Pass filter removes sharp edges and detail from an image, leaving smooth gradients and low frequency detail. You can control the percentage and radius of the effect using the sliders. At higher settings, the Low Pass filter creates a blurring effect that erases much image detail.

Motion Blur filter

The Motion Blur filter creates the illusion of movement in an image. You can set the direction of motion using the Direction dial. You can also control the intensity of the effect: the higher the value, the more blurring occurs.

Radial Blur filter

The Radial Blur filter allows you to create a blurring effect that radiates outward from a central point. You can reposition the center point, set the intensity of the effect, and choose between two blur modes.

Smooth filter

The Smooth effect tones down differences in adjacent pixels resulting in only a slight loss of detail, while smoothing the overall image or selected area. You can set the intensity of the effect. Use the Percentage slider to specify the intensity of the smoothing effect. This is a very subtle effect; in fact, you may have to zoom in to see its impact. Try applying it several times to increase the intensity of the effect. The difference between the Smooth filter and the Directional Smooth filter is subtle and may only be apparent at a high resolution. The Smooth filter blends all neighboring pixels equally, while the Directional Smooth filter blurs lightly along the edges of your image.

Soften filter

The Soften filter smoothes and tones down harsh edges with only minimal loss of image detail. You can set the intensity of the effect. The difference between the Smooth and Soften filters is subtle, and may only be apparent at a high resolution.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} Related Topics
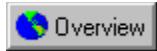
Working with the Directional Smooth filter

To apply directional smoothing

1. Click Effects, Blur, Directional Smooth.

2. Move the Percentage slider to set the intensity of the effect.

{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} Related Topics
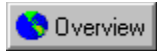
Working with the Gaussian Blur filter

For a graphic demonstration of how Gaussian distribution works, apply a blur to your image with a radius of 10, then apply Edge Detect (found in the 2D Effects flyout menu) with a high sensitivity level. You'll see the skeleton of your image as gaussian bell curves.

To apply a gaussian blur effect

1. Click Effects, Blur, Gaussian Blur.

2. Move the Radius slider to set the intensity of the effect.

{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Jaggy Despeckle filter

To apply Jaggy Despeckle

1. Click Effects, Blur, Jaggy Despeckle.

2. Move the Width and Height sliders to set the intensity and direction of the effect. Enable the Symmetric check box to maintain equal values.

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{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} <u>Related Topics</u>
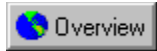
Working with the Low Pass filter

To remove detail

1. Click Effects, Blur, Low Pass.

2. Move the Percentage slider to set the intensity of the effect.

3. Move the Radius slider to set the range of the effect.

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{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} <u>Related Topics</u>
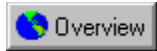
Working with the Motion Blur filter

To give the appearance of speed through blurring

1. Click Effects, Blur, Motion Blur.

2. Click a position on the edge of the <u>Direction dial</u> to set the direction of movement.

3. Move the Speed slider to set the intensity of the effect.

4. Click one of the Off-Image Sampling buttons.

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{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} <u>Related Topics</u>
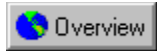
Working with the Radial Blur filter

To apply a radial blur

1. Click Effects, Blur, Radial Blur.

2. Click the Set Center Button, and click the Preview Window to set a center point.

3. Click one of the Mode buttons.

   - Spin rotates the blur around the point.

   - Zoom blurs outwards from the point.

4. Move the Amount slider to set the intensity of the effect.

{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} Related Topics
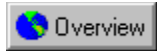
Working with the Smooth filter

To smooth rough edges in your image

1. Click Effects, Blur, Smooth.

2. Move the Percentage slider to set the intensity of the effect.

{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} Related Topics

Working with the Soften filter

To soften your image

1. Click Effects, Blur, Soften.

2. Move the Percentage slider to set the intensity of the effect.

{button ,AL(`PRC Using the blur filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using the color transform filters
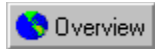
Using the color transform filters

Bit Planes filter

The Bit Planes filter is a powerful tool for analyzing gradients in images. The Bit Planes filter reduces the image to basic RGB color components and emphasizes tonal changes. For example, certain areas appear as solid blocks because there is little change in tone. Since gradient fills have a high degree of color tone change, the Bit Planes filter is very useful for analyzing the number of steps in gradients.

Halftone filter

The Halftone filter gives your image the appearance of a color underline halftone. As in color commercial printing, the screen angles you set determine how the halftone dots on the screens line up and how the color blends when all the screens are seen together. You can adjust the screen angles to produce a wider range of colors.

Psychedelic filter

The Psychedelic filter changes the colors in your image to bright, electric colors such as orange, hot pink, cyan, and lime green.

Solarize filter

The Solarize effect, like the Invert effect, transforms colors to appear like those of a negative photographic image. In photographic terms, solarization is a darkroom technique in which a sudden flash of light is used to darken unfilled areas of a print. Unlike the Invert filter (which produces an absolute that actually inverts the image colors), you control the intensity of the effect with the Solarize filter.


{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>Related Topics</u>
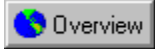
Working with the Bit Planes filter

To apply bit planes to your image

1. Click Effects, Color Transform, Bit Planes.

2. Move the Color Plane sliders. Enable the Apply To All Planes check box to maintain equal values among the sliders.

   The Color Plane sliders control the sensitivity of the effect. Higher values display fewer tonal changes and gradient steps. At the highest setting, the image contains a large amount of black and white areas since the effect is displaying only extreme tone changes. Lower values display more tonal changes and gradations. At the lowest setting, a photographic image appears to be covered with colored noise.

{button ,AL(`PRC Using the color transform filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Halftone filter

To give your image the appearance of a color halftone

1. Click Effects, Color Transform, Halftone.

2. Move the Max Radius slider to set the maximum radius of a halftone dot.

3. Move the Channel Angle sliders to set the angle of each of the color screens.

   Use the Cyan, Magenta, and Yellow slider bars to control the channel angle in order to determine the color mixture and to produce a wider range of mixing patterns.

{button ,AL(`PRC Using the color transform filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Overview

Working with the Psychedelic filter

To apply psychedelic colors

1. Click Effects, Color Transform, Psychedelic.
2. Move the Level slider to set the intensity of the effect.

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{button ,AL(`PRC Using the color transform filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Working with the Solarize filter

To create solarized images

1. Click Effects, Color Transform, Solarize.
2. Move the Level slider to set the intensity of the effect.

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{button ,AL(`PRC Using the color transform filters;',0,"Defaultoverview",)} Related Topics

Using the noise filters
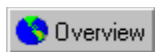
Using the noise filters

In bitmap image editing, noise is defined as the random pixels across the image that resemble static on television screens. Use the filters in the Noise flyout menu to create, control, or get rid of noise.

Accessing several noise filters at once

To help you get the most out of the noise filters, Corel PHOTO-PAINT has included a special control dialog box that gives you access to nine of the noise filters at a time. For information about using the Noise control dialog box, see Adjusting the focus and grain.

Add Noise filter

The Add Noise filter creates a granular effect that adds a texture to a flat or overly blended image. There are three noise types you can choose from: Gaussian prioritizes colors along a Gaussian curve. Gaussian results in more light and dark pixels than the Uniform Noise option. Spike uses colors that are distributed around a narrow curve. It produces a thin, light colored grain. Uniform provides an overall granular appearance. Use this option to apply colors randomly.

Diffuse filter

The Diffuse filter spreads out the pixels of your image to fill in blank spaces and remove noise. Depending on the level you select, the effect can appear smooth, blurry, or produce a soft, double-edged look as if the image were being seen through a photographer's diffusion lens.

Dust and Scratch filter

The Dust And Scratch filter reduces image noise by averaging pixel values. This works something like adding water to a dry watercolor painting; adjacent colors bleed into each other. As the name implies, this filter is extremely useful for eliminating dust and scratch faults in an image. For more information about using this filter, see Image restoration.

Maximum filter

The Maximum filter removes noise by adjusting pixel values based on the maximum pixel value of neighboring pixels. This filter also causes a mild blurring effect if applied in large percentages or more than once. The highest setting will completely obscure your image.

Median filter

The Median filter removes noise and detail by averaging the colors of adjacent pixels in the image. Like the Dust and Scratch filter, this filter determines the median value of neighboring pixels to smooth the image. The median effect, however, blurs an image to a greater extent than the Dust and Scratch filter.

Minimum filter

The Minimum filter darkens an image by adjusting pixel values based on the minimum pixel value of neighboring pixels. The Radius slider bar controls the number of neighboring pixels that are successively selected and evaluated in the minimum filter process. A large radial value will result in a more profound filter effect than a small radial value. Use the Percentage slider to control the amount of darkening. Higher settings or multiple applications will probably reduce image detail.

Remove Noise filter

The Remove Noise filter softens the image and reduces the speckled effect that can occur during the scanning or video capturing process. The Remove Noise filter compares each pixel to surrounding pixels, and calculates an average. Each pixel whose brightness value exceeds that of the threshold you set with the slider are removed. This effect operates similarly to the Jaggy Despeckle effect; however, it also removes random pixel noise in the image.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} Related Topics
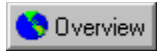
Working with the Add Noise filter

To add noise to your image

1. Click Effects, Noise, Add Noise.

2. Click a Noise Type button.

- Gaussian prioritizes colors along a Gaussian curve. Most colors added by the effect either closely resemble the original colors or extend the boundaries of the specified range. This results in more light and dark pixels than the Uniform Noise option, producing a more profound effect.

- Spike uses colors that are distributed around a narrow curve. It produces a thinner, lighter-colored grain.

- Uniform provides an overall granular appearance. Use this option to apply noise randomly.

3. Move the Level slider to adjust the intensity and value range affected by the noise.

4. Move the Density slider to set the amount of noise pixels per inch.

5. Enable the Color Noise check box to apply colorful pixels of noise.

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{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} <u>Related Topics</u>
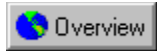
Working with the Diffuse filter

To apply diffusion to your image

1. Click Effects, Noise, Diffuse.

2. Move the Level slider to set the intensity of the effect.

{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Maximum filter

To apply the maximum filter

1. Click Effects, Noise, Maximum.

2. Move the Percentage slider to set the intensity of the effect.

3. Move the Radius slider to determine the number of neighboring pixels included in the filtering process.

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{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} Related Topics

Working with the Median filter

To apply the median filter

1. Click Effects, Noise, Median.

2. Move the Radius slider to determine the number of neighboring pixels the filter uses to calculate the median.

{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} <u>Related Topics</u>
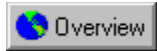
Working with the Minimum filter

To apply the minimum filter

1. Click Effects, Noise, Minimum.

2. Move the Radius slider to determine the number of neighboring pixels the filter uses to evaluate the minimum pixel values.

{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>
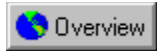
Working with the Remove Noise filter

To apply the Remove Noise filter

1. Click Effects, Noise, Remove Noise.

2. Move the Threshold slider to determine the brightness level at which noise is removed. Enable the Auto check box if you want Corel PHOTO-PAINT to set the threshold for you.

{button ,AL(`PRC Using the noise filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using the render filters

Using the render effects

The filters in the Render Effects menu offer ways of simulating lighting, photographic realism, and the appearance of three-dimensional depth.

3D Stereo Noise filter

The 3D Stereo Noise filter generates a dithered noise pattern. The result is an image that has the appearance of 3D depth when viewed a certain way. The 3D Stereo Noise filter is particularly suited to high contrast line art and grayscale images. You may not see any result at all with a complex image. To view the effect, focus your eyes on the image as if you were staring through it. Try moving it closer and farther away from you until shapes begin to resolve themselves in a three dimensional space on your page.

Lens Flare filter

The Lens Flare filter produces rings of light on your image that simulate the flare that appears on a photograph when the camera is aimed toward a direct bright light. In a camera, this occurs because the light is being passed through a series of lenses, each of which affects its intensity and spread. Lens flares will differ from lens to lens, depending on focal length and lens magnification. The Lens Flare filter provides you with three different lens types. Use the Lens Flare filter to add a touch of photographic realism to images.

Lighting Effects filter

The Lighting Effects filter offers a range of tools for adding up to 19 light sources to your RGB images. This allows you to add dramatic special effects: shine a spotlight on the subject of your image, or use colored lighting to set a mood. The controls in the Lighting Effects dialog box provide control over the color, brightness, and contrast; it even allows you to use the light source as a way to define embossing texture values. The Lighting Effects filter offers four preset light source types.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>Related Topics</u>
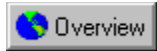
Working with the 3D Stereo Noise filter

To create a stereogram

1. Click Effects, Render, 3D Stereo Noise.

2. Move the Depth slider to set the intensity of the depth effect.

3. Enable the Show Dots check box if you want two dots added to the image. The dots help you focus correctly on the image. Adjust your focus so that the two dots become three, and then move your gaze down the page to the image.
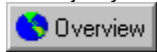
 Note

- For physiological reasons, some people are unable to see this effect at all.

{button ,AL(`PRC Using the render filters;',0,"Defaultoverview",)} Related Topics
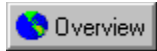
Working with the Lens Flare filter

Because this filter simulates bright light striking a camera lens, the flare created is refracted into a series of small lightened circles as well as the bright flare point. Be careful that these secondary light circles don't fall in undesirable areas.

To create a lens flare in your image

1. Click Effects, Render, Lens Flare.
2. Set the center of the flare by clicking on the preview image.
3. Click a Lens Type button.
    - 50-300 mm Zoom creates a lens flare effect common to focal lengths between 50 mm (standard lens, normal perspective) and 300 mm (telephoto/zoom lenses, magnified perspective).
    - 35 mm Prime creates a lens flare effect common to a moderate wide-angle lens.
    - 105 mm Prime creates a lens flare effect common to a moderate telephoto lens.
4. Click a filter color from the Color picker.
5. Move the Brightness slider to set the flare's brightness.
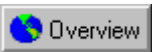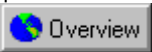
_____

{button ,AL(`PRC Using the render filters;',0,"Defaultoverview",)} Related Topics
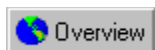
Working with the Lighting Effects filter

To add light sources to your image

1. Click Effects, Render, Lighting Effects.
2. Choose a lighting source from the list box.
   - Ambient is a light source like an average light bulb offering a soft, even light across the image with no harsh center and no shadows. You can't aim ambient lights.
   - Spotlight is a beam light source with more clearly defined edges than the others. You can aim, elevate, and focus spotlights.
   - Omni is similar to a theatrical flood light. It has a hot center of light but a soft, wide spread. You can't aim or focus omni light, but you can elevate and brighten it.
   - Directional is similar to an ambient light: it provides even lighting with no hot center. You can aim a directional light. It is especially useful for defining textures when relief is being applied to your image.
3. Click a color from the color picker.
4. Click and drag the light source selector. to set the position, angle, and elevation of the light. To hide the light source in the preview window, click the Reveal/Hide Light Source button.
5. To add or remove additional light sources, click the Add and Subtract Light Source buttons. You can add and define up to 19 light sources.
6. For each light source, do any of the following:
   - Move the Brightness slider to set the light's intensity.
   - Move the Elevation slider to control the light's vertical angle, from 0 to 90 degrees. At 90 degrees the beam shines straight down at the image.
   - Move the Aperture slider to control the width of the pool of light, from 0 to 180 degrees.
   - Move the Focus slider to control the amount of spill at the edges of the pool of light it is the softness of the edge expressed as a percentage of the sharpest level of focus.
   - Move the Flash Expose slider to set a brightness value to be applied across the image pixels without factoring tonal values. Use this sparingly it tends to wash out the image.
- Move the Image Exposure slider to set the overall brightness of the image, including the areas outside the pool of light.

To save a lighting style

1. Create a lighting style using the previous procedure.
2. Click the plus button.
3. Type a filename for the style in the Save New Light Type As box.

To load a preset lighting style

1. Click Effects, Render, Lighting Effects.
2. Choose a preset style from the Style list box.

To delete a lighting style

1. Click Effects, Render, Lighting Effects.
2. Choose the preset style to delete from the Style list box.
3. Click the minus button.

To create an embossed relief using light

1. Click Effects, Render, Lighting Effects.

2. Choose a preset style from the Styles list box.

3. Choose one of the single channel options from the Channel list box.

4. Move the Relief slider to set the depth of the relief.

5. Move the Contrast slider to set the amount of contrast in the relief.

{button ,AL(`PRC Using the render filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Using the sharpen filters

Using the sharpen filters

The filters in the Sharpen Effects flyout menu increase the contrast between the pixels of your image to improve the focus and enhance edges.

Accessing multiple sharpen filters

To help you get the most out of the sharpen filters, Corel PHOTO-PAINT has included a special control dialog box that gives you access to five of the sharpen filters at once. For information on using the Sharpen control dialog box, see Adjusting the focus and grain.

Adaptive Unsharp filter

The Adaptive Unsharp filter accentuates edge detail by analyzing the pixel value of neighboring pixels. The filter preserves more image detail than other sharpening effects that are applied across the image. It is closely related to Unsharp Mask (found in the Effects menu, Sharpen flyout menu). The result of this filter is subtle and may only be apparent in high resolution images.

Directional Sharpen filter

The Directional Sharpen filter analyzes pixels of similar shades to determine the direction in which to apply the greatest amount of sharpening.

Find Edges filter

The Find Edges filter, like the Trace Contour and Edge Detect filters (found in the Effects menu, 2D Effects flyout menu) detects the outlines of forms in your image and converts them to soft or solid lines.

High Pass filter

The High Pass filter removes low-frequency detail and shading. The effect can give an image an ethereal, glowing quality. It emphasizes the highlights and luminous areas of an image. At higher settings, the High Pass effect removes most of the image detail, leaving only the edge details clearly visible. If you only want to emphasize highlights, use lower percentage settings.

Sharpen filter

The Sharpen filter accentuates the edges in the image by finding the edges and increasing the contrast between adjacent pixels.

Unsharp Mask filter

The Unsharp Mask filter accentuates edge detail as well as focusing some blurred areas in the image. For information about using the Unsharp Mask filter, see Sharpening the focus.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} Related Topics
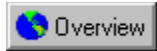
Working with the Adaptive Unsharp filter

To apply Adaptive Unsharp

1. Click Effects, Sharpen, Adaptive Unsharp.
2. Move the Percentage slider to determine degree of sharpening.

{button ,AL(`PRC Using the sharpen filters;',0,"Defaultoverview",)} Related Topics
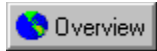
Working with the Directional Sharpen filter

To apply Directional Sharpen

1. Click Effects, Sharpen, Directional Sharpen.

2. Move the Percentage slider to determine the degree of sharpening.

{button ,AL(`PRC Using the sharpen filters;',0,"Defaultoverview",)} Related Topics
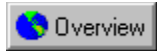
Working with the Find Edges filter

To convert edges to outlines

1. Click Effects, Sharpen, Find Edges.

2. Click either the Soft or Solid Edge Type button.

3. Move the Level slider to define a sensitivity value. The higher the number, the more edges are enhanced.

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{button ,AL(`PRC Using the sharpen filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>
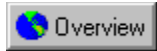
Working with the High Pass filter

To apply the high pass filter

1. Click Effects, Sharpen, High Pass.

2. Move the Percentage slider to set the intensity of the effect.

   Higher values remove most of the image detail leaving only the edge details clearly visible. Lower percentage settings emphasize highlights only.

3. Move the Radius slider to determine how far colors will bleed outwards from the edges. Radius values represent the number of pixels that will be affected.

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{button ,AL(`PRC Using the sharpen filters;',0,"Defaultoverview",)} <u>Related Topics</u>
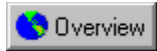
Working with the Sharpen filter

To apply the Sharpen filter

1. Click Effects, Sharpen, Sharpen.

2. Move the Edge Level slider to set the intensity of the effect.

3. Move the Background slider to determine how much of the image will remain after edge detection.

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{button ,AL(`PRC Using the sharpen filters;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Using the fancy filters
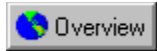
Using the fancy filters

Alchemy filter

The Paint Alchemy filter enables you to transform your image into a natural media painting by applies brushstrokes to your image. The image must be RGB, 16 or 256 color for this filter to work.

The Alchemy filter provides 30 user-definable parameters and many preset styles from which to choose. If you apply the preset styles to images, you will notice the incredible versatility of this filter and begin to realize the thousands of possibilities it offers. The parameters are presented in five groups, each one identified by a tab: Brush, Color, Size, Angle, and Transparency. Keep in mind that a small change in one parameter can make a big difference on the overall effect; change one parameter at a time so that you become familiar with the effects of each one. The sophistication of the Alchemy filter sometimes makes it slower than the other effects; however, the results are well worth the wait.

Glass filter

The Glass filter makes your image appear as if a three-dimensional, semi-transparent glass object has been placed over it. By changing the settings in the Glass filter dialog box, the glass over your image can take the form of a sharply defined plane with beveled edges, or an amorphous blob of jelly. The Glass filter only works when you have defined a masked <u>selection</u>, because the shape of the glass object is defined by the edges of the selection.

Julia Set Explorer 2.0 filter

The Julia Set Explorer 2.0 filter lets you create and explore Julia Set fractals that you can apply to your image. Fractals are textures created with algorithms and are characterized by irregularity. Their effect on an image can be quite stunning. The Julia Set Explorer filter lets you use preset fractals or create your own; experimentation with the controls will help you get the most from this effect. For more information on using Julia Set Explorer 2.0, click Help from within the dialog box.

Terrazzo filter

The Terrazzo filter allows you to create kaleidoscope-like designs using elements in your image. This filter takes a single tile
 a portion of your image cropped into a simple shape
 and repeats, reflects, or flips it a number of times in interlocking symmetrical patterns over the surface of your image.
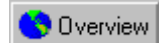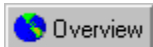
Terrazzo provides 17 tiling or symmetry
 options. Each Symmetry option offers a different tile shape (the blue polygon) and tiling pattern (the black yin and yang forms). You can apply the result to the image you used to create it, or to another image.
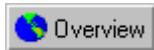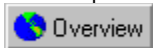
The Boss filter

The Boss filter creates a raised area on your image based on the edges of a masked <u>selection</u>. You can control the width, height, and smoothness of the raised edge. You can also control the brightness, sharpness, degree, direction, and angle of the light sources.

{button ,AL(`OVR Applying special effects to your image;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Alchemy filter

To apply natural media brushstrokes to images

1. Click Effects, Fancy, Alchemy.

2. On the Brush tab, do any of the following:

   - Click one of the Layering Option buttons.
   - Click a brush type from the brush thumbnails.
   - Move the Horizontal Variation and Vertical Variation styles to set the direction of the brush strokes.
   - Move the Density slider to set the density of the brush strokes.

3. Click the Color tab, and do any of the following:

   - Click one of the Brush Color buttons. If you choose Solid Color, choose a color from the color picker.
   - Click one of the Background Color buttons. If you choose Solid Color, choose a color from the color picker.
   - Move the Hue slider to set the amount of hue variation in the brush strokes.
   - Move the Saturation slider to set the amount of saturation variation in the brush strokes.
   - Move the Brightness slider to set the amount of variation in the brightness levels of brush strokes.

4. Click the Size tab, and do any of the following:

   - Move any of the Adjust sliders to adjust the size of the brushstrokes.
   - Choose an option from the Vary Brush Size list box.

5. Click the Angle tab, and move the Adjust sliders to adjust the angle of the brushstrokes.

6. Click the Trans tab, and move the Adjust sliders to determine the transparency of the brushstrokes.

To save customized Alchemy settings as a preset style

1. Customize the Alchemy settings using the previous procedure.

2. Click the Save As button.

3. Type a filename for the new style in the Save New Style As box.

To load a preset Alchemy style

1. Click Effects, Fancy, Alchemy.

2. Choose a style from the Styles list box.

To delete a preset Alchemy style

1. Click Effects, Fancy, Alchemy.

2. Choose the style you wish to delete from the Styles list box.

3. Click Delete.

{button ,AL(`PRC Using the fancy filters;',0,"Defaultoverview",)} Related Topics

Working with the Glass filter

To load a preset reflective glass style

1. Define a masked <u>selection</u>.
2. Click Effects, Fancy, Glass.
3. Choose a preset style from the Style list box.

To create a reflective glass style

1. Define a masked <u>selection</u>.
2. Click Effects, Fancy, Glass.
3. Do any of the following:
   - Move the Bevel Width slider to set the width of the bevel. The bevel is the area around a masked object that is slated to produce the three-dimensional look.
   - Move the Smoothness slider to set the sharpness of the edges of the bevel. Lower values produce sharper edges but may also display the steps used to create the embossed look. Higher values remove jagged edges, creating rounded edges.
   - Move the Refraction slider to set the angle at which the light is to be bent at the bevel. This distorts the image at the bevel location.
   - Move the Opacity slider to set the transparency level of the glass sheet. The more opaque you make the glass, the more the underlying image is tinted to look like the glass color.
   - Click one of the Drop-Off Type buttons: <u>Gaussian</u>, <u>Flat</u>, or <u>Mesa</u>. The drop-off is the area adjacent to the bevel effect.
   - Choose a color for the glass from the Color list box. The options are current Paint color, Paper color, or Leaded (dark gray).
   - Move the Brightness and Sharpness sliders to set the intensity of the highlights in the glass.
   - Move the Direction and Angle dials to set the direction and angle of the light striking the bevel.

To save a customized reflective glass style

1. Customize a style using the previous procedure.
2. Click the plus button.
3. Type a filename for the style in the Save New Style As box

To delete a reflective glass style

1. Define a masked <u>selection</u>.
2. Click Effects, Fancy, Glass.
3. Choose the preset style you want to delete from the Style list box.
4. Click the minus button.

{button ,AL(`PRC Using the fancy filters;',0,"Defaultoverview",)} <u>Related Topics</u>
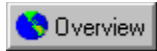
Accessing the Julia Set Explorer 2.0 filter

The Julia Set Explorer 2.0 filter is a plug-in from Kai's Power Tools. For this reason, the user interface and Help file for this filter look different than the rest of the filters. For more information about using this filter, click Help in the filter dialog box.

To open Julia Set Explorer

- Click Effects, Fancy, Julia Set Explorer.

{button ,AL(`PRC Using the fancy filters;',0,"Defaultoverview",)} <u>Related Topics</u>

Working with the Terrazzo filter

To make kaleidoscope patterns using your image

1. Click Effects, Fancy, Terrazzo.
2. Click the Symmetry button.
3. Click one of the Symmetry tiling thumbnails.
4. Click OK.
5. Move the Feather slider to set a soft edge for tiles.
6. Move the Opacity slider to set the transparency level of the repeated tiles.
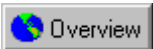
{button ,AL(`PRC Using the fancy filters;',0,"Defaultoverview",)} Related Topics
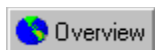
Working with the Boss filter

To apply a 3D embossing effect to the edges of a selection

1. Define a masked selection.

2. Click Effects, Fancy, The Boss.

3. Do any of the following:

   - Move the Bevel Width slider to set the width of the bevel. The bevel is the area around a masked object that is slated to produce the three-dimensional look.

   - Move the Height slider to set the depth of the bevel.

   - Move the Smoothness slider to set the sharpness of the edges of the bevel. Lower values produce sharper edges but may also display the steps used to create the embossed look. Higher values remove the jagged edges, making for rounded edges.

   - Choose a Drop-off type Gaussian, Flat, or Mesa. The drop-off is the area adjacent to the bevel effect.
   - Move the Brightness slider to set the brightness of the highlight in the bevel.
   - Move the Sharpness slider to set the sharpness of the highlight in the bevel.
   - Move the Direction dial to set the direction of the light striking the bevel.
   - Move the Angle dial to set the angle of the light.

To save a customized edge embossing style

1. Define a customized embossing style using the previous procedure.

2. Click the plus button.

3. Type a filename for the style in the Save New Style As box.

To load a preset edge embossing style

1. Define a masked selection.

2. Click Effects, Fancy, The Boss.

3. Choose a preset style from the Style list box.

To delete a preset edge embossing style

1. Define a masked selection.

2. Click Effects, Fancy, The Boss.

3. Choose the preset style you wish to delete from the Style list box.

4. Click the minus button.

5. Click Yes.

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{button ,AL(`PRC Using the fancy filters;',0,"Defaultoverview",)} Related Topics

Working with text and objects

Introduction to text and objects (page 1 of 2)

An object is an independent bitmap that floats above the image. Think of it as a sticker that you can place on your image, move to a different position, color, or rotate [Overview] all without changing the pixels in your image that are underneath the sticker. When you're satisfied with the position and appearance of an object, you can merge it into the background, where it is no longer editable as a separate component. You don't have to combine objects; they are saved with the image when you use the Corel PHOTO-PAINT .CPT file format.

Objects can be created with the Shape tools, the Text tool, the image pixels you paste from the clipboard, or existing masks or paths in your image. You can also create a transparent layer that covers the entire image and add object elements to it using almost any tool in Corel PHOTO-PAINT's Toolbox, e.g., the Shape, Paint, or Effect tools. The Undo tools used on a layer, erase sections of the new object.

Click an object with the Object Picker tool to select it and to display handles that you can drag to size the object. Double-click inside the marquee to display arrows for rotating and skewing and a circular icon that you can move to change the center of rotation. Click a third and fourth time to display other handles that are used to apply distortion and perspective respectively.

There are a variety of object-editing commands to remove stray pixels from an object's edge and to feather the edges of an object to make it blend gradually into the image background that surrounds it. There are also commands in the Object Roll-Up to adjust an object's opacity and to select a merge mode.

Object marquee

The object marquee is the boundary of the object. It is represented by a dashed outline that looks like marching ants. You choose the marquee color and its position relative to the object on the Marquee tab of the Options dialog box which can be accessed from the Tools menu. The pixels inside the marquee make up the object and float above the image until you decide to merge them with the image background or cut them to the clipboard.

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR1 Working with text and objects;',0,"Defaultoverview",)} **Related Topics**

Text

By default, text created using Corel PHOTO-PAINT's <u>Text tool</u> is an object. If you select text after typing it, the object marquee appears along each character's boundary as do eight sizing and scaling handles on the text string's <u>highlighting box</u>. You can move the text, apply transformations to it, even change its font or style while it remains an object floating above the image. The image pixels located underneath the text remain unaffected.

What are they used for?

Because objects are independent bitmaps that float above the image, you can apply many transformations to them without affecting the other pixels in the image. In that regard, objects can be used to limit the application of color and other modifications to a specific, defined area. They also give you flexibility to experiment with elements you want to add, move, or copy within an image.

When you create Web pages for use on the Internet, you can use objects to define areas as hot links to bring the user to another page or site. People viewing your site simply click the object to access a different page or site.

Objects can be used to create mask <u>selections</u>. If an object has the shape you want for a mask, this saves you a lot of time. The resulting mask can be used to create a path. Paths provide amazing editing power to precisely enclose an area. You can go from an object to a mask to a path, or from a path to a mask to an object.

For more information see the following:

{button ,JI(`',`Creating objects page 1 of 2')} <u>Creating objects</u>

{button ,JI(`',`Selecting objects')} <u>Selecting objects</u>

{button ,JI(`',`Moving duplicating and deleting objects')} <u>Moving, duplicating, and deleting objects</u>

{button ,JI(`',`Viewing ordering and aligning objects')} <u>Viewing, ordering, and aligning objects</u>

{button ,JI(`',`Grouping and combining objects')} <u>Grouping and combining objects</u>

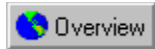{button ,JI(`',`Transforming objects page 1 of 2')} <u>Transforming objects</u>

{button ,JI(`',`Editing objects')} <u>Editing objects</u>

{button ,JI(`',`Shortcuts for objects')} <u>Shortcuts for objects</u>

{button ,AL(`OVR1 Working with text and objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Object-editing modes (page 1 of 2)

Corel PHOTO-PAINT provides three object-editing modes: Multi mode, Single mode, and Layer mode. These three editing modes are used to add areas to objects, remove areas from them, and choose how tools and commands affect objects when you edit them. Each mode offers several benefits depending on the situation and your image type. For step-by-step instructions on object editing see Editing objects.

Multi mode

Multi mode is the default object-editing mode. Most tools, when used in an area that includes objects, will affect all pixels you touch with them whether they are part of an object or the image background. The action of the tools is not interrupted because the tool reaches an object or the background. The Objects Roll-Up provides controls to lock the image background or the objects you want to protect, while using some of these tools in Multi mode. This lock functionality allows you to control which element of the image is modified by a tool.

The lock functionality can also be used when applying special effects. To limit the application of a special effect to one object, the image background and all other objects must be locked. The shape of the object, represented by the marquee, is not altered by effects in Multi mode. The pixels inside the object marquee may change position to produce the effect, but none get moved outside the object marquee. This can result in paper-colored pixels appearing inside the object marquee. For example, if you apply the Wet Paint effect to an object, its various colors drip; the color of the pixels inside the object shifts down to simulate wetness; the pixels at the very top of the object will take the current paper color as a result.

An alternative to locking image elements to isolate an object or the background for editing, is to use masks. You create a mask by selecting the area you want to edit with a mask tool; the rest of the image is protected. Masks are discussed in «Unveiling the Magic of Masks» chapter.

Multi mode also allows you to edit, in one operation, all objects that have been grouped.

Single mode

This mode locks all image elements except the selected object. This protects the image and objects you are not working on currently. You can choose to select a different object directly in the Image Window, or in the Objects Roll-Up, and still remain in the Single mode. All other objects become locked automatically. The lock icons in the Objects Roll-Up are replaced by a single pencil icon that is used to identify and choose the object that can currently be edited.

Just as in Multi mode, if you apply special effects to an object in Single mode, they do not affect the object's overall shape, which is represented by the object marquee.

If you return to Multi mode after you have worked in Single mode, all objects that were not selected, and the image background, are automatically locked. If you want to edit these objects, you must unlock them using the Objects Roll-Up.

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR1 Working with text and objects;',0,"Defaultoverview",)} Related Topics

Object-editing modes (page 2 of 2)

Layer mode

Layer mode converts the object located on the top of the stacking order into a layer and makes that layer the only object that can be edited in the image. This object is identified by the pencil icon in the Objects Roll-Up. In the Roll-Up, you click to place the pencil icon next to the object you want to edit in this mode. Layer mode creates the layer by adding transparent areas around the object, all the way to the edges of the image. It ensures that any work you perform, only affects the new layer, and that the underlying image is protected.

If you apply effects to an object layer, you might change the shape of the object; for example, if you apply the Swirl effect, the shape of the object, and its marquee, are modified because of the nature of this effect.

If you select a group of objects in Layer mode you can individually edit the objects in the group without having to first ungroup them.

Layer mode is also used to create objects; it is the only mode where the New Object command found in the Object menu is available. This command creates an empty transparent layer to which you can add object elements, one at a time, using the Paint, Effect, Clone, Rectangle, Ellipse, Polygon, Line, Curve, Image Sprayer, and Color Replacer tools. The Paste command found in the Edit menu can also be used to add data to the new object. The Eraser and Local Undo tools can be used to remove unwanted areas created with other tools.

If you return to Multi mode after working in Layer mode, all objects that were not selected before exiting, and the image background, are automatically locked. If you want to edit these objects, you must once again unlock them by using the controls in the Objects Roll-Up.

For more information see the following:

{button ,JI(`',`Creating objects page 1 of 2')} Creating objects

{button ,JI(`',`Selecting objects')} Selecting objects

{button ,JI(`',`Moving duplicating and deleting objects')} Moving, duplicating, and deleting objects

{button ,JI(`',`Viewing ordering and aligning objects')} Viewing, ordering, and aligning objects

{button ,JI(`',`Grouping and combining objects')} Grouping and combining objects

{button ,JI(`',`Transforming objects page 1 of 2')} Transforming objects

{button ,JI(`',`Editing objects')} Editing objects

{button ,JI(`',`Shortcuts for objects')} Shortcuts for objects

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{button ,AL(`OVR1 Working with text and objects;',0,"Defaultoverview",)} Related Topics

Demonstration of object-editing modes

To see the three object-editing modes in action, open the file called «Object.CPT» located in the PHOTOPNT\SAMPLES folder. The file shows the picture of an apple on a white background. The apple is an object that is enclosed by an object marquee. If the marquee is not displayed, select the Marquee Visible command in the Object menu.

Multi mode

Choose Roll-Ups in the View menu; in the flyout, choose Objects. The Objects Roll-Up lists all the components of the image: the image background and the apple.

Press the Multi mode button which is just above the objects list in the Roll-Up.

Click the Paint tool and click a paint color in the on-screen color palette. Choose a color that is different from the image background and the apple, blue for example.

In the Image Window, click and drag to apply a brush stroke through the apple; notice how the paint is applied everywhere you drag whether it be on the apple or on the white background.

In the Objects Roll-Up, click the lock icon next to the thumbnail representing the image background. The image background is now locked and cannot be edited. Click the Paint tool again and drag through the apple; this time the paint is only applied on the object. If you unlock the background and lock the apple, paint is applied only on the white background; if you drag the tool over the apple, the paint color is applied to the image background behind the apple. You can unlock the apple and move it to see this.

Single mode

Unlock all objects in the list. Click the Single button. Notice that the lock icons have been replaced by a pencil icon in the Roll-Up. The pencil icon is used to indicate which object can be edited. Only one pencil is displayed because Single mode only allows one object to be edited at a time; it automatically locks all other objects.

Click the Paint tool again and drag it through the apple in the Image Window. The paint is applied only to the object that can be edited, in this case the apple. To make another object editable, click the third column in the Roll-Up to place the pencil icon next to the desired object.

Layer mode

Click the Layer button in the Objects Roll-Up. Notice that the thumbnail representing the apple object in the Roll-Up has changed; the apple is smaller in the thumbnail than it was when you were working in the other editing modes. This occurs because the object has grown to the size of the image; the apple is surrounded by a transparent area. The object thumbnail therefore shows the apple and the transparent area that surrounds it.

Click the Paint tool again. Choose a different paint color. Click and drag in the Image Window. Notice that the object marquee grows to include all pixels you are coloring with the brush in the Image Window. The brush stroke is actually painted on the transparent area, not on the image background. This is why the painted area becomes part of the object. The apple's thumbnail in the Objects Roll-Up is updated accordingly.

Click the eye icon associated with the image background in the second column in the Objects Roll-Up. This makes the background invisible in the Image Window. The area surrounding the apple in the Image Window is now transparent. Transparency is displayed as a checkerboard pattern.

To conclude, click Multi again. You have returned to the default mode. With the Object Picker tool, click the apple in the Image Window and move it; the brush stroke you painted while in Layer mode moves with the apple because it is part of the object.

For more information see the following:

{button ,JI(`',`Creating objects page 1 of 2')} Creating objects

{button ,JI(`',`Selecting objects')} Selecting objects

{button ,JI(`',`Moving duplicating and deleting objects')} Moving, duplicating, and deleting objects

{button ,JI(`',`Viewing ordering and aligning objects')} Viewing, ordering, and aligning objects

{button ,JI(`',`Grouping and combining objects')} Grouping and combining objects

{button ,JI(`',`Transforming objects page 1 of 2')} Transforming objects

{button ,JI(`',`Editing objects')} Editing objects

{button ,JI(`',`Shortcuts for objects')} Shortcuts for objects

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{button ,AL(`OVR1 Working with text and objects;',0,"Defaultoverview",)} Related Topics

Creating objects

Creating objects (page 1 of 2)

Corel PHOTO-PAINT provides several methods to create objects. This makes it very easy to take advantage of the multiple benefits that objects offer when you edit an image.

From masks

The content of a <u>mask</u> <u>selection</u> can easily be converted to an object. This means that the pixels enclosed within the mask marquee become the object and float above the image. The Preserve Image command, found in the Image menu, is enabled by default. It copies the pixels enclosed by the mask marquee to create the object. Therefore, the image underneath the object is unaffected when you move the object. If you disable Preserve Image and move the object, a paper-colored hole appears where the pixels used to be located.
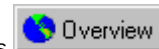
When you work in Single mode, only one object can be edited at a time; all other image components objects and the image background, are locked. If you create a mask selection and convert it to an object, the object only includes the pixels from the editable object that were inside the mask selection. If you work in Layer mode, the editable object is placed on a transparent layer that covers the entire image; the rest of the image components are locked. To create an object from a mask selection in this mode, you must make sure that some of the editable object's pixels are included in the mask selection you create.

If you try to create an object from a mask and get the «Selection is empty» message, you are probably working in Single or Layer mode and the mask selection does not include any pixels from the object currently editable in the mode.

From clipboard data

The Paste As New Object command found in the Edit menu allows you to paste data from the clipboard and automatically make it an object in any editing mode.

{button ,Next()} <u>Click here to see the next page.</u>

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating objects (page 2 of 2)

From shapes, text, and paths

Rectangles, ellipses, polygons, and lines that you create using the Shape tools can automatically be made into objects. By default, text typed with the Text tool is an object.

The Path Node Edit tool provides extensive editing capabilities that you can use to create an object. After you create the path to enclose the area you want to make into an object, you can create a mask from the path using the Tool Settings Roll-Up or Property Bar for the Path Node Edit tool, then you can create an object from the mask.

Exclusive to Layer mode

Layer mode gives you access to the New Object command found in the Object menu. This creates a new empty layer that covers the entire image. On this layer you can create an object using a combination of tools, e.g., Shape, Effects, Paint, and Undo tools. The underlying pixels are not affected by any tool operation when you create a new object on this layer. The object marquee expands to include all new elements in the object and shrinks to exclude the areas glided over with the Eraser tool. This allows you to experiment when you create the object without any risk of damaging the underlying image.

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics
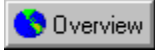
Creating an object using the clipboard

1. Open the Mask Tools flyout and choose a mask tool.

2. In the Image Window, define the area you wish to make an object.

3. Click Edit, Cut or Copy.

   The pixels inside the marquee are placed on the clipboard. If you cut the mask selection to create the object, the pixels are removed, leaving a paper-colored area on the image. If you copied the mask selection, the pixels inside the marquee are cloned and the original image remains intact.

4. Click Edit, Paste As New Object.

   The pixels are pasted into the current document as an object that floats above the image background. The object marquee is blue by default; the color can be changed by using the Options command found in the Tools menu.

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{button ,AL(`PRC Creating objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>
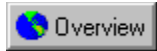
Creating an object and opening it into a new document

1. Open the Mask Tools flyout and choose a mask tool.

2. In the Image Window, define the area you wish to make an object.

3. Click Edit, Cut or Copy.

   The pixels inside the marquee are placed on the clipboard. If you cut the mask selection to create the object, the pixels are removed, leaving a paper-colored area on the image. If you copied the mask selection, the pixels inside the marquee are cloned and the original image remains intact.

4. Click Edit, Paste As New Document.

   A new Image Window opens and displays an object floating above the new image's background, which is the current paper color.

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{button ,AL(`PRC Creating objects;',0,"Defaultoverview",)} <u>Related Topics</u>
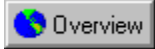
Creating an object from a mask

Creating an object from a mask means that the image pixels included in the mask's <u>selection</u> become the object. When working in Single or Layer modes, only the colored, unlocked pixels that are in the editable object, and within the mask selection, are included in the new object.

To create an object from a mask

1. Open the Mask Tools flyout and choose a mask tool.

2. In the Image Window, define the area you wish to make an object.

3. Enable or disable the Preserve Image command in the Image menu.

   Enabling the command copies the mask selection's contents to create the object; disabling the command cuts the selection's contents to create the object. Remember that cutting leaves a paper-colored hole in the image where the selection use to be.

4. Click Object, Create From Mask.

   The new object floats above the image and is surrounded by a marquee and selection handles. The mask marquee disappears.
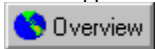
 Note

If you get the "Selection is empty" error message, you have created the mask selection on an area that is:

- locked in the Objects Roll-Up when working in Multi mode;

- not selected in the Objects Roll-Up when working in Single mode and is therefore locked; or

- completely transparent when working in Layer mode and therefore does not include any pixel data because it has no color.

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{button ,AL(`PRC Creating objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Creating objects when drawing shapes and segments

This procedure can be used in any object-editing mode to create a new object.

To create objects automatically when drawing shapes and segments

1. Open the Shape Tools flyout and choose the <u>Rectangle</u>, <u>Ellipse</u>, <u>Polygon</u>, or <u>Line</u> tool.
2. On the Property Bar, click the Render To Objects button.
3. Draw a shape in the Image Window.

   The new shape is rendered as an object. If the Marquee Visible command in the Object menu is enabled, a marquee surrounds the new shape. If you are working in Single or Layer mode, the new object is selected and is editable as indicated by the pencil icon beside its name in the Objects Roll-Up.
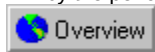
 Note

- The Render To Objects option remains active for the selected Shape tool until you turn it off. All shapes of that type that you draw afterwards are rendered as objects. Shapes created using a different Shape tool however, are not rendered as objects unless you enable the option for that tool.

- In Layer mode, the Render To Objects option also makes a new object with the shape you draw. Disabling the option makes any shape you draw become part of the currently editable object, i.e., the shape is added to the current object.

{button ,AL(`PRC Creating objects;',0,"Defaultoverview",)} <u>Related Topics</u>
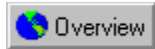
Creating objects from scratch

The New Object command creates an empty transparent layer that covers the entire image : this layer is an object that is invisible. You can add elements to the layer to create visible elements in the new object. When you create an object using these instructions, the underlying image is not affected by any of the tools you use.

To create objects using the painting and editing tools

1. Click View, Roll-Ups, Objects.

2. Click the Layer button

3. Click Object, New Object.

   A new transparent layer is added to the Image Window. It is listed as a new object in the Object Roll-Up.

4. Choose a tool in the Toolbox.

   You can use any Shape, Effect, or Paint tools, as well as the Image Sprayer tool.

5. Choose the tool attributes using the Property Bar.

6. In the Image Window, use the selected tool to create the object.

   All elements applied to the image are enclosed by the object marquee. The object's thumbnail in the Objects Roll-Up is updated each time you modify the object.

7. Repeat steps 4 to 6 with another tool to add more elements to the object.

   Because the object now has areas that are not transparent, you can use the Eraser, Color Replacer, Clone, Object Transparency tool, or Object Transparency Brush tools to edit the new object.

   The object's marquee extends to include all new elements in the object. If you use the Eraser tool, the marquee shrinks because you are removing pixels from the object.

   When the object is completed and you want to perform other operations, you can click the Object Picker tool which selects the new object, make another object editable by placing the pencil icon next to it in the Objects Roll-Up or change object-editing modes.
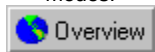
 Note

- Using the Text tool does not add text to the new transparent layer, it creates a separate text object. Using any of the Shape tools with the Render To Object option enabled, also makes the shapes separate from the new layer. To add shapes to the layer, make sure Render To Object is off on the Property Bar or in the Tool Settings Roll-Up.

- If you choose the New Object command and immediately switch to another object-editing mode, you will get a message advising you that the layer is empty and will be deleted if you proceed.

{button ,AL(`PRC Creating objects;',0,"Defaultoverview",)} Related Topics

Adding text to an image

The current paint color is applied to text you add to an image.

To add text to an image

1. Click a color for the text in the on-screen Color Palette or in the Color Roll-Up.
2. Click the Text tool.
3. Point and click where you want to place the text.

   If you want to reposition the text cursor, move the mouse to the new location and click again.
4. On the Property Bar, choose the text attributes you want.
5. Type the text in the Image Window. Use the arrow keys to move the cursor to the left of the characters you want to overwrite as you type.
6. Click away from the text box.

   The letters are converted into a single, editable object.

 Note

- If you transform a text object, for example rotate it 90 degrees, and then edit the text itself, the transformations will be lost.

{button ,AL(`PRC Creating objects;',0,"Defaultoverview",)} Related Topics

Assigning names to objects

Corel PHOTO-PAINT assigns a default name to each object in an image. Graphic objects are assigned the name «Object» and a number. The first few characters of a text object are used as the object's name. You can assign a more descriptive name to each object in an image. This is very useful when editing images that have many objects.

To assign a name to an object

1. Click View, Roll-Ups, Objects.
2. In the Roll-Up, look at the thumbnails to find the object you want to name or rename.
3. Click the object's current name in the Roll-Up. The name is enclosed by a rectangle and a blinking cursor appears at the end of the name.
4. Press BACKSPACE to delete the current name.
5. Type a new name.
6. Press ENTER to set the name.

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{button ,AL(`PRC Creating objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Selecting objects
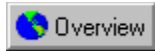
Selecting objects

An object must be selected before any kind of transformation can be applied to it. You can select several objects at the same time to perform operations on all of them at once. Selected objects have eight handles surrounding them. The handles define an invisible box, called the <u>highlighting box</u>, that surrounds the object. If you select several objects, only eight handles appear, but in this case the highlighting box will be larger because it completely encloses all selected objects.

Object selection is done using the <u>Object Picker tool</u>. Text objects can also be selected with that tool. However , you must use the <u>Text tool</u> to select text you want to edit or format. The Objects Roll-Up can also be used to select objects. The thumbnails of the selected objects in the Objects Roll-Up are surrounded by a highlighting rectangle.

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Selecting an object

To select an object

1. Click the Object Picker tool.

2. Click anywhere inside the object's marquee.

   Eight handles surround the object along its highlighting box.

To select an object using the Objects Roll-Up

1. Click View, Roll-Ups, Objects.

2. In the Roll-Up, click the thumbnail associated with the object you want to select.

   A border surrounds the thumbnail in the Roll-Up and if the Object Picker tool is selected, selection handles appear along the object's highlighting box in the Image Window.

   If another object was already selected, both objects are now selected.

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{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} Related Topics
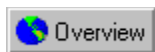
Selecting multiple objects

When you select multiple objects, you can move, size, rotate, skew, distort, and apply perspective to all the objects at one time. Clicking away from the objects deselects them.

To select multiple objects

1. Click the Object Picker tool.

2. Hold down SHIFT and click each object you want to select.

To select multiple objects by dragging

1. Click the Object Picker tool.

2. Click and drag to enclose all objects you want to select.

3. Release the mouse button.

   Only the objects you completely enclose in step 2 are selected. Objects that are only partially enclosed are not selected.
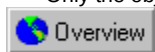
 Tip

- Hold down ALT while you drag, to ensure that all objects that intersect with the marquee selection box are selected, even the ones that are not completely enclosed by it. Release the mouse button before releasing ALT.

To select multiple objects using the Objects Roll-Up

1. Click View, Roll-Ups, Objects.

2. In the Roll-Up, click each thumbnail associated with the objects you want to select.

   A border surrounds the thumbnails in the Roll-Up and selection handles appear along the highlighting box that encloses all selected objects in the Image Window.
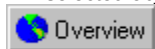
 Note

- When working in Layer or Single mode, you can select several objects at once using these procedures, and transformations like rotation, skewing, scaling, distorting, mirroring, and perspective can be applied to all of them. However, only the object that has the pencil icon next to its name in the Objects Roll-Up can be edited with the tools in the Toolbox, and the commands in the Image and Effects menu.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} Related Topics
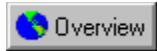
Selecting all the objects in an image

- Click Object, Select All.

  A single highlighting box surrounds all objects in the image.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Deselecting objects

To deselect an object

- Click anywhere outside the object's marquee.

To deselect one of several selected objects

- Hold down SHIFT and click inside the object's <u>marquee</u> to deselect it.

  The highlighting box shrinks to enclose the remaining selected object(s).

To deselect an object using the Objects Roll-Up

1. Click View, Roll-Ups, Objects.
2. In the Roll-Up, click the thumbnail associated with the object you want to deselect.

  The thumbnail's highlighting rectangle disappears to indicate that the object is no longer selected.

{button ,AL(`PRC Selecting objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Moving, duplicating, and deleting objects
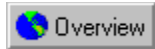
Moving, duplicating, and deleting objects

Moving

One significant advantage to using objects is the ease with which they can be moved anywhere in the Image Window.

The quickest way to move an object is to drag it directly in the Image Window. The Tools menu provides several commands to set up guidelines and grid lines to make it easy to precisely place an object. You can even make the guidelines and the grid magnetic by enabling the Snap to commands, also in the Tools menu; when you use these commands objects that you move, automatically jump to the next guideline or grid line.

You can use the Position tab in the Tool Settings Roll-Up, or the Position mode button on the Property Bar, to move an object with precision using the Object Picker Tool. These options each provide controls to let you set the object's vertical (V) and horizontal (H) coordinates on the page. Coordinates can be relative to the current object position or to the image.

Fine adjustments to an object's position can be made by repeatedly pressing the arrow keys on your keyboard. This feature is called nudge. The nudge distance, applied each time you press an arrow key, is set using the Options command found in the Tools menu.

Duplicates and drop shadows

You can create an exact copy of an object with the Duplicate command found in the Objects menu. The duplicate superimposed on the original is a separate object; it has its own thumbnail in the Objects Roll-Up. The Drop Shadow command creates an object that has the same shape as the selected object and places it behind the original. The Drop Shadow dialog box offers additional controls for choosing the color of the shadow object and its precise location relative to the original.

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics

Moving an object using the mouse

Use the Snap To Grid and Snap To Guidelines commands found in the Tools menu if you want to align the object to a grid line or guideline.

To move an object using the mouse

1. Click the Object Picker tool.

2. Click inside the object and drag to a different position on the page. Hold CTRL before moving the object to constrain the movement to a horizontal or vertical direction.
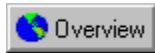
 Tips

- If you use the right mouse button to move the object, a menu is displayed when you release the mouse to allow you to cancel, move, or copy the object.

- As you are moving an object, an outline representing the object's shape is displayed under the cursor. To view a replica of the object as you are moving it, click the object and hold the position for several seconds before dragging the object to the new location.

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{button ,AL(`PRC Moving duplicating and deleting objects;',0,"Defaultoverview",)} Related Topics
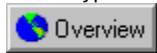
Moving an object a precise amount

1. Select the object.
2. On the Property Bar, click the Position mode.
3. Do one of the following:

   - Type the horizontal and vertical
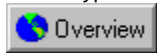
 absolute coordinates of the location where you want the top left of the object's highlighting box to be located.
- Click the Relative Position button. The coordinates become zero. In the horizontal and vertical boxes, type the distance you want the object to move from its current location.

4. Click Apply.

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{button ,AL(`PRC Moving duplicating and deleting objects;',0,"Defaultoverview",)} Related Topics

Moving an object in preset increments

The Options command found in the Tools menu allows you to set a distance increment you can use to nudge objects. You can move an object in increments of the specified nudge distance as many times as you want. You can also set a second nudge distance as a multiple of the first one, to allow you to move the object by a longer distance in a single operation.

To move an object in preset increments

1. Click Tools, Options.

2. Click the General tab, in the Options dialog box.

3. Type the desired distance increments in the Nudge box.

4. Type the number of repetitions of the nudge distance you want in the Super Nudge box. Click OK.

5. Select the object(s).

6. Do one or both of the following:

   - Press an arrow key beside the numeric keypad to move the object in the arrow's direction by the nudge distance

   - Press SHIFT and the arrow key simultaneously to move the object by the Super-nudge distance.

7. Repeat step 6 as many times as necessary.

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{button ,AL(`PRC Moving duplicating and deleting objects;',0,"Defaultoverview",)} <u>Related Topics</u>
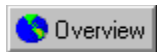
Deleting objects

You can use any object-editing mode to delete one or several objects.

To delete objects

1. Select one or more object(s).

2. Click Object, Delete.
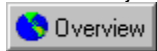
 Tip

- A quick way to delete objects is to select them and press DELETE on the keyboard.

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{button ,AL(`PRC Moving duplicating and deleting objects;',0,"Defaultoverview",)} <u>Related Topics</u>
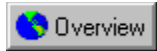
Duplicating an object

Selecting two or more objects in this procedure creates one duplicate of each object. All duplicates are separate objects that can be selected and edited individually.

To duplicate objects

1. Select one or more object(s).

2. Click Object, Duplicate.

   A copy of the object is created and is superimposed over the original.

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{button ,AL(`PRC Moving duplicating and deleting objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Creating a drop shadow

A drop shadow is a copy of an object's shape, that is placed behind the original, but is slightly offset from it and colored differently. You can apply a drop shadow to several objects at once in any object-editing mode.

Keep in mind that the original object's transparency and feathered or soft edge is duplicated in the shadow object. The feathering and opacity options you choose in the Drop Shadow dialog box are added to the attributes already found in the original.

To create a drop shadow

1. Select the object(s).

2. Click Object, Drop Shadow.

3. Click the lock icon in the Drop Shadow dialog box to continually update the preview of the result of your selections.

4. In the Offset section, choose the position for the drop shadow relative to the original object.

5. Type the distance required for the offset in the horizontal and vertical boxes. Click Identical Values to make both distances the same.

6. In the Shape section, type the number of pixels you want feathered in the drop shadow and choose a direction for the feathered pixels in the Direction list box.

   Type zero if you do not want any feathering.

7. Type an Opacity value for the drop shadow in the Opacity box.

   Zero is completely transparent, 100 is completely opaque.

8. In the color section, click the Black Shadow, White Shadow or Use Custom Color button.

   If you selected custom color, click the color button to choose a color from the palette.

9. If you are satisfied, click OK.

   The drop shadow is created; it is grouped with the original object. To manipulate either object individually, choose the Ungroup command in the Object menu.
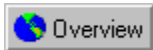
 Note

- In the Objects Roll-Up, the shadow object is given the original object's name with the word «shadow» appended.

{button ,AL(`PRC Moving duplicating and deleting objects;',0,"Defaultoverview",)} Related Topics

Viewing, ordering, and aligning objects

Viewing, ordering, and aligning objects

You can see a list of all objects included in the active image in the Objects Roll-Up which is accessed from the View menu or by double-clicking the Object Picker tool. In the Roll-Up each object and the image background are represented by thumbnails. You can change the size the Objects Roll-Up if there is not enough room in the list to see all objects.

Hiding and displaying objects in the Image Window

The Objects Roll-Up makes it easy to manage the objects in your image. It provides controls for selecting, displaying, hiding, and making objects editable. Hiding objects does not delete them; they simply become invisible. This frees up space in the Image Window for you to edit the image background or other objects that usually overlap with the hidden ones. Hidden objects are automatically locked, i.e., they cannot be modified.

Changing the order of objects

When there are multiple objects in an image, the objects stack on top of one another in the order in which they were created. The most recently created object is at the top of the stack. However, an object's position in the stack might not be readily apparent just by looking at the image. Two objects might be placed beside each other.

The Objects Roll-Up shows you precisely where each object is in the stacking order and allows you to change the order. Each object in the image is listed in the Objects Roll-Up. The first object in the stacking order is positioned at the top of the list, followed by the second object and so on. To move an object to a different position in the stack, just click and drag its name in the Roll-Up. You can also reorder objects using the Order commands in the Object menu.

Aligning

Objects can be aligned to each other, to the center of the page, to guidelines, or to the grid. Aligning to guidelines is done manually by moving the objects to the desired location. The Snap To commands found in the Tools menu make the grid or the guidelines magnetic and force the selected object to move to the next guideline or grid line. The object's edge is what snaps to the guideline or grid line. To center objects on a guideline, you must disable Snap To.

The Align command lets you align objects precisely to each other, to the center of the image, or to a grid. Objects can be aligned horizontally or vertically in many combinations. When you align objects to each other, the top-most selected object keeps its position, and all other objects are aligned to it according to the horizontal and vertical options that are chosen.

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics
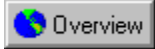
Sizing the Objects Roll-Up

When there are many objects in the active image, the Objects Roll-Up's list may not be long enough to display all thumbnails associated with them. You can make the Objects Roll-Up longer. By default, the Objects Roll-Up is grouped with the Channels Roll-Up. You must separate it before sizing it as described below.

To size the Objects Roll-Up

1. Double-click the <u>Object Picker</u> tool.

   The Objects Roll-Up opens.

2. In the Roll-Up list located at the top of the Roll-Up, click the word «Objects» and drag it outside the Roll-Up.

   The Objects Roll-Up is now separate from the Channels Roll-Up.

3. Place the cursor over the Objects Roll-Up bottom border until it becomes a double-headed arrow.

4. Drag to size the object list.
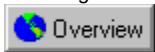
 Note

- If you regroup the Objects Roll-Up with any other Roll-Up after sizing it, the current size is kept. If you switch between Roll-Ups in the group, the Objects Roll-Up is always displayed at the size you selected using this procedure until you change it.

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{button ,AL(`PRC Viewing ordering and aligning objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Hiding and displaying objects

If you are working in Multi mode, hiding an object ensures that changes made to the image do not affect that object. In other editing modes, all objects other than the one you are currently editing are protected automatically. Objects are most often hidden when you want to work on areas close to, or surrounding the objects.

You can also use this procedure to hide the image background. A non printable transparency grid is then displayed in the Image Window. This grid occupies every space where the image background was visible. You can choose the transparency grid colors in the Options dialog box accessed from the Tools menu.

To hide an object

1. Click View, Roll-Ups, Objects.

2. Click the eye icon that is located to the right of the object's thumbnail.

   The eye icon becomes gray and the object is hidden from view.

To display a hidden object

- Click the eye icon again.

   The eye icon becomes black and the object is once again visible in the image.
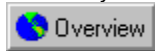
 Note

- Multi mode allows you to hide all image components. When you work in Layer or Single modes, the editable object, i.e., the object that has the pencil icon associated with it in the Objects Roll-Up, cannot be hidden.

{button ,AL(`PRC Viewing ordering and aligning objects;',0,"Defaultoverview",)} Related Topics
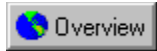
Changing the order of objects

The image background is considered an object and has a thumbnail in the Objects Roll-Up. It is always placed at the bottom of the list of objects in the Roll-Up because no object can be placed behind it.

To change the order of objects using the Order command

1. Select one or more object(s).

2. Click Object, Order, and choose an option.

- To Front places the selected object in front of all objects in the image.

- To Back places the selected object behind all objects in the image.

- Forward One places the selected object in front of the object it was behind.

- Back One places the selected object behind the object it was in front of.

 Note

- To see the current order of the objects in your image or to change the order of objects interactively, open the Objects Roll-Up from the View menu.

- When objects are grouped, they are considered to be at the same level in the stacking order. Therefore, you cannot, place another object between individual objects in a group.

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{button ,AL(`PRC Viewing ordering and aligning objects;',0,"Defaultoverview",)} <u>Related Topics</u>
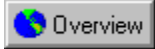
Changing the order of objects interactively

An object's position in the list in the Objects Roll-Up relates to its level in the stacking order within the image. If an object is second in the list, then you know that it is second in the stacking order, or below one other object in the image. The order of objects is only obvious when they overlap.

To change the order of objects interactively

1. Click View, Roll-Ups, Objects.

2. Click the object's name and hold down the mouse button.

3. Drag the cursor in the direction you want to move the object in the stacking order.

4. When the dashed horizontal bar is located where you wish to position the object, release the mouse button.

{button ,AL(`PRC Viewing ordering and aligning objects;',0,"Defaultoverview",)} <u>Related Topics</u>
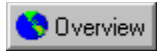
Reversing the order of objects

1. Click the Object Picker tool.
2. Hold down SHIFT and click to select two or more objects.
3. Click Objects, Order, Reverse Order.

   The order of the selected objects is reversed.

{button ,AL(`PRC Viewing ordering and aligning objects;',0,"Defaultoverview",)} Related Topics
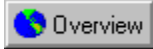
Aligning objects

To align objects to each other

1. Click View, Roll-Ups, Objects.

2. Ensure that the object with which you want to align the other objects is higher than the other objects in the list in the Objects Roll-Up. If it isn't, click and drag the object's name ahead of the other names in the list.

3. Hold down SHIFT and click to select the objects you want to align.

4. Click Object, Align.

5. Click the options you want.

 Note

- The objects align to the handles on their highlighting boxes.

To align objects to the center of the page or to the nearest grid point

1. Select the objects to align.

2. Click Object, Align.

3. Click the Align to Center of Page checkbox.

4. Do one of the following:

   - Click OK to align the object to the center of the page.

   - Click the Align to Grid checkbox and choose the horizontal and vertical alignment options you want.

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{button ,AL(`PRC Viewing ordering and aligning objects;',0,"Defaultoverview",)} <u>Related Topics</u>
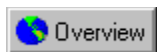
Aligning an object in the Image Window

1. Select the object you want to reposition.
2. Click Object, Align.
3. Select a position for the object in the Image Window. For example, select Top Left, by choosing from the vertical and horizontal options.
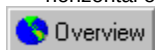
 Tip

- To align the object to the center of the page or to the nearest grid point, click that option first, then specify the options you want.

{button ,AL(`PRC Viewing ordering and aligning objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Grouping and combining objects
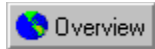
Grouping and combining objects

Grouping

Grouping objects allows you to select and transform them as a single object. When an object in a group is selected, a single highlighting box appears around the entire group. In the Objects Roll-Up, the thumbnails of objects in a group are linked by a thick black line.

After objects have been grouped, any command or operation applied to the group affects all objects in the group. You can cut or copy the group to the clipboard, or scale, skew, rotate, mirror, distort or apply perspective to the group.

Editing all objects in a group with the painting, undo, or effect tools, or applying special effects to them, can only be done in Multi mode. Working in one of the other object-editing modes only affects the object within the group that is currently editable as indicated by the pencil icon in the Objects Roll-Up.

Grouped objects can easily be ungrouped to allow you to select and edit them individually.

The Layer and Single modes allow you to edit individual objects within a group without having to ungroup them. Step by step instructions are provided in the Editing Objects section.

Combining

Objects can be merged, or combined, with the image background or with each other. If you merge the object with the image, the object no longer floats; it becomes part of the image at its current location. The object can no longer be selected and edited as a separate object. You usually combine objects when they are in the state you want, or when you have pasted data from the clipboard and want to integrate it with the image.

Merging two or more object together makes them become a single object. The new object is still enclosed by an object marquee but the original objects that were used to create it can no longer be selected individually. The image's file size is reduced.

You can choose any merge mode to combine objects with the background or with other objects. Merge modes determine how the color of the object pixels are combined together or with the color of the image pixels underneath them in the image background.

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics
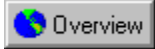
Grouping objects

Grouped objects can be moved, sized, or deleted as a single entity. You can also apply transformations such as rotation and skewing to all objects in the group in one operation. Grouping objects that represent a complete element (e.g., the elements of a logo) prevents them from being accidentally separated.

To group objects

1. Click the Object Picker tool.

2. Hold down SHIFT and click each object you want to select.

3. Click Object, Group.

   The objects are now grouped. In the Objects Roll-Up, the thumbnails of each object within the group are attached by a thick black line.

To add an object to an existing group

1. Select the group of objects.

2. Hold down SHIFT and click the object you want to add to the group.

3. Click Object, Group.
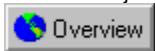
 Note

- You can group two or more existing groups to create a single entity.

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{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} Related Topics
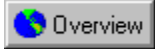
Moving only one object within a group

Moving one object within a group allows you to adjust its position precisely without having to first ungroup.

To move only one object within a group

1. Click the <u>Object Picker</u> tool.
2. If the group of objects is selected, click anywhere in the Image Window to deselect it.
3. Do one of the following:
   - Click and drag to enclose the object in a selection marquee.
   - Hold down ALT and click and drag to touch a section of the object with a selection marquee.

   Only the object that is enclosed or touched is selected; handles appear along its highlighting box.
4. Click and drag the object to the new location.
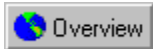
 Note

- If you click away from the object, it is deselected. If you click it again the entire group is selected.

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{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} <u>Related Topics</u>
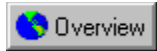
Ungrouping objects

1. Click the <u>Object Picker</u> tool.
2. Click one of the objects in the group.

   The group is selected.
3. Click Object, Ungroup.

   The objects are ungrouped but all remain selected. Click away from the group to remove the handles. Individual objects can now be selected and edited.

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>
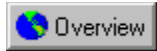
Selecting multiple groups of objects

- Hold down SHIFT and click an object from each group. A single highlighting box surrounds the groups.

 Tip

- You can also select multiple groups by clicking and dragging a marquee around them.

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} Related Topics
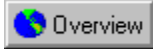
Merging objects with the background image

You merge objects with the background image when they are exactly the way you want them to look in the final output. This eliminates the risk of moving them accidentally. You can affect the way the combined objects and the background image will look by using any of Corel PHOTO-PAINT's merge modes. The merge modes are not available for black and white and paletted images.

To select a merge mode

1. Click View, Roll-Ups, Objects.

2. Select an object by clicking its thumbnail.

3. Click a merge mode from the Merge list box.

   In the Image Window, the colors in the object change to show you the effect of the selected merge mode. This is only a preview. The object is not merged at this point; the object marquee is still visible along its outline and its thumbnail is still present in the Objects Roll-Up.

To merge an object with the background

1. Select the object.

   To merge several objects at once, select them by holding down SHIFT.

2. Click View, Roll-Ups, Objects.

3. If you have not done so, choose a merge mode in the Merge list box in the Roll-Up.

4. Move the Opacity slider if you want to change the transparency level of the objects.

   The object in the Image Window displays the opacity level selected.

5. Click Object, Combine, Objects With Background.

   The object becomes part of the image using the merge mode and opacity level selected in the Objects Roll-Up.

To merge all objects in the image

- Click Object, Combine, All Objects With Background.

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{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} Related Topics
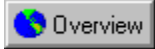
Combining objects together

Combining objects is a permanent operation that can only be reversed using Corel PHOTO-PAINT's undo capabilities.

To combine objects together

1. Click the <u>Object Picker tool</u>, hold down SHIFT, and click each object you want to combine.
2. Click View, Roll-Ups, Objects.
3. Click the <u>eye icon</u> next to the image background to make it invisible. If the selected objects do not have overlapping areas, go to step 5.
4. Choose a <u>merge mode</u> in the Merge list box.

   The merge mode you choose will be applied to the overlapping sections of the objects you are merging together.
5. Move the Opacity slider if you want to change the transparency of the objects.

   The objects in the Image Window display the opacity level selected.
6. Click Objects, Combine, Objects Together.

   The selected objects are permanently combined into a single object.
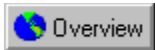
 Note

- Like all objects, the combined object can be moved, sized, and transformed using the commands in the Object menu, or the controls in the Object Picker tool's Property Bar.

{button ,AL(`PRC Grouping and combining objects;',0,"Defaultoverview",)} <u>Related Topics</u>

Transforming objects

Overview

Transforming objects (page 1 of 2)

Objects can be sized, scaled, rotated, skewed, distorted, flipped, and have perspective applied to them. Most of the transformations can be performed using the tabs of the Tool Settings Roll-Up, or the modes of the Property Bar associated with the <u>Object Picker tool</u>. The Tool Settings Roll-Up tabs, and the Property Bar modes, let you make very precise adjustments to the object. The object distortion and perspective transformations cannot be applied using the Roll-Up or the Property Bar; they are applied directly to the object by using the handles that appear along the object's highlighting box when it is selected.

You can also perform all other transformations directly in the Image Window by using the handles of the highlighting box. Transformations can be applied to one object, to several selected objects, or to a group of objects in all object-editing modes.

Tool Settings Roll-Up and Property Bar

The following is a description of the Tool Settings Roll-Up transformation tabs and Property Bar modes, displayed when the Object Picker tool is selected.

The Object Position tab provides controls for placing the object at precise coordinates in the Image Window. Instructions are provided in the "Moving, duplicating, and deleting objects" section earlier in this chapter.

The same controls are found in the Object Picker tool's Property Bar when you choose .
The Object Rotate tab provides controls for rotating the object on the page. Controls include vertical (V) and horizontal (H) coordinates for the center of rotation, and rotation angle. Settings can be displayed relative to either the current object position or to the image.

The same controls are found in the Object Picker tool's Property Bar when you choose .
The Object Scale tab provides controls for scaling the object. Controls include vertical (V) and horizontal (H) scaling percentage settings, plus controls for creating mirrored versions of the objects along either the vertical or horizontal axis. You can maintain the object's aspect ratio as you change the scale settings.

The same controls are found in the Object Picker tool's Property Bar when you choose .

The Object Size tab provides controls for sizing the object. Controls include horizontal (H) and vertical (V) size settings. You can maintain the object's aspect ratio or size it on each axis independently.

The same controls are found in the Object Picker tool's Property Bar when you choose .
The Object Skew tab provides controls for skewing, or slanting, the object. Controls include vertical (V) and horizontal (H) settings. Vertical settings greater than zero skew the object by moving its right side; negative settings, by moving its left side. Horizontal settings greater than zero skew the object by moving its bottom; negative settings, by moving its top.

The same controls are found in the Object Picker tool's Property Bar when you choose .

Apply To Duplicate

The Apply To Duplicate option is used to apply the transformations to a copy of the object. When you are satisfied with the results of the transformation, you can delete the original object.

Units of measurement

Sizes used in the Tool settings Roll-Up and on the Property Bar are the dimensions of the object in the current units of measurement. You can change the units in the Options dialog box accessed from the Tools menu.

{button ,Next()} <u>Click here to see the next page.</u>

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} <u>Related Topics</u>
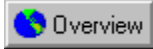
Transforming objects (page 2 of 2)

Anti-aliasing

All pixels in any given image or object are little squares that are aligned horizontally and vertically to produce a grid-like structure. To produce a curved or diagonal edge for an object, pixels that are diagonal to each other are selected to be part of the edge. This can produce a jagged edge. Anti-aliasing fills the pixels that are located in the gap between the pixels in the object's edge with an intermediate or semi transparent color. This smoothes the edges of the object and makes the object blend more easily with the background without loosing any detail included in the object.

The jagged edges are usually not visible at first glance. When you scale, skew, or rotate an object, however, they can become painfully obvious. For that reason, the Tool Settings Roll-Up and the Property Bar for the Object Picker tool both provide an Anti-aliasing option. It is enabled by default. Even if you use an object's handles to apply transformations, the Anti-aliasing option is functional. Disabling the Anti-alias option makes the object edges appear quite jagged, especially when multiple transformations are applied to it in different sessions.

Previewing and applying transformations

Whenever you drag a transformation handle or use a control in the Tool Settings Roll-Up or Property Bar, the selected object changes in the Image Window; this is only a preview of your choices. You can press ESC or double-click outside the object to cancel the transformation. This enables you to experiment with transformations before making a commitment.

Regardless of the method you use, transformations are applied to the object only when you press ENTER, double-click inside the object, click the Apply button on the Property Bar or in the Tool Settings Roll-Up, or choose another tool.

Maintaining the quality of objects

Applying successive separate transformations to an object, i.e., applying one, then another, etc., eventually erodes the quality of the object. If you want to perform several transformations, for example scaling, skewing and rotating, you will achieve better results if these operations are done in preview mode as a series of operations that end with a single use of the Apply button, ENTER key, or double mouse click inside the object.

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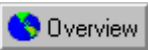
{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics
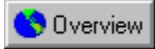
Sizing and scaling objects precisely

Sizing allows you to set the width and height for the object. Scaling an object adjusts its size to a percentage of the starting size.

To size an object

1. Select the object with the <u>Object Picker</u> tool.
2. On the Property Bar, choose the <u>Size mode</u>.
3. Type the horizontal and vertical dimensions. Click the <u>Maintain Aspect</u> button to keep the object's current height to width ratio.
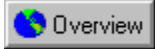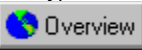
   If Maintain Aspect is enabled, type only one dimension; the other dimension is calculated automatically. If you type both dimensions before choosing Maintain Aspect, the last dimension you typed in kept and the other is modified to maintain the aspect ratio.
4. Do one or both of the following:
   - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
   - Click Apply.

To scale an object

1. Select the object.
2. On the Property Bar, choose the <u>Scale mode</u>.
3. Type the scaling factor in percentage, in the horizontal and vertical boxes.
4.   Click the <u>Maintain Aspect</u> button to keep the object's current aspect ratio (optional).
5.   Do one or both of the following:
   - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
   - Click Apply.

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{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} <u>Related Topics</u>
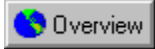
Sizing an object interactively in the Image Window

Sizing handles allow you to change only one dimension of the object and, therefore, to change its aspect ratio, or to change both dimensions at the same time to preserve the object's aspect ratio.

To change only one dimension of the object

1. Select the object.

2. Drag a center handle on any side of the <u>highlighting box</u>.

3. Release the mouse button.

4. Repeat steps 2 and 3 until the desired size has been achieved.

5. Double-click inside the object to apply the transformation, outside the object to cancel.

To size an object proportionately

1. Select the object.

2. Drag a corner handle on the highlighting box.

3. Release the mouse button.

4. Repeat steps 2 and 3 until the desired size has been achieved.

5. Double-click inside the object to apply the transformation, outside the object to cancel.

 Tips

- For both procedures, hold down the CTRL key to increase or decrease the size of the object in 100% increments.

- Hold down SHIFT to size the object from the center, i.e., the object's center does not move; the change in size occurs in opposite directions if you drag a center handle, and in all four directions if you drag a corner handle.

- You can use both CTRL and SHIFT at the same time to size in 100% increments without moving the center.

- You must hold down the keys before you start to drag, and you must release them only after you have released the mouse button.

{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} <u>Related Topics</u>
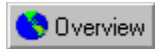
Rotating an object

Objects can be rotated around a pivot point called the center of rotation. By default, the center of rotation is located in the middle of the object's highlighting box. It is represented by a bull's-eye icon in the Image Window. You can change the location of this icon.

To rotate using the Property Bar

1. Select the object.
2. On the Property Bar, choose the Rotate mode.
3. Type the horizontal and vertical coordinates to define the position of the Center of rotation. (optional).
4. Type an angle in the Rotation Angle box.
5. Do one or both of the following:
   - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
   - Click Apply.

To rotate directly in the Image Window

1. Select the object.

   Sizing handles appear on the object's highlighting box.
2. Click inside the object.

   Rotation handles appear in the four corners of the highlighting box.
3. Drag the center of rotation to the desired location (optional).
4. Drag a corner handle and release the mouse button.
5. Repeat step 4 until you've rotated the object to the desired angle.
6. Double-click inside the object to apply the transformation, outside the object to cancel.
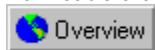
 Tip

- Click the Relative Center button to move the center of rotation based on its current position. The Horizontal and Vertical values are changed to 0. Type the distance (horizontal and/or vertical) by which you want to move the center of rotation.

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{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} Related Topics
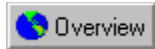
Creating a mirror image of an object

Mirroring an object is essentially the same thing as flipping it horizontally, vertically, or both. The Flip command found in the Object menu produces the same result.

To mirror an object using the Property Bar

1. Select the object.

2. On the Property Bar, choose the <u>Scale mode</u>.

3. Do one or both of the following:

   - Enable the <u>Flip Horizontal</u> button to mirror the object along its vertical axis.

   - Enable the <u>Flip Vertical</u> button to mirror the object along its horizontal axis.

4. Do one or both of the following:

   - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).

   - Click Apply.
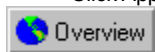
 Note

- When you use the Property Bar, the object is flipped around an invisible line that goes through the exact center of either the object's height or width, depending if you are mirroring it vertically or horizontally.

To mirror directly in the Image Window

1. Select the object.

   Sizing handles appear along the object's highlighting box.

2. Drag a middle handle over the object past the middle node on the other side of the highlighting box.

   Hold down CTRL while you drag to make the object the same size as it was before the transformation.

3. Double-click inside the object to apply the transformation, outside the object to cancel.
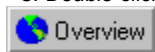
 Tip

- If you do not use the CTRL key to constrain the object, you can enable the Snap To Grid option under the Tools menu to help control sizing.

{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} <u>Related Topics</u>
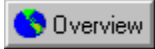
Skewing an object

You use this procedure to slant the object.

To skew an object using the Property Bar

1. Select the object.
2. On the Property Bar, choose the <u>Skew mode</u>.
3. Adjust the horizontal and vertical settings to skew along that axis.
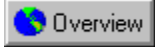
   Horizontal settings greater than zero skew the object by moving its bottom; negative settings, by moving its top. Vertical settings greater than zero skew the object by moving its right side; negative settings, by moving its left side.
4. Do one or both of the following:
   - Click Transform to see a preview of the transformation in the Image Window (ESC cancels).
   - Click Apply.

To skew an object directly in the Image Window

1. Select the object.

   Sizing handles appear on the object's highlighting box.
2. Click inside the object.

   The skewing handles are the straight double-headed arrows located in the center of each side of the highlighting box.
3. Drag a skewing handle and release the mouse button.
4. Repeat step 3 until you've achieved the desired effect.
5. Double-click inside the object to apply the transformation, outside the object to cancel.

{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} <u>Related Topics</u>
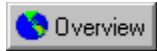
Distorting an object

1. Select the object.
2. Click twice inside the object.

    Diagonal outlined arrows appear at each corner of the object's highlighting box.
3. Drag the arrows and release the mouse button.
4. Repeat step 3 until you've achieved the desired effect.
5. Double-click inside the object to apply the distortion, outside the object to cancel.

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{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} <u>Related Topics</u>
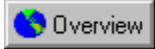
Applying perspective to an object

Perspective is the symmetrical distortion of an object that gives it a sense of depth and makes it look three-dimensional. This is achieved by moving two handles away from each other. This makes that side of the object longer, and it appears to be closer to you than the other side. You could also move the handles closer to one another to make a side of the object appear further away.

To apply perspective to an object

1. Select the object.
2. Click inside the object marquee three times.

   Circular perspective handles appear in each corner of the object's highlighting box.
3. Drag one handle.

   The handle on the side opposite to the direction you are dragging moves away from the handle you are dragging.
4. Release the mouse button.

   The object redraws and to give the illusion of depth.
5. Adjust the perspective until you've achieved the desired effect.
6. Double-click inside the object to apply the perspective, outside the object to cancel.

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{button ,AL(`PRC Transforming objects;',0,"Defaultoverview",)} Related Topics

Editing objects

Editing objects

Editing an object means many things. You can change an object's color or shape, make it fade into the image background, erase part of it, alter the appearance of its edges, apply special effects to it, and more. Objects must be selected before they can be edited.

Object-editing modes

Each object-editing mode in Corel PHOTO-PAINT provides different options to protect the integrity of various areas of an image while you edit objects, and to limit the use of various features to a specific object. You can use these options to ensure that you don't accidentally edit the wrong object or modify the image background instead of the object.

The tools or commands you select affect the object in different ways depending on the object-editing mode currently in use. For example, Multi is the only editing mode that allows you to use tools on several objects at once, or on a group of objects. The other modes, Single and Layer, only allow you to edit one object at a time, even if the object is included in a group.

For more information see the following:

{button ,JI(`',`Protecting your work')} Protecting your work

{button ,JI(`',`Altering object edges')} Altering object edges

{button ,JI(`',`Editing the shape and color of objects')} Editing the shape and color of objects

{button ,JI(`',`Editing text objects')} Editing text objects

_____

{button ,AL(`OVR Working with text and objects;',0,"Defaultoverview",)} Related Topics

Protecting your work
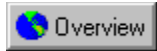
Protecting your work

Many tools, as well as Image and Effects menu commands, can be applied to all areas of an image or be limited to one or several objects. Some special effects, when applied to objects only, can alter the overall shape of the object. For example, the Wet Paint effect alters the boundary of the object to include the dripping paint; therefore, some pixels that were outside the object before the effect was applied, are changed and become part of the object. This may be exactly the result you want. However, there may be times when you want to apply the effect but keep the object's shape intact.

The Objects Roll-Up is used to choose the extent to which commands or tools affect the objects in an image. The Roll-Up provides access to the Multi, Single, and Layer modes and includes controls to protect both the objects and the image background.

{button ,AL(`OVR Editing objects;',0,"Defaultoverview",)} Related Topics

Protecting an object from editing changes

In Multi mode, you can lock objects to protect them from change. Single and Layer modes allow you to edit only one object, or the image background, at a time and automatically lock all other elements. A locked object remains visible in the Image Window.

To lock an object in Multi mode

1. Click View, Roll-Ups, Objects.

   The Objects Roll-Up opens.

2. Identify the thumbnail associated with the object you want to protect.

3. Click the lock icon to the left of the object's number.

   An object is protected when the lock icon in the Roll-Up is in the closed position. The locked object cannot be moved or otherwise edited.

To unlock an object in Multi mode

- Click the lock icon again.

   The lock icon opens to indicate that the object is once more editable.

 Tip

- If the lock icons do not appear in the Objects Roll-Up, you are working in either Layer or Single mode. Both modes automatically lock all objects that are not selected for editing.
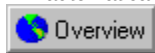
 Note

- If all objects and the background are locked, you cannot switch from Multi to another object-editing mode.

{button ,AL(`PRC Protecting your work;',0,"Defaultoverview",)} Related Topics
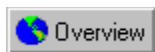
Maintaining an object's shape when editing

This procedure assumes you are using commands in the Effects menu to edit an object.

To maintain an object's shape when editing

1. Select the object you want to apply an effect to with the <u>Object Picker tool</u>.
2. Click View, Roll-Ups, Objects
3. In the Objects Roll-Up, do one of the following:
   - Click the Multi button and lock all objects except the one you want to edit by clicking their respective <u>lock icons</u>.
   - Click the Single button and click the third column in the Objects Roll-Up to place the Pencil icon next to the object you want to edit.
4. In the Effects menu, choose the effect you want and its attributes, and apply the effect to the object.

   The data inside the object marquee changes according to the effect you applied but its overall shape remains unchanged.
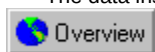
 Note

- Layer mode is the only object-editing mode in which you can change the overall shape of the object when applying special effects such as Swirl, Wet Paint and others.

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{button ,AL(`PRC Protecting your work;',0,"Defaultoverview",)} <u>Related Topics</u>
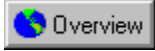
Protecting the rest of an image when editing an object

1. In the Image Window, select the object you want to edit.
2. Click View, Roll-Ups, Objects.
3. In the Roll-Up, click Single.

   All areas of the image, except the selected object, are locked. They cannot accidentally be modified.
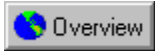
 Note

- If you return to Multi mode after editing an object in Single mode, all other objects and the image background, are automatically locked in the Objects Roll-Up. Click their respective Lock icons to unlock them.

{button ,AL(`PRC Protecting your work;',0,"Defaultoverview",)} Related Topics

Editing individual objects within a group

Grouped objects can be ungrouped when you need to edit them individually. This procedure is an alternative which does not require the objects to be ungrouped.

To edit individual objects within a group

1. Select the group by clicking one of its objects.

   Selection handles surround the entire group of objects.

2. Click View, Roll-Ups, Objects.

   All objects included in the group have their respective thumbnails in the Objects Roll-Up attached by a thick black line to their left.

3. Click Single or Layer in the Objects Roll-Up.

   Only one of the objects in the group can be edited at a time. A pencil icon is placed to the left of the name of the object that is currently editable. That object is also enclosed by the object marquee in the Image Window. However, the selection handles remain located around the entire group.

4. In the Objects Roll-Up, choose the object to edit within the group by clicking to place the pencil icon to the left of its name.

   The other objects in the group cannot be edited.

5. Make the changes to the selected object using the tools and commands of your choice.

6. Repeat steps 4 and 5 as many times as necessary.
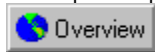
 Note

- If you return to Multi mode after editing an object in Single or Layer mode, the image background and all objects in the image that were not selected before you switched modes, whether they are part of the group or not, are automatically locked in the Objects Roll-Up. Click their respective <u>Lock icons</u> to unlock them.

{button ,AL(`PRC Protecting your work;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Altering object edges

Altering object edges

Object edges must often be modified to make the object blend in with the rest of the image, or to make it stand out. For example, you might want to make an object stand out when it is in an image used in a web page on which users can click to access another site.

Corel PHOTO-PAINT offers several features that allow you to alter the object edges in one operation rather than having to edit the edge pixels individually.

The object marquee is very useful to identify the boundary of the object, but it can be in the way when you are editing object edges. You can adjust the position of the object marquees for objects that have soft edges, i.e., edges that have been feathered or anti-aliased that include pixels that are semi-transparent.

Feathering

Feathering softens and smoothes the edges of an object. This is done by gradually increasing the transparency of the pixels located along the object's edge. You specify the width of the feathered section of the object, and the transparency gradient you want to use. The gradient, called edge type, can have either a linear or a curved progression. Feathering reduces the sharpness of the object edges and will cause some loss of detail. You can use feathering to simulate <u>Anti-aliasing</u> on a hard-edged object, or to improve it when an anti-aliased object's edges don't appear smooth enough. Feathering affects more pixels than anti-aliasing.

Sharpen

Sharpen is the opposite of feathering; it makes the object edges stand out from the rest of the image by increasing their sharpness. This is done by choosing the grayscale or transparency value of the pixels located along the object's edges and on which you want the marquee located. The transparency of pixels located on either side of this new marquee location changes, as to exclude or include them in the object.

Defringe

Sometimes, objects created from <u>selections</u> include unwanted or «stray» pixels along their edges. This is most apparent when the selection used to create the object was surrounded by pixels of a very different brightness or color. Defringe replaces the color of the «stray» pixels with a color from inside the object, according to the width value you set. The defringed object blends in more with the background and does not look as if it was just dropped into the image.

Remove matte

The two Remove Matte commands are used to change the transparency of the already somewhat transparent pixels in an object. Remove Black Matte makes the semi transparent pixels more transparent by dividing the RGB values of the object pixels by their associated transparency value. Remove White Matte increases the opacity of semi transparent pixels by multiplying the RGB values of the pixels by their associated transparency value.

{button ,AL(`OVR Editing objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adjusting the position of marquees around objects

This procedure determines where the object marquee will be placed in relation to the opacity of pixels along the edges of the object. It does not change the object in any way. You can use this feature to move the marquee out of the way when you edit pixels along the edges of an object.

The result of changing the marquee's threshold is most apparent when it is applied to an object that has a wide <u>feathered</u> edge or that has been created with <u>anti-aliasing</u>.

For example, a threshold value of 1 places the marquee along the first completely transparent pixels on the object's edge. A threshold value of 255 places the marquee along the first completely opaque pixels in the object's edge.

To adjust the position of object marquees

1. Choose Tools, Options.

2. Click the Marquee tab.

3. In the Threshold section, type a grayscale value (from 1 to 255) in the Object box.

   The object marquees will from now on be located along pixels that have the specified value.

{button ,AL(`PRC Altering object edges;',0,"Defaultoverview",)} <u>Related Topics</u>
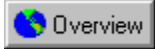
Feathering the edges of an object

1. Select the object.
2. Click Object, Feather.
3. Type a value, in pixels, in the Width box.
4. Click an edge type in the Edges box. The options are Linear and Curved.

   Edge type refers to the type of gradient used to gradually increase the transparency of the pixels in the feathering process. The choices are a linear or a curved progression. Linear makes the gradient progress in even increments of added transparency from the beginning to the end of the feathered section. Curved makes the gradient follow a slanted «S» shaped curve; this results in small transparency increments at the beginning of the feathered edge, larger ones in the middle, and small ones at the end. This makes the feathering look more concentrated.

5. Click OK.
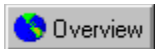
 Tips

- Click the Preview button in the Feather dialog box to see the effect before applying it to your image.

- Click inside the preview window to zoom in on the image, and right-click to zoom out. You can reposition the image within the preview window by clicking on the image and dragging.

{button ,AL(`PRC Altering object edges;',0,"Defaultoverview",)} <u>Related Topics</u>
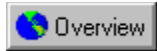
Sharpening the edges of an object

You can use this procedure to make the edges of an object crisp and obvious. The results will be more apparent when you apply sharpening to objects that have soft edges caused by processes such as <u>feathering</u> or <u>anti-aliasing</u>.

To sharpen the edges of an object

1. Select the object.

2. Click Object, Threshold.

3. Type the transparency value (between 1 and 255) of the pixels you want to use to make the edge of the object in the dialog box.

4. Click OK.

   The object marquee moves to the location of the pixels in the transitional edge that have the specified value. Pixels on the outside of the new edge location are completely transparent and are excluded from the object. Pixels located inside the new edge location become completely opaque and are included in the object. The object edges can now easily be seen.

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{button ,AL(`PRC Altering object edges;',0,"Defaultoverview",)} <u>**Related Topics**</u>
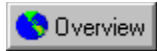
Defringing an object

1. Select the object.
2. Click Object, Matting, Defringe.
3. Type a value in the Width number box.

{button ,AL(`PRC Altering object edges;',0,"Defaultoverview",)} **Related Topics**
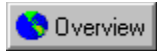
Removing a black or white edge from an object

1. Select the object.
2. Click Object, Matte, Remove Black Matte or Remove White Matte.
3. Repeat if necessary.

{button ,AL(`PRC Altering object edges;',0,"Defaultoverview",)} <u>Related Topics</u>

Editing the shape and color of objects
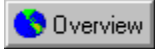
Editing the shape and color of objects

Almost all of Corel PHOTO-PAINT's tools, effects, and image commands can be used to change the shape of an object, the color of all or some of the pixels it includes, or the transparency of those pixels. The changes you make to an object can be very discreet or quite dramatic. Experimentation is the key. Many tools and commands offer previews so you don't have to commit to a change if you are not completely satisfied with it.

Objects Roll-Up

The Objects Roll-Up provides an opacity control that affects the transparency of all pixels in the selected object.

Tools

Some tools, such as the Object Transparency tool and the Object Transparency Brush, were designed specifically with object editing in mind. Other general purpose tools such as the Paint or Eraser tools, can be used to edit objects, but they also affect the image background. However, those general purpose tools can be limited to only affect selected objects. This is done by using the lock feature included in the Objects Roll-Up, or choosing an editing mode that protects all image components except the object you want to edit.

Effects

You can use the special effects found in the Effects menu to edit an object, the entire image, or a section of the image made editable with the use of a mask. The Objects Roll-Up controls are used to lock some objects and the image background so that only the object you want to change is affected by the effect you select. For additional information about effects, see About Corel PHOTO-PAINT's special effects filters.

{button ,AL(`OVR Editing objects;',0,"Defaultoverview",)} Related Topics
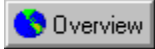
Filling an object with a different color or pattern

The Fill tool allows you to fill objects with a solid color, fountain fill, bitmap fill, or texture fill, in any object-editing mode. In Multi mode, only the portion of the object you see is filled; if you fill an object that is partially behind another object, only the section of the object that is visible is affected by the fill. In Single or Layer mode, the object you are editing is completely filled even if it is behind another object.

All pixels filled with the selected color or pattern maintain their respective transparency value, i.e., if you fill a pixel that was 50% transparent with a dark green, it will still be 50% transparent but it will be dark green in color.

To fill an object

1. Select the object.

2. Click the Fill tool.

3. On the Property Bar, click the Fill button.

4. In the Select Fill dialog box, choose a fill type. Click the Edit button to choose attributes for the fill.

5. Click OK.

6. On the Property Bar, type the tolerance value in the box(es).

7. In the Image Window, click a pixel in the object whose color you want to change to the fill you have chosen.

   The fill is applied to all pixels whose previous color fell within the Fill tool tolerance range specified in step 6, that are adjacent to the pixel you clicked with the Fill tool. A tolerance value of 100 fills all of the object's pixels; a tolerance of 0 fills only the adjacent pixels that have the same color as the pixel you clicked.

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{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics
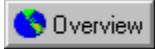
Adjusting an object's overall transparency

You can change the transparency level of all pixels included within an object. If some pixels in the object have already been made somewhat transparent by processes such as feathering, their existing transparency will be affected by this procedure. They will become more transparent as a result of this operation.

You can change the transparency of several objects at a time by selecting them before using this procedure. This is valid for all object-editing modes.

To adjust an object's transparency

1. Click View, Roll-Ups, Objects.

2. In the Objects Roll-Up, select one or more objects by clicking their associated thumbnails.

   A border surrounds the thumbnails indicating that the objects have been selected.

3. Move the Opacity slider at the bottom of the Roll-Up.

   Moving the slider to the left increases the level of transparency; the object becomes less opaque.
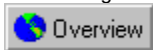
 Note

- The Opacity slider is not available for black and white, or paletted images.

{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics
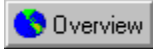
Adjusting the transparency of some pixels in an object

You can use a brush to apply various degrees of transparency to some of the pixels in an object. Each brush stroke applied to the object changes the transparency of the pixels touched by the brush. Brushing over the same pixels more than once increases the transparency until the maximum level has been reached.

To adjust the transparency of some pixels in an object

1. Select an object.

   In Multi mode, you can select more than one object when using these instructions. Single and Layer mode allow you to alter only the editable object.

2. Open the Object Tools flyout and click the Object Transparency Brush tool.

3. On the Property Bar, type a value in the Transparency box.

   The transparency value you choose is applied to all pixels touched with a single stroke of the brush tool's nib.

4. Move the opacity slider to set the maximum opacity level for pixels touched by several brush strokes.

5. Click the Use Original Transparency button (optional).

   When this option is enabled, the transparency value you apply is added to the existing transparency value of the pixels you brush. When the option is disabled, the transparency value you apply replaces the existing transparency value of the pixels.

6. Set other brush attributes such as its shape, size, flatten, rotation, and soft edge values.

7. In the Image Window, drag over the pixels you want to make more transparent in the object.

   The pixels touched by a single brush stroke take on the transparency value set in step 3. The underlying image begins to show through these pixels. Pixels touched more than once become increasingly transparent until they reach the limit set in step 4.
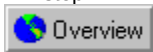
Overview **Note**

- If you set the maximum Opacity slider to zero and set a low Transparency value, one for example, brushing over the object removes the pixels from the object entirely and the object marquee is reshaped to exclude those pixels. This occurs because you are allowing a maximum of no opacity at all; the tool responds by making the object pixels you touch non existent.

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{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics
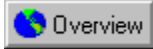
Fading an object into the background

You can use a transparency blend to make an object fade into the background or into another object. It can be applied to several objects at once. Fading is applied progressively through all the selected objects, according to their respective locations relative to the start and end points you select. Various shapes of transparency blends are available; for example, linear, radial, conical, and texture.

To fade an object into the background

1. Select one or more objects.

2. Open the Object Tools flyout and click the Object Transparency tool.

3. On the Property Bar, choose a blend shape in the Transparency Fill Type list box. This fill type will be applied to the object to make it fade.

   The blend path with its start and end points appears over the object(s). The start point is the square and the end point is the arrow.

4. Set the transparency level for the start and end points of the fill by moving the Start Transparency and End Transparency sliders respectively.

   By default, the start point is set to zero which is opaque, and the end point is set to 100, which is completely transparent.

5. Adjust the transparency blend by doing one or both of the following:

   • Drag the current start and end points to other locations. The transparency blend updates after each move.

   • Click and hold the mouse button anywhere in the image to reposition the start point and drag to the location where you want the end point to be. The blend updates.

6. When you are satisfied, click Apply on the Property Bar or choose any other tool.

   If you choose another tool without clicking Apply, a message box advises you that the Object Transparency tool has been used to modify the image, and asking if you want to apply the changes. Click Yes to apply them, No to discard them.
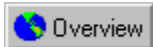
 Note

• The start and end points can be anywhere in the image, not necessarily on the object; in all cases, the actual change in transparency, however, is visible only within the object's boundary.
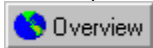
 Tip

• Click the Use Original Transparency button on the Property Bar to apply an additional transparency blend to an object you've already faded without canceling the first operation.

{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics

Editing the shape of an object using a mask tool

You can use this procedure in any object-editing mode. It deletes all object pixels that are not included in the mask selection. Make sure the object you want to edit is selected. If you define a mask over an object that is not selected and perform this procedure, the selected object will be deleted completely because none of its pixels are included in the selection.

To edit the shape of an object using a mask tool

1. Open the Mask Tools flyout and click a mask tool.

2. Use the mask tool to define an area on the object.

   Anything inside the mask marquee will remain part of the object; whereas, any part of the object outside the marquee will be removed.

3. Click Object, Clip Object To Mask.

   The object is cut to fit the shape of the mask selection.

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{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics
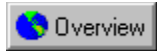
Erasing color in an object

You can erase the color inside an object without altering the marquee; in this case, the erased sections display the image's paper color. In Multi and Single modes, the Eraser tool is a paintbrush limited to painting with the current paper color.

To erase color in an object

1. Select the object.
2. Click View, Roll-Ups, Objects.
3. Click either the Multi or the Single button.
4. Click the Eraser tool.
5. On the Property Bar, change the attributes of the Eraser tool such as its size.
6. Drag over the object to erase the color.

   The paper color shows in the sections you have erased. The object marquee remains intact. The paper-colored sections are copied to the object so that if you move the object, they still display the paper color.

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{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics

Removing sections of an object

Use this procedure to make fine adjustments to an object's shape. The <u>Eraser tool</u> or any of the Mask tools can be used to achieve the desired result. In Layer mode, the Eraser tool is a paintbrush that paints with transparency making the areas you pass over with it, transparent.

To remove sections of an object with the eraser tool

1. Click View, Roll-Ups, Objects.

2. Click the Layer button.

3. Make the object editable by placing the pencil icon next to its name.

   The object is enclosed by a marquee in the Image Window.

4. Click the Eraser tool.

5. On the Property Bar, change the attributes of the Eraser tool such as its size.

6. In the Image Window, drag on the object to erase sections.

   The object marquee shrinks to fit the new shape of the object as you drag. The pixels you erase are deleted, and the pixels in the underlying image or object appear in those sections. If the background or underlying object are hidden, the transparency grid appears where the pixels were deleted.

To remove sections of an object with Mask tools

1. Click View, Roll-Ups, Objects.

2. Click the Layer button.

3. Make the object editable by placing the pencil icon next to its name.

4. Choose a mask tool in the Toolbox.

5. Click and drag over the object to define the area to remove from it.

6. Click Edit, Cut.

   The <u>selection</u> defined with the mask tool is removed from the object; the object marquee changes shape accordingly.

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{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Adding to an existing object using tools

Layer mode can be used to add elements to an existing object. When the Layer mode is enabled, it places the object that is at the top of the stacking order on a transparent layer that covers the entire image. Any tool you use to add brush strokes, shapes, lines to the object, or to smear or smudge its existing pixels, does not affect the underlying image but only the object itself.

To add to an existing object using tools

1. Select the object.
2. Click Object, Order, To Front.
3. Click View, Roll-Ups, Objects.
4. Click the Layer button.
5. Choose a tool and set its attributes on the Property Bar.
6. In the Image Window, use the tool to create new object elements.
7. Repeat as necessary.

   The object marquee grows to include all new elements you add to the object.

 Tip

- The elements you add do not have to be physically attached to the original object; they can placed anywhere in the Image Window while you remain in Layer mode. Regardless of their location, they are all part of the object. The object thumbnail is updated in the Objects Roll-Up.

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{button ,AL(`PRC Editing the shape and color of objects;',0,"Defaultoverview",)} Related Topics

Editing text objects

Editing text objects

By default, text created using Corel PHOTO-PAINT's Text tool is an object until you merge it with the background. That said, it is logical that any object transformation, such as change in transparency and size, can also be applied to text using the methods described in previous sections.

However, other text-specific modifications are possible such as changing the font, font size, style, alignment, character and line spacing. To perform these changes, you must select the text with the Text tool.

It is important at this time to know that changing text attributes of text that has been rotated, skewed, scaled, or sized cancels these transformations. Changes made to text with a special effect or an Image menu command are also canceled if you change text attributes. It is therefore preferable to make the font, font size, style, and spacing changes before you apply other transformations.

{button ,AL(`OVR Editing objects;',0,"Defaultoverview",)} Related Topics
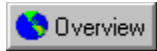
Sizing text

If you size text using the handles or the <u>Object Picker</u> Tool Settings Roll-Up, text quality is lost because the edges of the text can become jagged. It is better to change the font size which preserves the sharpness of the text's edges.

To size text

1. Click the text with the <u>Text tool</u> until it is enclosed by a solid rectangle.

   If the text object has been transformed with the Object Picker tool or with an Effect or Image menu command, a message box appears, to let you know that the transformations will be lost if you proceed.

2. Click OK to proceed.

   The transformations are cleared, a box surrounds the text, and a blinking cursor appears in the text.

3. On the Property Bar, type a size in the Font Size box.

   The text size changes in the Image Window.

4. Double-click outside the text, or choose another tool to apply the change.

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{button ,AL(`PRC Editing text objects;',0,"Defaultoverview",)} <u>**Related Topics**</u>

Aligning text

You can change the justification for a text object. This procedure uses the precise location you clicked to create the text as the reference point for the alignment.

You can select the text with the Object Picker tool and use the Align command found in the Object menu to reposition the text in the Image Window in relation to other objects.

To align text

1. Click the text object with the Text tool.

   If the text object has been transformed with the Object Picker tool, or with an Effect or Image menu command, a message box appears, to let you know that the transformations will be lost if you proceed.

2. Click OK to proceed.

   The transformations are cleared, a box surrounds the text, and a blinking cursor appears in the text.

3. On the Property Bar, click the Left, Center, or Right alignment button to align the text within the box.

4. Double-click outside the text, or choose another tool to apply the change.

{button ,AL(`PRC Editing text objects;',0,"Defaultoverview",)} Related Topics
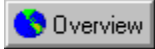
Formatting text

1. Click the text object with the Text tool.

   If the text object has been transformed with the Object Picker tool, or with an Effect or Image menu command, a message box appears, to let you know that the transformations will be lost if you proceed.

2. Click OK to proceed.

   The transformations are cleared, a box surrounds the text, and a blinking cursor appears in the text.

3. On the Property Bar, choose the text attributes (font, font size, alignment, type style, character spacing, and line spacing). The text automatically reformats as options are selected.

4. Double-click outside the text, or choose another tool to apply the change.
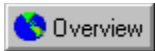
 Tip

- You can also format text using the Tool Settings Roll-Up accessed from the View menu.

{button ,AL(`PRC Editing text objects;',0,"Defaultoverview",)} Related Topics
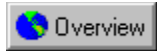
Editing text

1. Click the text object with the Text tool.

   If the text object has been transformed with the Object Picker tool, or with an Effect or Image menu command, a message box appears, to let you know that the transformations will be lost if you proceed.

2. Click OK to proceed.

   The transformations are cleared, a box surrounds the text, and a blinking cursor appears in the text.

3. Use the arrow keys to scroll to the area you wish to edit and either type additional text or use BACKSPACE or DELETE to delete text.

{button ,AL(`PRC Editing text objects;',0,"Defaultoverview",)} Related Topics

Shortcuts for objects

Adding images to Web pages

Adding images to Web pages

The saying "a picture is worth a thousand words" is particularly appropriate in reference to the Internet's World Wide Web. With the growth in popularity of the Web, it is rare to see a Web site that does not contain graphic images. Graphics add richness to your page; they set the tone, explain concepts visually, and add a look of professionalism.

Corel PHOTO-PAINT gives you the tools to create professional-looking Web images, image maps, backgrounds, and even animation. The only limit is your imagination.

For more information see the following:

{button ,JI(`',`Choosing a file format page 1 of 2')} Choosing a file format

{button ,JI(`',`Preserving image color on the Internet')} Preserving image color on the Internet

{button ,JI(`',`Creating image maps and backgrounds')} Creating image maps and backgrounds

{button ,JI(`',`Simple animation for the Web')} Simple animation for the Web

{button ,JI(`',`Adding HTML tags')} Adding HTML tags

Choosing a file format

Choosing a file format (page 1 of 2)

The two most common image file formats for the Web are Graphics Interchange Format (.GIF) and Joint Photographic Experts Group (.JPG or .JPEG). A new graphics file format, Portable Network Graphics (.PNG) is also used as an alternative to .GIF files.

How do you know which format to use for your graphic? There are several things you should consider before you decide which format to use:

- the type of image you are creating
- the file size
- the image quality you want
- the display time

Generally, the .GIF format is considered the best choice for line drawings and graphics with few colors or sharp edges. JPEG is the preferred choice when saving images with broad tonal ranges, such as photographs or scanned images. Read the following descriptions of both formats, then determine the best format for your graphic by asking the question "Which format provides me with the best image quality in the smallest file size and displays best onscreen?"

GIF file format

GIF was developed as a cross-platform graphic standard and is supported by all graphical Internet browsers. GIF supports up to 8-bit color (256 possible colors), and you can store custom palettes with your image. GIF offers several advanced graphic options, including transparent backgrounds and image interlacing.

GIF files provide lossless compression, which means that when you convert to .GIF, all the file information is stored with the image, and the .GIF file looks exactly like the graphic you created. Because there is limited decompression required, .GIFs display fairly quickly onscreen.

PNG file format

PNG is a relatively new format developed as an alternative to .GIF files and should soon be supported by Internet browsers and graphics software packages such as Corel PHOTO-PAINT.

PNG supports true color as well as paletted-based graphics. It uses an advanced lossless compression system and also supports full transparency.

{button ,Next()} Click here to see the next page.

{button ,AL(`OVR Adding images to Web pages;',0,"Defaultoverview",)} Related Topics

Choosing a file format (page 2 of 2)

JPEG file format

JPEG was developed as a compression scheme specifically for computer graphics. JPEG supports up to 32-bit color (16.7 million colors), and is an excellent option for photographs and scanned images.

JPEG files support lossy compression (loses unnecessary information that does not impede visual perception), providing high quality images with a high level of compression. You can choose the display quality, from high quality to very low quality reproductions. The higher the image quality, the larger the file size. JPEG images do require some decompression time when displaying on screen, but can be displayed progressively.

JPEG compression example

The original image size is 1,890 KB

400 KB using high quality
(lowest compression)

12 KB using low quality
(highest compression)

{button ,AL(`OVR Adding images to Web pages;',0,"Defaultoverview",)} Related Topics
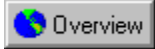
Converting an image to .GIF format

An image's color mode must be 8-bit (256 colors) or less when converting to a .GIF format. If you choose to save your image as a .GIF and you don't see the option in the File Format list box of the Save dialog box, verify the color mode that you're working in.

To check the image's color mode

- Click Image, Info.

  The image's color mode information appears in the Type area.

To save an image as a .GIF file

1. Click File, Save As.
2. Choose CompuServe Bitmap (GIF) from the Save As Type list box.
3. Choose a folder in which to save the image in the Save In list box.
4. Type a name for the file in the File Name box and click OK.
5. In the Transparent Color dialog box, enable either 89a Format or 87a Format (the Transparent Color check box is disabled when using 87a Format).
6. Enable the Interlaced button, if desired.
7. Enable the Transparent Color button to make the image's background color invisible.
8. Click a color from the palette.

   Choose the color that matches your Web page background, and ensure that the color does not appear in your image (otherwise that color will display as a transparent area).

{button ,AL(`PRC Choosing a file format;',0,"Defaultoverview",)} Related Topics
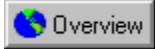
Converting an image to .JPEG format

Your image's color mode should be 24-bit RGB when converting to .JPEG format. If you choose to save your image as a .JPEG and you don't see the option in the File Format list box, verify the color mode that you're working in.

To convert an image to 24-bit

- Click Image, Convert To, RGB Color (24-bit).

To save an image as a .JPEG file

1. Click File, Save As.
2. Choose .JPEG Bitmaps (.JPG) from the Save As Type list box.
3. Choose a folder to save the image to in the Save In list box.
4. Type a name for the image in the File Name box.
5. Click OK.
6. In the JPEG Export dialog box, enable the Progressive check box, if desired.
7. Move the Quality Factor slider to the left to select a high quality image resolution, or to the right to lower the image resolution quality.
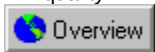
 Note

- The lower the image quality, the smaller the file.

{button ,AL(`PRC Choosing a file format;',0,"Defaultoverview",)} Related Topics

Preserving image color on the Internet

Preserving image color on the Internet

You want the image you post to the Internet to look just like the one on your screen in Corel PHOTO-PAINT, but you also want it to be small enough that people will wait around long enough for it to load.

There are two major issues with publishing color images to the Internet. The first takes place at your end and has to do with color conversion in Corel PHOTO-PAINT. The second happens at the other end when your image is displayed in a browser somewhere on the Internet. Internet Browsers can process only a limited range of colors. This increases speed and eases file handling, but it means that your image may lose even more detail when displayed on a browser.

In order to shrink your image files to manageable sizes for Internet publishing, you will have to convert them into a different color mode and likely compress them as well. This process always results in some lossiness. The trick is to lose as little color as possible while reducing bit depth and file size.

Converting your images to 8-bit color mode

The best way to reduce the size of your files is to reduce the number of colors in them. By converting your file from 24- or 32-bit color to 8- or even 4-bit color, you can reduce your file size by 90 per cent or more. Converting your image from 16 million colors to a 256 color paletted mode will obviously involve some loss of image quality. However, with the right techniques and some practice, any image can be converted to 256 colors with acceptable results.

In converting to paletted color mode, Corel PHOTO-PAINT converts colors to their closest equivalents in a palette of 256 colors or less. The picture of the sunflower takes up 123KB of memory in its original 24-bit RGB, .TIF format, even after it has been resampled to a resolution of 72 dpi.

Conversion to standard palettes

256 colors   16 colors

In Uniform, Standard VGA, and most of the Custom Color palettes, the range of colors is set by a broadly accepted standard, and Corel PHOTO-PAINT simply tries to get the colors in your image as close to these as possible. The advantage of this is that, because they conform to these standards, you can be more sure that colors will be consistent wherever your image goes. Also, with dithering enabled, image quality isn't too bad. However, for most images, a large number of the 256 colors will be wasted because they fall outside the set colors of the palette.

Smart conversion

In using either the Adaptive or the Optimized options, you allow Corel PHOTO-PAINT to create a palette based on colors that appear in the original image. That way, the range of 256 colors can ignore the colors that don't appear. Or, as in the case of the .GIF image above, you can reduce the number of colors all the way down to 16 while retaining good image quality.

By reducing your image palette to 16 colors, your image crosses the line between the 8-bit and 4-bit color modes. So as strange as it may seem, a 17 color image is substantially larger than a 16 color image.

For more information on working with color, including an extensive discussion of color palettes, color modes and models, as well as conversion between modes, see Working with color in Corel PHOTOPAINT.

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{button ,AL(`OVR Adding images to Web pages;',0,"Defaultoverview",)} Related Topics

Converting your image to paletted color mode

Paletted image mode is an 8-bit color mode that stores and displays images using up to 256 colors. Converting a complex image to paletted color mode is useful for reducing file size, especially in preparation for Internet publishing. Paletted color mode also allows you to use the Color Table command to edit the colors found in the image.

For more information on editing your paletted image using the Color Table, see Working with the Color Table .

To convert an RGB, Lab color, or CMYK image to 8-bit paletted color

1. Click Image, Convert To, Paletted (8-bit).

2. Click a Dither Type button. Dithering is a method of randomizing the pixels along the edges of adjacent colors in a paletted image to make color blends and transitions look more natural.

   - None disables dithering.

   - Ordered dithering approximates color blends using fixed dot patterns. Ordered dithering applies more quickly than error diffusion, but is not as accurate.

   - Error Diffusion dithering provides the best dithering results by spreading the dithering across a wider area and tailoring the dithering pattern to the transition being simulated.

3. Enable a Palette Type button.

   - Uniform provides a range of 256 colors with equal parts of red, green, and blue.

   - Standard VGA provides the Standard VGA 16-Color Palette in the conversion.

   - Adaptive samples the image and uses the first 256 colors to create the palette.

   - Optimized contains colors centered around the image's spectrum of colors.

Custom allows you to choose predefined Color Palettes such as Netscape Navigator ™ colors and Microsoft Internet Explorer colors, or to add colors to create your own custom palette. If you choose Custom, the Color Table dialog box opens. Choose a palette in the Table list box.

{button ,AL(`PRC Preserving image color on the Internet;',0,"Defaultoverview",)} Related Topics

Using custom Internet Browser palettes

There are two Browser palettes available in Corel PHOTO-PAINT: Netscape Navigator (TM) Colors, and Microsoft Internet Explorer Colors. These 8-bit color palettes are designed to display a range of pure colors consistently in any browser by the company that supports them. Colors outside the range of these palettes may have unpleasant amounts of dithering. The image should be in Paletted color mode before you convert it to a custom palette.

To check the image's color mode

- Click Image, Info.

  The image's color mode information appears in the Type area.

To change the color palette to one of the custom Browser palettes

1. Click Image, Convert To, Paletted (8-bit).
2. Click one of the Dither Type buttons.
3. Click the Custom button in the Palette Type area.
4. Click OK.

   The Color Table dialog box opens.
5. Choose either Netscape Navigator (TM) Colors, or Microsoft Internet Explorer Colors from the Table list box.

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{button ,AL(`PRC Preserving image color on the Internet;',0,"Defaultoverview",)} Related Topics

Creating image maps and backgrounds

Creating image maps and backgrounds

Two new HTML features in Corel PHOTO-PAINT are tags that allow you to add image maps and backgrounds in Web pages.

Image maps

Image maps are graphics with clickable areas that link the user to another Web page. The user clicks on the clickable area within the graphic, and is automatically linked to the designated page.

Image maps provide a variety of sophisticated navigation routes for users. You can create a toolbar as a single image, and create an image map that links each button to a different page. You can have a map of Europe and link to overview pages of each country. Any graphic can become an image map, but there are a few things to consider before you decide that you have the perfect graphic to create a map from.

There are two kinds of image maps: client-side and server-side. You select the kind of map to create, or you can create client and server maps, which provide the best of both worlds.

To use an image map in your Web page, you need to do the following:

- create the image as either a .GIF or .JPEG file

- determine whether to create a client-side, server-side, or client/server image map

- create a map file that contains the coordinates of the clickable areas, and the associated links for each area

- add the HTML codes in the main Web page to specify the image as an image map

- have a Common Gateway Interface (.CGI) on the server that responds to the image map (required if you create a server-side image map)

Corel PHOTO-PAINT provides click and drag coordinate definition, which allows you to use the application's tools to specify the clickable areas of the image. Corel PHOTO-PAINT also automatically generates a map file for you.

Backgrounds

Backgrounds are a new HTML feature that add visual appeal to Web pages. You can create solid colored backgrounds, or tile any image across the page.

{button ,AL(`OVR Adding images to Web pages;',0,"Defaultoverview",)} **Related Topics**
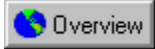
Defining clickable areas for the image map

Corel PHOTO-PAINT uses objects to define the clickable areas of the image map. When you save the image, the map coordinates are stored in a separate map file, and an HTML file is created with the code referencing the image map.

To define clickable areas for an image map

1. Create an object. For more information on creating objects, see Creating objects from scratch.
2. Click the Object Picker and click the object to make sure that the object is selected.

   The object is surrounded by square handles when selected.
3. Click Object, Tag WWW URL.
4. Choose the object to make a clickable area from the Objects list box, if you have more than one object in the image.
5. Type the Universal Resource Locator you wish to link to in the URL box.
6. Type any relevant notes in the Comments box.

   These notes are for your information only. They do not affect the image map.
7. Choose a clickable area shape from the Define Area As list box.
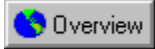
 Note

- The WWW Clickable Region Attributes area provides information about the clickable area's coordinates in relation to the image as a whole, as well as the width and height of the clickable area. All measurements are listed in pixels.
- The map and HTML files are not created until you save the image.

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{button ,AL(`PRC Creating image maps and backgrounds;',0,"Defaultoverview",)} Related Topics
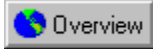
Saving the image map file

Once you have defined the clickable areas for the image, you need to save the image as an image map file. When you save the image the following files are automatically generated by Corel PHOTO-PAINT:

- an HTML page (with the file extension .HTM)
- a map file (with the extension .MAP) for Client/Server-side NCSA, Client/Server-side CERN, Server-side NCSA, and Server-side CERN images. Client-side image maps contain the HTML map tags directly in the HTML page.

To save the map file:

1. Type the name to give the .HTM file in the File Name box.

   When you save the image, the HTML file is automatically generated with the name you assign.

2. Choose the map type from the Save As Type list box:
   - Client-side
   - Client/Server-side NCSA
   - Client/Server-side CERN
   - Server-side NCSA
   - Server-side CERN

3. Type the name to give to the .MAP file in the Map Name box.

   When you save the image, the .MAP file is automatically generated with the name you assign. You can remove the check option if you do not want to generate the map when saving as a server-side image.

4. Enable the Default URL check box and type a URL address in the box to make any part of the image that is not clickable link to that URL's Web page.

5. Enable the Include File Header Information check box to include information about the image in the .HTM file. It is very useful for maintenance purposes.

   This information is not displayed on your Web page, but is embedded in the HTML code.

6. Include the following file information, if desired:
   - the name of the author in the Created By box
   - a description of the image file in the Description box
   - server information, if applicable
   - the name and type of image created, by enabling the Image File Type and Name check box
   - the date that the image was saved, by enabling the Date check box
   - the type of map file generated, by enabling the Map File Type check box

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{button ,AL(`PRC Creating image maps and backgrounds;',0,"Defaultoverview",)} Related Topics
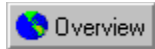
Creating a solid background

You can use a solid color for the background of your Web page. In many ways, solid backgrounds are preferable to graphics backgrounds: they load faster, text is easier to read, and they add a clean, professional look.

There are two ways of creating a solid background: you can use an HTML page creation package such as Corel WEB.DESIGNER and simply choose a color from the Color Palette, or you can include the background tag and a hexadecimal number to make the color appear in an HTML document.

To assign a background color

- Type <BODY BGCOLOR="#**XXXXXX**"> where **XXXXXX** equals the hexadecimal number in your HTML document.

Example: <BODY BGCOLOR="#FF0000"> would create a bright red background for the page.

The following list provides some sample colors to use as backgrounds.

Color	**Hexadecimal number to use**
■ black	000000
☐ white	FFFFFF
· medium gray	808080
· bright red	FF0000
· pink	FF8888
· magenta	FF00FF
· bright green	88FF88
· deep green	008080
· bright blue	0000FF
· light blue	8888FF

{button ,AL(`PRC Creating image maps and backgrounds;',0,"Defaultoverview",)} Related Topics
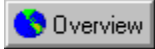
Creating a seamless, tiled background

You have several choices when using images as a background. If you choose images with edges that do not match, you will have visible seams running across the Web page when the image is tiled. Occasionally this is the desired effect, such as when imitating a parquet floor pattern. Often, though, the desired effect is to create a seamless tile, so that the background appears as one complete image.

To create a seamless background:

1. Double-click the Fill tool.

2. Click the Bitmap Fill icon.

3. Click the Edit button.

4. Click the Create button.

   Corel TEXTURE MAKER opens. This program allows you to create seamless backgrounds. Refer to the online Help in Corel Texture Maker for more information.

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{button ,AL(`PRC Creating image maps and backgrounds;',0,"Defaultoverview",)} Related Topics

Producing animated .GIFs
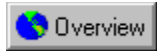
Simple animation for the Web

Corel PHOTO-PAINT's movie commands allow you to load existing animation or create new animation that you can easily save to a Web format as an Animated .GIF file. Animation contains one file with multiple frames. Each frame contains a different image: showing the frames one after the other in rapid sequence simulates motion.

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{button ,AL(`OVR Adding images to Web pages;',0,"Defaultoverview",)} **Related Topics**
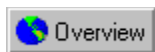
Creating animations

When creating a new animation, start by determining the number of frames you'll need. Each frame is its own container for an image; you can choose to create your own images, or incorporate existing images into the frames.

To create animation frames

1 Click File, New.

1. Choose a color mode from the Color Mode list box.

5. Click the arrow at the side of the paper color swatch to open the Paper color palette. If you wish to choose from a wider variety of colors, click Others to open the Select Color dialog box.

6. Click a color swatch to select it.

7. Type values in the Width and Height boxes to set the dimensions of the image. If you want to use a different unit of measurement, click the down arrow in the units box and choose a different measurement unit.

8. Type values in the Horizontal and Vertical boxes to set the resolution.

9. Enable the Create a Movie check box.

10.　　In the Number of Frames box, type the number of frames you want in the animation.
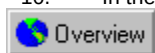
 Note

- Each frame appears as a separate, blank page. You can use Corel PHOTO-PAINT's powerful painting tools to create original artwork in the frames.

To add an existing image to an animation frame

1. Ensure that all of the existing images you want to incorporate are the same size (see Changing an image's dimensions).

2. Ensure that all of the images use the same color palette (see Converting your image to paletted color mode). The best color palette options for Web pages are either Netscape Navigator (TM) Colors or Microsoft Internet Explorer Colors.

3. Click Edit, Copy in the image to copy from.

   Make sure that the image does not have any masked areas, and that no objects are selected.

4. Click anywhere on the animation file to make it the active window.

5. Click Edit, Paste, As New Object.

6. Click Object, Combine, Objects with Background.

   You must complete this step if you do not want the pasted object to appear in all of the frames.

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{button ,AL(`PRC Producing animated GIFs;',0,"Defaultoverview",)} Related Topics
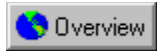
Viewing and navigating through animation frames

You can use the controls in the Movie menu to view your animation, and to navigate through its frames. You can fast forward or rewind to the beginning or end, or move through the movie frame-by-frame.

To play the animation

- Click Movie, Control, Play Movie.

To stop the animation

- Click Movie, Control, Stop Movie.

To rewind to the beginning of the animation

- Click Movie, Rewind To Beginning.

To fast forward to the end of the animation

- Click Movie, Fast Forward To End.

To move to a specific frame

1. Click Movie, Go To Frame.

2. Type the number of the frame in the Frame box.

To move forward one frame

- Click Movie, Control, Step Forward One Frame.

To move back one frame

- Click Movie, Control, Step Back One Frame.

{button ,AL(`PRC Producing animated GIFs;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding and deleting animation frames

Corel PHOTO-PAINT's Movie menu contains controls that allow you to manipulate the individual frames of animations in a variety of ways. Use these procedures to add or delete frames.

To add new frames

1. Click Movie, Insert Frame.

2. Type the number of frames you wish to insert in the Insert Frames box.

3. In the Frame box, type the frame number before or after which you want to place the new frames.

4. Click a position button.

 Tip

- To create duplicates of the active frame, click the Copy Current Frame button.

To add frames from another animation

1. Click Movie, Insert From File.

2. Double-click the file name of the animation you want to add in the File Name box.

3. In the Frame box, type the number of the frame before or after which you want to place the animation file.

4. Click the Insert button.

To delete a single frame

1. Click Movie, Delete Frame.

2. In the From Frame box, type the number of the frame you wish to delete.

3. Type the same number in the To Frame box.

To delete a series of frames

1. Click Movie, Delete Frame.

2. In the From Frame box, type the number of the first frame you wish to delete.

3. In the To Frame box, type the number of the last frame you wish to delete.

{button ,AL(`PRC Producing animated GIFs;',0,"Defaultoverview",)} Related Topics

Changing the order of animation frames

Corel PHOTO-PAINT's Movie menu contains controls that allow you to manipulate the individual frames of animations in a variety of ways. Use these procedures to move individual or series of frames.

To move a single frame

1. Click Movie, Move Frame.

2. In the Move Frame box, type the number of the frame you wish to move.

3. Type the same number in the To Frame box.

4. Click the Before or After button, and type the number of the frame beside which you want to move the frame.

To move a series of frames

1. Click Movie, Move Frame.

2. In the Move Frame box, type the number of the first frame you wish to move.

3. In the To Frame box, type the number of the last frame you wish to move.

4. Click the Before or After button, and type the number of the frame beside which you want to move the frames.

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{button ,AL(`PRC Producing animated GIFs;',0,"Defaultoverview",)} <u>Related Topics</u>

Adding HTML tags
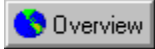
Adding HTML tags

In order for your images to appear in Web pages, you must save the image in a file format that is readable by Web browsers (.GIF and .JPG are the most common file formats), and make a reference to the image in an HTML page.

HTML (Hypertext Markup Language) is the World Wide Web authoring standard. HTML is made up of markup tags. You use the tags to code text and integrated resources (such as images, sound, video, and animation) to create a Web page.

HTML has changed radically over the last few years. The number of HTML tags has grown, allowing Web authors to greatly enhance the design of pages. This section provides you with some of the codes that you can use to reference images in an HTML document. The section does not provide information on completing HTML pages, and you will not be able to produce a complete HTML page using these codes.

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{button ,AL(`OVR Adding images to Web pages;',0,"Defaultoverview",)} <u>Related Topics</u>

HTML example codes

Use the following HTML codes to reference graphical elements to your Web page. It is not an exhaustive list, nor does it provide all the codes necessary to create a Web page.

- Basic image tag to add an image to the page:

  <IMG SRC="file name.file extension">

  Example: <IMG SRC="family.gif">

- link to a graphic located in another Web site:

  <"IMG SRC="URL address/directory/file name.file extension">

  Example: <IMG SCR="HTTP//www.website.com/mystuff/family.gif">

- Use the image as a hypertext link:

  <A HREF="html page to link to.html"><IMG SRC="graphic file name.file extension"></A>

  Example: <A HREF="family.html"><IMG SRC="family.gif"></A>

- Create a solid background:

  <BODY BGCOLOR="#XXXXXX">

  Example: <BODY BGCOLOR="#FF00FF">

A

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N
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U
V
W
X
Y
Z
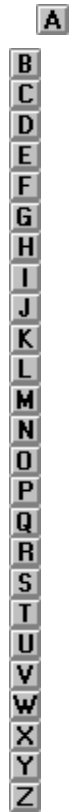
Active window
Additive color model
Alpha(alpha channel)
Anti-aliasing

Bit depth
Bitmap fill
Bitmap
Black and white
Bleed
BMP
Brightness
Browser

Calibration bar
Calibration
CDR
CERN
CGI
CGM
Channel
Check box
Client application
Client-side
Clipart

Active window

The window that contains the image on which you are currently working.

Additive color model

A color model, such as RGB, that is based on the behavior of colors of light; these models work by adding colors together to produce white.

Alpha (alpha channel)

See Mask Channel

Anti-aliasing

Anti-aliasing is a method of smoothing the edges of shapes, objects, and mask selections. Anti-aliasing creates intermediate pixels that smooth the transition between colors and sharp edges.

Aspect ratio

The aspect ratio of an image is the ratio between its width and height. For example, the aspect ratio of an image whose dimensions are 640 x 480 pixels is 4:3. You can change an image's aspect ratio by stretching or truncating (shortening) either its width or height.

AVI

The filename extension (Audio Video Interleave) for a Windows video file. .AVI files include video and animation.

Bit depth

The number of binary bits used to define the shade or color of each pixel in an image. For example, a black and white image has a pixel depth of 1 bit (1 or 0 in binary terms). The number of color values a given bit depth can produce is equal to two to the power of the bit depth.

Other common bit depths:

4-bit:	16 colors (e.g. standard VGA)
8-bit grayscale:	256 shades of gray
8-bit color:	256 colors
24-bit:	16 million colors
32-bit:	4.3 billion colors

Bitmap

An image composed of grids of pixels or dots. Scanners and painting programs, such as Corel PHOTO-PAINT, generate this type of image. By contrast, CorelDRAW creates images using vector objects, which are shapes stored as mathematical equations.

Bitmap fill

A bitmap fill is created from any bitmap image. The images that work best are those that are patterned and can tile to create a contiguous pattern, like river stones, coins, or bricks. Bitmap textures can be printed to any printer.

Black and white

A 1-bit color mode with two possible colors: black or white. This mode is useful for line art and simple graphics.

Bleed

One of the brush tool settings. The Bleed control works in conjunction with the Sustain Color control to determine the way in which paint is applied throughout the brush stroke. A brush stroke with a bleed value will, during the course of a brush stroke, run out of paint and simply smear the background colors (as though you were painting with a wet brush).

BMP

The filename extension for Windows bitmap files.

Brightness

In the HSB color model, the component that determines the amount of black in a color.

See also Hue and Saturation.

Browser

Computer software that interprets HTML tags, displays Web pages, and runs Java programs. You use a browser to view Web pages.

Calibration

Adjusting a monitor, printer, or scanner to display, print, and capture colors more accurately.

Calibration bar

Strips of color printed with an illustration. The calibration bar is used as a reference for calibrating a monitor so that it displays colors as they appear in the printed output.

CDR

The filename extension for CorelDRAW files.

CERN

The birthplace of the World Wide Web. There are two Worldwide Web server systems: CERN and NCSA. Contact your server administrator to find out which system your server uses.

CGI

Common Gateway Interface is the command protocol between the server and a program. There is a CGI program for image maps; if you are creating server-side image maps, you must have the image map CGI program on the server. Confirm with your server administrator that you can create server-side image maps.

CGM

The filename extension for Computer Graphics Metafile, a vector-based graphic file format.

Channel

A channel is an eight-bit grayscale image in which information is stored. Corel PHOTO-PAINT uses two types of channels: color channels and mask channels.

Color channels are automatically generated when you open or create an image. There are as many color channels in an image as there are color components in the image's color model. Each channel contains the color information for its color component which, when combined with all other color channels, creates the entire range of colors in the image. Think of them as plates in a commercial printing press that are superimposed to produce the final product.

Mask channels, also called Alpha channels, are created by the user to store masks. A mask that is saved in a channel can be removed from the Image Window but remains accessible time and time again. Mask channels make it possible to work with several masks in a given image.

Check box

A small square in a dialog box which you use to enable and disable options. An option is enabled when an X or a check mark appears in the check box, and is disabled when the check box is empty.

Client application

A client application is an OLE (Object Linking and Embedding) compatible application that contains OLE objects (e.g., pictures, charts, text). that were created in other OLE applications. Not all OLE applications can be clients. If you are uncertain about whether an application is capable of performing as a client, check its documentation.

Client-side image maps

Client-side image maps do not depend on the server to process the map information, but the user's browser must support image map display. It is always possible that your audience will not have a suitable browser to view the map.

Clipart

Ready-made images that can be brought into Corel applications and edited if required. Corel applications offer thousands of Clipart images in many different formats. You can purchase additional images, including some in bitmap format, from commercial suppliers.

Clipboard

A temporary storage area that contains information you have cut or copied. You can paste the contents of the Clipboard into other programs (provided that program supports that type of information). Information remains on the Clipboard until you replace it with the information from another cut or copy command.

CMY

A subtractive color model made up of cyan, magenta, and yellow.

Use this color model if the drawing or image will be produced on a CMY device, such as a 3-ink printer. C, M, and Y values range between 0 and 255. This color model is available only through the Color Roll-Up.

CMYK

A subtractive color model made up of cyan(C), magenta(M), yellow(Y), and black(K).

Used in most full-color commercial printing, CMYK is like CMY, but the addition of black (K) allows for truer low tones.

See also Subtractive Color Model.

CMYK255

A subtractive color model created by assembling different densities of cyan, magenta, yellow, and black pigments on a surface. C, M, Y, and K values range from 0 to 255.

Color channel

A channel is an eight-bit grayscale version of your image that functions like a plate used in the commercial printing process. Each channel represents one level of color in your image. When printed all the channels are printed together, they produce the entire range of colors in the image.

Channels are automatically generated by Corel PHOTO-PAINT when you create or open an image file. Each component of the image's color model has its own color channel. An RGB image, for example, has three separate color channels, one for each color component i.e. red, green, and blue (RGB). Individual channels include the information on how much red, green, or blue is used in each image pixel, to produce the colors of the image. Combining all color channels displays the entire range of colors present in the image.

Color channels are visible in the Channels Roll-Up, and can also be displayed in separate Image Windows by using the Split command in the Image menu.

Color depth

Color Depth determines the range of colors and tones that are available in an image, and is usually measured by the number of colors displayed, e.g., 256 colors, or 16 million colors.

The color depth you select for your image will affect the file size, as well as the quality of the final product. Corel TWAIN allows you to choose from the following color depths: 16 million (24-bit), 256 colors(8-bit), 256 grays (8-bit), and black and white(1-bit). The number of bits a color uses dictates both the horsepower it requires from your system as well as the number of colors or shades it is capable of producing. One bit can either be on or off, so 1-bit color is capable of producing just two pixel depths: 0 (off) results in a white pixel, and 1 (on) results in a black pixel. On the other end of the scale, 24-bit color has more than 16 million possible pixel depths (colors), and requires a great deal more memory.

Color Gamut

The range of colors that a mechanical device can either produce or perceive.

Color Manager

Corel Color Manager is an application which works with your Corel software to ensure that color is being plotted as consistently as possible by the devices in your system.

Once it is familiar with your color-producing devices, Color Manager is able to perform the following functions within your Corel applications.

- fine tunes scanned input based on your scanner's characteristics
- ensures that onscreen simulation of printer colors is accurate
- enables the gamut alarm
- manages color channels
- handles color printing and separation
- regulates conversion between color modes

Color mask

A mask applied to an image based on pixel color. The mask protects only the pixels that fall within the color range you specify, or protects all colors that do not fall within the defined color range. Color masks can be very complex in shape yet are easily created. They are an alternative selecting an area to edit by defining its shape. To create color masks, use the Magic Wand Mask tool, the Lasso Mask tool or the Color Mask command.

Color mode

Refers to the color characteristics of an image, and determines how images are displayed and printed in Corel applications.

- Black and White (1-bit)
- Grayscale (8-bit)
- Duotone (8-bit)
- Paletted (8-bit)
- RGB color (24-bit)
- Lab color (8-bit)
- CMYK color

Color model

A color model is a chart used to define a range of colors.

Color palette

A range of colors used for the selection of individual colors.

This term is used in two ways in Corel applications: it refers both to the actual toolbar you use to make your selections and to color collections such as TRUMATCH or palettes you create yourself.

A palette is different from a color mode.

Color separation

In commercial printing: the process of splitting colors in a composite image to produce a number of separate grayscale images, one for each primary in the original. In the case of a CMYK image, four separations must be made (cyan, magenta, yellow, and black).

See also Color Channel.

Color space

A geometric representation of color gamut on a color model.

Color table

A tool in Corel PHOTO-PAINT that is used to edit colors in a paletted image.

Color, RGB

The additive color model that is used by full-color monitors to produce colors. Colors are created by adding varying degrees of red, green, and blue light.

Colorimetric (gamut mapping)

The colorimetric chroma mapping necessary for the reproduction of spot colors. Corel applications remap colors outside of the printer's gamut to the edge of the gamut, preserving colors inside the gamut to ensure more accurate spot-color reproduction.

If you are printing an object that is mostly vector drawings, or Corel PHOTO-PAINT graphics and text, choose a colorimetric System Color Profile.

See also Photographic and Gamut Mapping

Complex mask

A mask whose selection consists of several areas defined using various mask tools. All areas were added to the first selection created, using a mask mode that allows complex masks to be created such as Additive and XOR modes. A complex mask can also be made from the original mask's selection, from which areas have been removed using the Subtractive mode.

Composite channel

The first channel listed in the Channels Roll-Up. It combines all color channels for the current image's color model to represent the image in full color. When viewing an image in the Image Window, you are seeing its composite channel. In the Roll-Up, it is identified by the name of the color model for example, RGB channel, CMYK channel.

Conical fill

A type of fountain fill in which the color changes from the start color to the end color following a conical pattern.

Continuous tone

An image (usually photographic) represented by smooth graduated tones from black to white. Continuous tone images must be converted to dots and pixels for reproduction on mechanical devices.

Contrast

The difference between the dark and light tones of an image. Higher contrast values indicate greater differences between dark and light with fewer gradations between them.

Control point

Points extending from nodes along curves and line segments that are being edited with the Path Node Edit tool. Control points determine the angle at which the curve passes through the node. Control points appear when you select a node or segment with the Path Node tool.

CorelAPP.INI

A text file that contains configuration information for all installed Corel applications. This file is in the Corel\CONFIG folder and can be edited by double-clicking on it in Windows Explorer. Changes you can make include increasing the Toolbox and color-palette size so that they appear larger on high-resolution monitors.

CorelFLT.INI

A text file that contains information about the import and export filters used by all installed Corel applications. This file is in the Corel\CONFIG folder and can be edited by double-clicking it in Windows Explorer. Aside from adding pens and color definitions used by the HPGL filter, there's little reason to edit this file.

Corel OCR-TRACE

A program supplied with CorelDRAW that traces bitmap images. The result is a vector graphic that you can import into CorelDRAW for editing.

Corel PHOTO-PAINT

Corel PHOTO-PAINT is a powerful bitmap image editing and painting program that is ideal for retouching photographs, editing images and digital movie files, and creating original artwork. Corel PHOTO-PAINT combines a vast array of special effects filters with impressive painting, masking, and object handling tools to allow you to produce effects ranging from the simple to the sublime.

Using Corel PHOTO-PAINT, you can make subtle changes such as adjusting the lighting, sharpening the focus, or removing scratches; or you can make drastic changes such as removing people and things, swapping details between images, adding text and objects, adjusting color, colorizing black-and-white and grayscale images, splicing movies, and applying weird and wonderful combinations of special effects. Preview windows allow you to see what the effect will look like before you commit, and Corel PHOTO-PAINT's undo capabilities allow you to change your mind.

CPT

The filename extension for bitmap files created by Corel PHOTO-PAINT.

Crop

Cropping an image involves cutting away unwanted areas without affecting the resolution or dimensions of the information that remains.

Cusp node
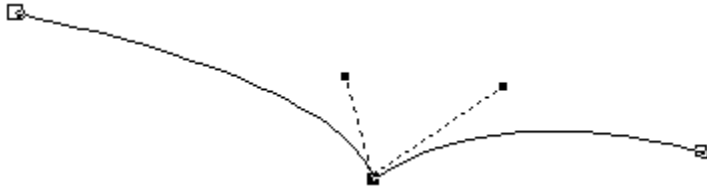
A node that allows you to move the two control points independently. Moving one control point does not affect the other one in any way. Use a cusp node when you want to add a sharp bend to a curve.

Custom Colors (palette)

A palette composed of colors chosen by the user in the Color Roll-Up or Uniform Fill Dialog box.

Default settings

Preset options built into a program.

Defringe

A command that replaces the color of pixels along an object's edge with the color of pixels inside an object's boundary.

Device driver

A program through which a computer and devices such as a mouse or printer communicate. A mouse driver, for example, displays a pointer on the screen and translates clicks into actions.

DIC

A color palette that offers colors available through the DIC Color Guide, DIC Color Guide Part II, and DIC Traditional Colors of Japan. Colors in these palettes are created by mixing DIC brand inks. Reproduction through Corel applications is achieved through the CMYK color space. Colors can be displayed by name or swatch through the Color Options menu.

Disable

An option is disabled when there is no check mark beside it.

Displacement map

An image used to determine the distortion pattern of a second image. Values from the displacement map are used to map negative and positive displacement of the original image.

Dither

Randomization of pixels on devices or images using a limited Color Palette to simulate continuous tone progressions.

Screen dithering is a method of enhancing the display of monitors that are capable of 16-bit color or less. It works by averaging the depth of pixels in a given area to create additional colors or shades of gray (depending on whether you are working with color, grayscale or black-and-white images). Error diffusion provides the best results by spreading color approximations over several pixels. Ordered dithering is performed at a faster rate than error diffusion by approximating colors using fixed dot patterns.

Image Dithering is a method of enhancing the appearance of photographic images which use a limited Color Palette.

DPI

A measure of a printer's resolution in dots per inch. Typical desktop laser printers print at 300 dpi, while image setters are capable of printing at resolutions of 1270 or 2540 dpi. Printers with higher DPI capabilities produce smoother and cleaner output.

Drive

A device in a computer that spins disks used to store information. Personal computers normally have a fixed-disk drive labeled C or D (called a hard drive), and one or two floppy-disk drives labeled A and/or B. In addition, many computers have a CD-ROM drive.

Duotone

An 8-bit color mode using 256 shades of up to four tones.

In commercial printing: a duotone is a modified grayscale image printed using inks of two colors generally black with an accent color, although any two colors can be used. More generally, this term also refers to tritones (three inks) and quadtones (four inks).

Using two colors of ink, instead of four, significantly reduces the costs of printing while still providing a wide range of colors to choose from. The duotone feature is ideal for adding an accent color to a photograph or for extending the tonal ranges of inks.
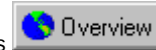
Dupont palette

A color palette that offers colors available through the DuPont® Spectramaster solid color library. This library was developed to provide a paint color selection and matching tool for industrial coatings and colorants. Colors are based on Lab and are converted to RGB for display and CMYK for printing. Colors can be displayed by name or swatch through the Color Options menu.

Embedded object

Information from a file created in one program (the source program) that has been inserted into a file in another program (the destination program). For example, you can embed a graphic created in CorelDRAW into a Microsoft Word document.

See also Linked object and Object Linking and Embedding (OLE).

Emboss

Emboss refers to a filter that causes areas to appear raised in relief. This is achieved by suppressing the color in the area and outlining it with a selected color.

EPS

The filename extension for Encapsulated PostScript files. Corel applications can import and export .EPS files. CorelDRAW can export to the generic .EPS format, as well as to EPS files with clipping paths. DRAW can also import objects containing .EPS files. The .EPS files CorelTRACE creates can be imported by programs such as Corel VENTURA and Aldus PageMaker.

Feathering

The gradual blending of pixels between a mask selection or object and the surrounding background. Feathering produces a softer, more natural-looking edge.

Fill color

The color used by the Fill tool to "paint" areas on images. The fill color also determines the color inside the rectangles, ellipses, and polygons you draw. You can choose the fill color in the Tool Settings Roll-Up for the Fill tool, in the on-screen Color Palette, or from the image itself by holding down SHIFT while-clicking a color with the Eyedropper tool.

Film

In commercial printing: a photo-sensitive transparent sheet onto which images are transferred either as positive or negative. These sheets are then used by a commercial printer to create printing plates. An option in the Print Options dialog box lets you create film negatives for printing on an image setter.

Filter

The general name for a program that translates digital information from one form to another.

Import/Export filters convert files from one format to another. For example, in order to import a Corel DRAW image into Corel PHOTO-PAINT, it must be converted from a vector file into bitmap form. By selecting a file format in the Export dialog box of DRAW, you are automatically activating the appropriate filter program which takes care of the translation.

Special Effects Filters process image information and alter it according to preset specifications in order to produce a special effect. For example, the Median filter in Corel PHOTO-PAINT analyses all the pixels in an area of your image and applies an average color across the area, creating a smooth, slightly blurry effect with less detail.

Flat drop-off

A drop-off in either the Boss or Glass effect filters that is a straight diagonal line starting at the bevel area and ending on the image.

Floating selection

A copy of the current mask selection. It is enclosed by a marquee and includes the image pixels. It floats on a plane above the image so that is can be moved without any consequence on the underlying image. You can paste clipboard data as a floating selection in an image.

As soon as you choose the Mask Brush or Mask Transform tool, it is defloated; the pixels are merged with the underlying image. The reason is that those tools are used to edit the shape of the mask itself, not the floating pixels included in its marquee. The content of the floating selection must therefore be dropped onto the underlying image before changes can be performed on the mask marquee. You can also defloat it by choosing the Defloat command in the Mask menu.

FOCOLTONE Colors

A color system that provides a range of spot colors built with the process colors, cyan, magenta, yellow, and black (CMYK). The FOCOLTONE colors are organized so that you can choose FOCOLTONE colors with at least 10% of one process color in common with another FOCOLTONE color. This minimizes the need for trapping, making it a good Color Palette for color separations.

Folder

Folders are used to store and organize your documents, programs, and other files. For example, you could create a folder called LOGOS for storing logo designs. In previous versions of Windows, folders were called directories.

Font

A set of characters in a given typeface and point size (see below). For example, 10 point Times Roman. Most fonts are available in families that include different weights or styles such as bold and italic.

10 pts 18 pts 36 pts

Fountain fill

A fill progressing from one color to another, or through a series of colors, using a series of intermediate steps. Fountain fills are also called gradient or graduated fills. Corel PHOTO-PAINT also offers a tool called the Gradient Fill tool, which allows you to select a transparency level as one of the end colors.

Four-color process

In commercial printing: the four-color printing process reproduces full-color artwork with four colors: cyan, magenta, yellow and black (CMYK).

See also Color Separation.

Gamut

A range of possibilities or capabilities, especially the range of colors that a mechanical device can either produce or perceive.

Color Film   Offset   Newspaper

Gamut mapping

The electronic assessment of the gamut of devices in your system and the reassignment of out-of-gamut colors to others that can be reproduced. Gamut mapping is handled by Corel Color Manager for all Corel graphics applications. Colorimetric for spot colors and vector-based art, and photographic for bitmap art. See also Color Space.
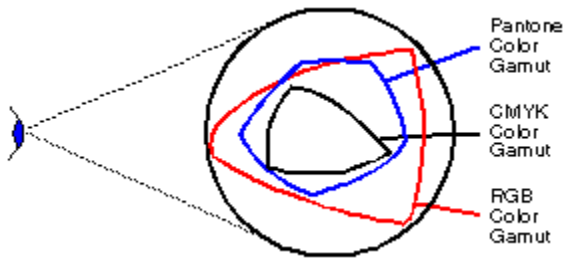
Gaussian

Refers to gaussian distribution, which applies an effect using bell-shaped (gaussian) distribution curves rather than straight lines.

Gaussian Blur

Blurs the image according to a gaussian distribution, which spreads pixel information outward using bell-shaped curves.

Gaussian drop-off

The drop-off has an "S" shape; it starts and ends with a round and gradual slope that becomes steep in the middle. It results in a smooth and less noticeable transition between the bevel and the rest of the image.

GIF

The filename extension for files in a bitmap format that is commonly used to store digitized color photographs. Corel applications can import files in this format.

Gradient
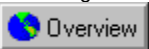
An effect created by blending one color or transparency value into another through a series of intermediate steps.

Grayscale

An 8-bit color mode that stores and displays images using 256 shades of gray from black to white. Each color is defined as a single value between 0 and 255, where 0 is darkest (black) and 255 is lightest (white).

A grayscale value can also be thought of in terms of the other color models: in RGB, a grayscale value corresponds to equal amounts of all RGB colors; in CMYK, a grayscale value corresponds to zero C, M, and Y values with a positive K value; in HSB, a grayscale value corresponds to zero H and S values with a positive B value.

Grayscale image

An image which uses the grayscale color model. Grayscale images [Overview] especially photographs [Overview] are commonly referred to as "black and white."

Grid

A grid is just that a grid that overlays your image so you can know exact coordinates as you work. You can adjust the amount of space between the horizontal and vertical lines in the Grid and Ruler Setup dialog box, and select a color and style for the grid in the Options dialog box. The Snap to Grid option (found under the Tools menu) constrains the cursor to the grid points.

Group

A set of collected objects. Grouping enables a set of simple objects to behave and be edited as one.

Halftone

In an image that has been converted from a continuous tone image to a series of dots of various sizes to represent different tones (see halftone screen). A photograph must be converted into a halftone in order to be printed on conventional devices and printing presses. Halftones are often referred to as PMTs.

On laser printers that cannot print different sizes of dots, the halftone is produced by printing different numbers of dots in a given area.

Halftone screen

In photo reproduction: a grid pattern of lines used to convert a continuous tone image into dots of various sizes. A halftone screen's resolution, or screen frequency, is expressed in LPI.

In CorelDRAW, halftone screens are specified for spot colors by choosing PostScript from the Outline Color, Uniform Fill, or Fountain Fill dialog boxes. Process-color screens are set in the Print Separations dialog box under Custom Halftone.

Highlighting box
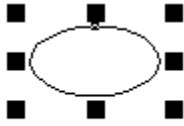
The invisible rectangle, with eight handles, that encloses a selected object or mask selection. When you move or otherwise transform an object or selection, a dotted rectangle representing the highlighting box appears instead of the object or selection.

Histogram

A horizontal bar chart representing the range of tonal values in a bitmap image.
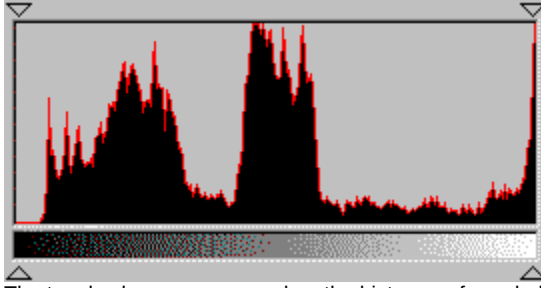
The tonal values are arranged on the histogram from dark to light, the "spikes" representing the relative number of pixels at any given level. In adjusting tonal values, you can adjust the level and distribution of darks and lights by moving the threshold sliders left or right,

HLS

Hue, lightness, and saturation are the components of the HLS color model, a variation on HSB and an alternative to RGB. Hue determines color (yellow, orange, red, etc.), lightness determines perceived intensity (lighter or darker color), and saturation determines color depth (from dull to intense). The circular visual selector defines the H value (0 to 360) and the S value (0 to 100); the vertical visual selector defines the L value (0 to 100).

HSB

Hue, Saturation, and Brightness are the components of the HSB color model. This model is the closest approximation to how humans perceive color.

- Hue: a measure of the "color" of the colors in your image (e.g. green is a hue).
- Saturation: a measure of the depth of color in your image (the "richness" of a color).
- Brightness: an expression of the overall percentage of white in your image.

HTML

Hypertext Markup Language. The World Wide Web authoring standard. HTML is comprised of markup tags. You use the tags to tag text and integrated resources (such as images, sound, video, and animation) when creating a Web page.

HTML has changed radically over the last few years. The number of HTML tags has grown, allowing Web authors to greatly enhance the design of pages.

Hue

Hue is the main attribute in a color that distinguishes it from other colors. Blue, green, and red, for example, are all hues.

See also Saturation and Brightness.

Image Colors (palette)

A palette composed of all the colors that appear in your image.

Image Map

Image maps are graphics that have clickable areas which link the user to another Web page. The user clicks on the clickable area within the graphic, and is automatically linked to the designated page.

Image setter

A generic term for printers capable of printing text and graphics (line art and photographs) on film or photographic paper at resolutions greater than or equal to 1200 dpi.

Intensity

Intensity is a measure of the brightness of the lighter pixels in a bitmap image as it relates to darker mid-tones and dark pixels. Increasing intensity increases the vividness of whites while maintaining true darks.

Interlacing

A method of having the image appear on-screen in entirety, but at a low, blocky resolution, as soon as the image appears on-screen. As the image data loads, the image quality improves from unfocused to clear.

Jaggies
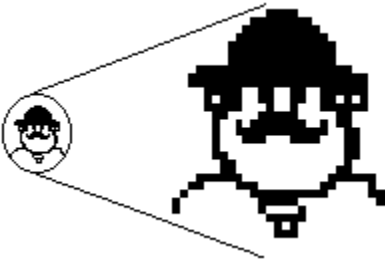
A common term for jagged edges in a bitmap. Jaggies can be reduced with anti-aliasing.

JPEG (Joint Photographic Experts Group)

An international standard for image compression that offers compression with almost no losses at ratios up to 20 to 1.

Lab

The color model developed by Commission internationale de l'eclairage (CIE) based on three parameters: lightness (L), and two chromaticity ranges: a (green to red) and b (blue to yellow). The square, two-dimensional visual selector defines the a and b coordinates from -60 to 60; the vertical visual selector defines the L value from 0 to 100. This model is device-independent, and encompasses the color gamut of both the CMYK and the RGB color models.

Layout style

The way a multi-page document is organized for printing. CorelDRAW provides preset layout styles for several types of publications, including books, booklets, and tent cards.

Line art

In traditional graphic arts, an illustration containing only black and white.

Linear fill

A fountain fill that progresses from one color to another following a linear pattern.

Linked object

In Object Linking and Embedding (OLE), information from one file (the source file) that has been inserted into another file (the destination file) while maintaining a link to the source file. Changes made to the information in the source file are automatically made to the information in the destination files.

See also Object Linking and Embedding (OLE) and Embedded object.

Lossless

The process of compressing and decompressing does not distort the image. It is identical to the image that you originally created.

Lossy

In the process of compressing the graphic, some of the image quality is lost. If you choose a high quality compression, very little of the image information is lost that is noticeable by the human eye. The lower the quality of compression, the poorer the image quality will be.

LPI

Lines per inch. The screen frequency used for halftone screens for photos and tints is described in lpi.

Luminosity

A value corresponding to the brightness of a color.

Marquee

The dashed line that looks like marching ants, used by Corel PHOTO-PAINT to represent the boundary of a mask selection or an object, in an image. By default, object marquees are blue and mask marquees are black.

Mask

A layer over the entire image that is used to define areas in the image that are protected from editing changes and those that are editable. The editable area(s) is called the selection. The mask marquee separates the selection from the protected areas. In regular masks, the selection is defined by creating a shape in the image. In a color-sensitive mask, the selection and protected area include pixels whose color is either in or out of the defined color tolerance range.

Mask channel

A temporary storage area for masks. When you create a mask channel, Corel PHOTO-PAINT makes a copy of the current mask and stores it in a channel where you can access and re-use it in the image as many times as you wish . You can also save a mask channel to a file or open a previously saved channel into the current image.

Mask modes

States to which you set Corel PHOTO-PAINT when creating or editing masks. There are four mask modes: Normal, Additive, Subtractive, and XOR. They are used to fine-tune an existing mask by adding or removing areas from its current selection in a variety of ways. The behavior of the mask tools is affected by the mode currently enabled. The resulting mask is called a complex mask.

Maximize

Maximizing your work area hides the title and Menu Bars, but allows you to continue editing your image (you can still access all the menus using keystrokes).

Menu

A list of commands that appears when you choose a name in the Menu Bar. The Menu Bar appears below the Title Bar, which is across the top of the window.

Menu Bar

The bar near the top of the window that contains the names of the program's menus.

Merge mode

The method by which the selected paint, object, or fill color combines with the colors in the image. Normally, when you apply color to a page or merge an object into the background, the applied color(s) simply replace the original colors in the image. Corel PHOTO-PAINT's merge modes give you an alternative to just replacing colors. For instance, choosing the Add merge mode combines the paint and paper colors to produce a brighter resultant color. Corel PHOTO-PAINT offers 16 to 21 merge modes, depending on the color depth of the image, for you to experiment with.

Mesa drop-off

The drop-off is a curve that begins abruptly (almost a 90-degree angle) and ends with a rounded gradual slope.

Microsoft® Internet Explorer Colors palette

An 8-bit palette of 256 colors used by the web browser, Microsoft® Internet Explorer. By using only colors on this palette, you ensure that your image colors will display clearly on systems using this browser.

Moire pattern

Undesirable wave patterns in an image created by conflicting dot patterns. These occur when halftone screens of two different frequencies are superimposed in the same image. For example, if you scan a halftone image, you will likely see moire patterns on your monitor screen because the original halftone screen will be different than the dpi frequency of the scanned image.

Monochrome

An image containing a single color, usually black.

NCSA

National Center for Supercomputing Applications. Developed a Web server system.

If you are creating an image map, it is not really important to know what NCSA is, but you do need to know whether the server you are using runs CERN or NCSA, as different codes are used in the map files. Contact your server administrator to find this information.

Netscape Navigator (TM) Colors palette

An 8-bit palette of 256 colors used by the web browser, Netscape Navigator (TM). By using only colors on this palette, you ensure that your image colors will display clearly on systems using this browser.

Nib

In Corel PHOTO-PAINT, the nib is the tip of the brush you use to apply effects with any of the brush tools. The Nibs Roll-Up contains preset nibs you can choose from to suit the style of brush you want. You can also customize an existing nib in the Tool Settings Roll-Up for any of the brush tools.

Nodes

Square points located at the end of each line and curve segment that make up a path. There are three types of nodes: smooth, symmetrical and cusp.

Noise

In bitmap editing: refers to random pixels on the surface of a bitmap resembling static on a television screen.

Noise Filters

Filters in Corel PHOTO-PAINT used to add or remove noise from an image.

Object

An object is an independent bitmap that is layered above the base image. Objects can be created by using the mask tools and then choosing the Create From Mask command (Object menu).

Object editing modes

Corel PHOTO-PAINT offers three different modes in which you can select, edit, delete and organize objects in your image. They are called Multi (default), Single, and Layer. You select the mode in the Objects Roll-Up (View menu). Extensive information is provided in the Working with Text and Objects section of the Corel PHOTO-PAINT documentation.

- Multi mode makes it possible to edit several objects at once using a variety of brush and painting tools. It includes a lock feature that protects all locked objects from change.

- Single mode automatically locks all objects in the image except one. You can change which object is editable in the Roll-Up. Only one object can be edited at a time.

- Layer mode places the editable object in the image on a transparent layer that covers the entire image; any change applied to the object in this mode only affects this transparent layer, not the underlying image.

Object Linking and Embedding (OLE)

A method of bringing data objects from one Windows application into another.

See also Linked object and Embedded object.

On-screen Color Palette

Along the bottom of the screen, you will find the Color Palette. This is used to apply outline and fill colors.

To choose a fill color, select an object and click the Color Palette with the left mouse button. To choose an outline color, click it with the right mouse button. Clicking the X that appears at the left end of the palette removes the object's fill if you click with the left mouse button, or outline if you click with the right button.

Opacity

Opacity refers to the ability to see through something. If an area is 100% opaque, you cannot see through it. Levels under 100% increase the ability to see through objects. The opposite of transparency.

See also Transparent.

Opaque

The inability to see through an image or object. The opposite of transparent.

Open Prepress Interface (OPI)

A method for placing high resolution bitmaps on the printed page, while using low resolution replicas for placement.

Two images are created using a high-end scanner. A high-resolution version (which is kept on file), and a low-resolution equivalent. The low resolution image is imported into your documents, using them "for position only" (FPO). Working with FPO images keeps your document size smaller and speeds up screen redrawing time. When you send your artwork back to the service bureau for final imaging to film, your high resolution files are put in place, resulting in a final product with a high-resolution.

Orientation

The direction in which objects are displayed on the page. For example, a page oriented so that the horizontal dimension is greater than the vertical dimension is said to have a landscape orientation.

See also Landscape and Portrait.

Out-of-gamut color

A color that is beyond the capabilities (outside the gamut) of a given device.

Overlay (mask)

A red-tinted transparent sheet superimposed over the entire image used to differentiate the areas of the image that are protected by the current mask from the editable ones (selection).

Overprint

In commercial printing: printing a second color over an area that has already been printed to avoid white gaps where adjoining colors are not aligned properly. Overprinting is part of the process of creating traps in color-separations. You can also use it to overprint selected spot colors for certain visual effects.

This option is best used when the top color is much darker than the underlying color, otherwise an undesirable third color might result (e.g., red over yellow might result in an orange object).

See also Trap.

Paint Color

Paint Color is the color used by the Paint tool to apply color, and used by the Line and Shape Tools as an outline color.

Paint mode

Paint modes determine the way the paint is applied to the colors that already exist in your image. For example, the Normal paint mode simply replaces the base color with the paint color, whereas the Add mode creates a result color by adding the values of the paint and base colors.

Paint program

A generic term referring to computer graphics programs that store digital images as bitmaps. Corel PHOTO-PAINT is a paint program. Programs such as CorelDRAW, which store images as a series of lines and curves, are called draw programs.

Palette

See Color Palette.

Paletted color mode

An 8-bit color mode that stores and displays images using up to 256 colors.

Converting a complex image to paletted color mode is useful for reducing file size, especially in preparation for Internet publishing. Paletted color mode also allows you to use the Color Table.

PANTONE® HEXACHROME (TM) palette

Colors that are available through the PANTONE® Hexachrome system, which is based on the CMYK color model but adds two additional inks for a total of six inks and a broader range of colors.

PANTONE® MATCHING SYSTEM Colors

A palette that uses colors available through the PANTONE® Matching System (also known as PANTONE® Spot Colors). Since spot colors correspond to solid inks and are not CMYK-based, each unique color applied to an object results in an additional color separation plate. In Corel DRAW, you can use spot colors freely. In Corel PHOTO-PAINT, you can use spot colors only in CMYK images to affect duotones. Colors can be displayed by name or swatch through the Color Options menu.

PANTONE® Process Colors palette

A palette that uses colors available through the PANTONE® Process Color system, which is based on the CMYK color model. The first 2,000 colors are two-color combinations; the remainder are three- and four-color combinations. Colors are based on CMYK, and therefore do not add additional color separation plates. Colors can be displayed by name or swatch through the Color Options menu.

PANTONE® Spot colors palette

See PANTONE® Matching System.

PANTONE® process colors

Colors that are available through the PANTONE® Process Color system, which is based on the CMYK color model. The first 2,000 colors are two-color combinations; the remainder are three- and four-color combinations. Colors are based on CMYK, and therefore do not add additional color separation plates. Colors can be displayed by name or swatch through the Color Options menu.

Paper Color

Paper Color refers to the color of an image's background.

Although normally white, the Paper Color in Corel PHOTO-PAINT can be set to any color you wish. The Paper Color is set in the Create a New Image dialog box, but can also be changed by selecting a color from an image by clicking the Eyedropper tool while holding down the CTRL key. Note that the color you specify as Paper Color will only affect new image files; it is not applied to the current image.

Path

The line or series of lines you draw using the Path Node Edit tool. A path, both open and closed, can be converted into a mask marquee or highlighted with a border of color using the controls in the Tool Settings Roll-Up for the Path Node Edit tool.

PCX

The filename extension for bitmap files created by paint programs such as PC Paintbrush.

Photo CD

A process developed by the Eastman Kodak company that converts 35mm film negatives or slides into digital (RGB) format and stores them on a compact disc (CD).

Photographic (gamut mapping)

The gamut mapping necessary for the reproduction of photographs. Corel PHOTO-PAINT uses a photographic color mapping to compress colors into your printer's gamut of colors. This technique preserves the tonal characteristics and relationships of colors in the photographs you are trying to print. This way, photographs reproduce with enhanced contrast and color variation.

See also Colorimetric

PHOTOPNT.INI

A text file that contains configuration information about Corel PHOTO-PAINT. This file is in the Corel\PHOTOPNT folder and can be edited by double-clicking it in Windows Explorer. Changes you can make include the interval between backup file creation and the directory in which these backup files are stored.

Pixel

Pixels, whose name is derived from the term Picture Element, are dots arranged on grids that combine to form an image. Computer images are created as an array of such dots, each having a specific color. See also resolution and bit depth.

PMT

In commercial printing: a term often used for halftones. They are called PMTs because of the devices in scanners that can be used to produce them: Photo Multiplier Tubes.

Point

A unit of measure used primarily in typesetting for designating type sizes. There are approximately 72 points(pts) to an inch and exactly 12 points to a pica.

10 pts   18 pts   36 pts

In CorelDRAW, a point is a Bezier vertex or control point.

Point size

Typographic unit of measurement equal to 1/72 inch.

10 pts 18 pts 36 pts

Portrait

A page oriented so that it prints from left to right across its shortest dimension.

PowerClip

A feature that allows you to place objects (called contents objects) inside other objects (called container objects). If the contents object is larger than the container object, CorelDRAW automatically crops it. You see only the contents that fit inside the container.

PostScript

PostScript is a page description language used to send instructions to a PostScript device about how to print each page. All the objects in a print job (e.g., curves and fills) are represented by lines of PostScript code that the printer uses to produce your work.

PostScript textures

A type of pattern fill designed using the PostScript language. Some textures are extremely complicated and require several minutes or more to print, or to update on the screen. Therefore, PostScript fills display as the letters "PS" rather than with the actual texture.

Preset brush type

A preset brush type is a combination of brush attributes such as size, shape, transparency, and texture. A number of preset brush types have been provided for each category of brush to produce different effects when using any of the brush tools. For example, the Pencil brush has two preset brush types: HB and 2B. The difference between the two preset types is that the 2B pencil brush type has a larger nib and more texture, producing a thicker, grainier stroke.

Process color

In commercial printing: color produced by the process of blending levels of cyan, magenta, yellow and black This is different from a spot color, which is a solid ink color printed individually (one plate per spot color).

See also Four-color process.

Progressive

A method of having the image appear on-screen in entirety, but at a low, blocky resolution. As the image data loads, the image quality improves from unfocused to clear.

Proof

To print a trial version of a graphic to see how it will look when output in its final form. Laser printers are commonly used to proof monochrome artwork while color artwork is often proofed on thermal color printers. High-quality proofing systems such as Chromalin (Dupont) or Matchprint (3M) can be used to proof color separations.

Protected area

Section(s) of the image that is protected by the current mask. It is not affected by editing changes, such the application of paint or a special effect performed on the image. When looking at an image using the mask overlay, the protected area is represented by the overlay's color, red by default. The transparent areas of the overlay correspond to the editable area(s) that make up the selection.

Pure color

Any color that individual pixels on a computer screen can assume. On a monochrome screen, there are only two pure colors, black and white. Color screens typically display 16 or 256 pure colors. Newer video cards will display 32 or 64 thousand colors, and 24-bit cards display 16.7 million colors.

See also Dithered color.

Radial fill

A fountain fill that creates a gradual transition from one color to another following a concentric circular pattern.

Radio button

A round or diamond-shaped button in a dialog box that turns an option on or off. When two or more options are available, only one can be selected. They are also called option buttons.

Reduce Tolerance (path)

Control found in the Tool Settings Roll-Up and in the Property Bar for the Path Node Edit tool. The value typed in this box must be between 1 and 10; it controls the extent of automatic reduction of nodes on a curve. The higher the value, the more nodes are removed from the path or the section of the path you select. A high value may result in significant changes in the path's shape after Auto-reduce has been used.

Resolution

Resolution is an umbrella term that refers to the amount of detail and information an image file contains, as well as the level of detail an input, output or display device is capable of producing. When you work with bitmaps, resolution affects both the quality of your final output and the file size.

The resolution you choose for your image will usually move with your file – that is, whether you print a bitmap file to a 300 dpi laser printer or to a 1270 dpi imagesetter, it will always print at the resolution you set when you create the image.

If you want your final output to look like its onscreen counterpart, you have to understand the relationship between the resolution of your image and the resolution of your various devices before you begin to work. Once you do, you will be able to produce effective, consistent results.

RGB

RGB, an additive set of colors based on the light primaries red green and blue, refers to a color mode, and to a color model.

The RGB color mode is a 24-bit method of processing images which uses 16 million colors to store and display images.

The RGB color model is a color model which defines colors using light primaries. Because of this, it is the model used for monitor display.

Roll-Up

A Roll-Up is a dialog box that contains the same sorts of things as most dialog boxes – command buttons, boxes, etc. However, unlike most dialog boxes, you can keep Roll-Ups open while you continue to work. If you need to maximize your workspace but wish to keep the Roll-Up open, roll it up by clicking the arrow in the Title Bar. This leaves just the Title Bar visible. Click the arrow again to unroll it.

Ruler crosshairs
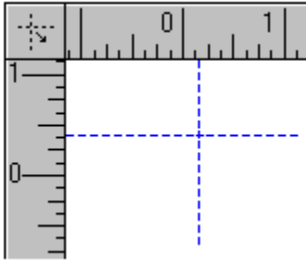
The point where two rulers meet.

Rulers

Rulers are exactly what you expect them to be rulers that appear along the side and/or top of your work area to help you keep track of the actual size and location of parts of your image. You can set the unit of measure using the Grid and Ruler Setup dialog box.

Saturation

Saturation is the purity of a color. The HSB color model uses Saturation as a component that determines the purity or intensity of a color. The more colors used to mix a color, the duller the color looks.

See also Hue and Brightness.

Scanner

A device that converts images on a page or transparency into digital form. Corel applications can import scanned images (also called bitmaps).

Screen frequency

Screen frequency, also called screen ruling and halftone frequency, is a measure of a halftone screen in lines per inch (lpi). A screen frequency ruling of 150 lpi is 22,500 (150^2) halftone dots per inch (dpi). The frequency of lines of dots contained within a given halftone screen is used to reproduce a continuous tone image as a halftone image via an offset printing method.

Secondary mouse button

Normally the right mouse button. However, if you've swapped mouse buttons, the left mouse button becomes the secondary button.

Segment (path)

Section of a path located between two consecutive nodes. A path is a series of segments

Selection

Section of the image that is not protected by the current mask thus available for editing. The selection is affected by the use of painting and editing tools, special effects, and image commands. When you apply the mask overlay, the selection is represented by the transparent areas of the overlay.

Server application

A server application is an OLE (Object Linking and Embedding) compatible application that is used to create OLE objects (e.g., pictures, charts, text). These OLE objects can be placed in other OLE applications. Not all OLE applications can be servers. If you are uncertain about whether an application is capable of performing as a server, check its documentation.

Server-side

Server-side image maps are not dependent on any browser to process the map information, but the server must be able to recognize the code in the map file. NCSA and CERN use different codes, so you do need to know whether the server you are using runs CERN or NCSA. Contact your server administrator to find this information.

Service bureau

In commercial printing: a commercial business separate from the printer that prepares documents and/or artwork for commercial printing. Generally a service bureau will be able to prepare halftones, separations, and proofs using high-resolution PostScript devices.

Skew

To change an object's shape by dragging one of the side handles that appear when you double-click it.

Smooth node
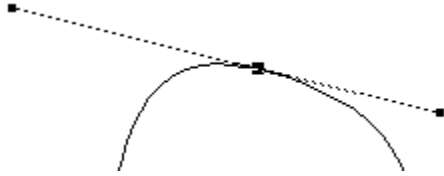
A type of node through which curves pass smoothly rather than at sharp angles. The node, and its two control points are always on a straight line. The control points can each be at a different distance from the node. Node types are selected from the Path Node Edit Tool Settings Roll-Up.

Snap

To force an object to move next to a grid line or guideline. You can turn Snap to Grid or Snap to Guideline on and off in the Tools menu.

Spot color

In commercial printing: a solid ink color printed individually--one plate per spot color.

This is different from a process color.

See also Four-color process.

Spread

One of the brush tool settings. The Spread control determines the distance between the dabs of a brush stroke.

Square fill

A fountain fill that creates a gradual transition from one color to another following the pattern of concentric squares.

Status Bar

An area at the bottom of most Corel application screens that shows information about the action in progress.

Stretch

To resize an object horizontally or vertically by dragging the handles that appear around its highlighting box when you click it.

Subtractive color model

A color model, such as CMYK, that is based on the behavior of light reflected from pigments on the page. When white light strikes the surface, only specific bandwidths are reflected, depending on the density of the pigments; the pigments subtract (by absorption) the bandwidths of white light that do not contribute to the specified color.

See also Additive color models.

Swap disk

A swap disk is hard disk space used by software applications to store temporary files not currently in use. Corel PHOTO-PAINT provides an option for selecting two swap disks. This artificially increases the amount of memory available on your system. It also makes Corel PHOTO-PAINT use the space in bigger increments than Windows, which is better for handling bitmap images.

Swatch

A series of squares containing colors in the Color Palette.

A swatch book contains hundreds of samples for comparing and selecting colors.

Symmetrical node

A symmetrical node is a node that constrains the angle between its two control points to 180 degrees. The two control points are both the same distance from the node. Use this node when you want the same curvature on both sides of the node.

See also node.

Texture fill

A texture fill is a mathematically generated pattern with customizable attributes. Unlike the tiling bitmap fills, textures fill a designated area with a single image. The many presets include water, minerals, clouds, and dozens of others.

Threshold

In Corel PHOTO-PAINT: refers to a level of tolerance for tonal variation in a bitmap image.

For example, when converting your image to black and white, the threshold you set will determine how many tonal values will be converted to black and how many will become white.

Threshold settings are also used in color-sensitive masking and the application of some Effects filters.

Threshold (path)

Control available when creating a path from a mask. Threshold values range from 1 to 10, and determine the size of the angle required between sections of a mask for a node to be created at the intersection of the sections. A low value produces more cusps, therefore more nodes on the resulting path than using a high value.

Tightness (path)

Control available when creating a path from a mask marquee. Tightness values range from 1 to 10, and determine how close the shape of the path will be to the shape of the marquee. The higher the value, the more the new path resembles the marquee; it will have more nodes than a path with a lower tightness value.

Tiling

The technique of repeating an image across a larger surface to cover it. Tiling is often used to create a patterned background for World Wide Web pages.

Tint

Or "color cast": refers to the application of a specific semi-transparent color over an image.

Thumbnail
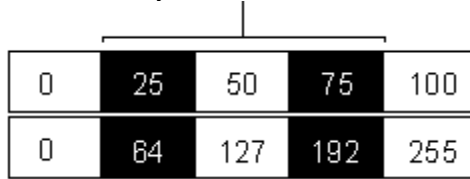
A small bitmap image that lets you preview a file before opening or importing it, or a fill before you apply it. You'll find thumbnail previews on the Open and Import Dialog boxes as well as the PostScript Texture and Texture Fill Dialog boxes.

Toggle

Any option that has mutually exclusive settings. For example, Show Rulers under the View menu toggles between showing and hiding the rulers.

Tolerance

Tolerance is an adjustment for controlling the color sensitivity of the Lasso Mask tool, Magic Wand Mask tool, Fill tool and Color Replacer tool. Tolerance is also used in the Color Mask dialog box to determine which pixels will be selected or protected when creating the color mask. Tolerance values range from 0 to 100. A pixel is included if its grayscale value falls within the defined tolerance. Grayscale values are defined on a scale ranging from 0 to 255.

0	25	50	75	100
0	64	127	192	255

The first row in the illustration represents the scale of tolerance values. The second row shows the corresponding values in the grayscale scale. If you define a tolerance of 25, and click a pixel in the image that is 50% black, 50% black becomes the seed color, i.e. the color on which the color range is defined. All colors that are in the 50% black plus or minus 25 range, are included. In other words, all pixels that are 25% black (50 minus tolerance of 25) to 75% black (50 plus tolerance of 25) are also selected (as illustrated above).

In grayscale terms, a pixel that is 25% black has a grayscale value of 64 (25% of 255); 75% black is 192 (75% of 255). This means that pixels that have grayscale values from 64 to 192 are included.

You can choose a tolerance value in one of two modes:

- **Normal**

  Creates a selection, applies a fill, etc., based on the color similarity of adjacent pixels in the color mode of the image you are working with. The tolerance value you choose controls how discriminating the color selection will be.

- **HSB**

  Creates a selection, applies a fill, etc., based on Hue, Saturation, and Brightness levels of adjacent pixels. The levels you set control how discriminating the HSB selection will be.

Toolbar

A group of buttons that provides quick access to a series of related commands. In CorelDRAW, you can use any combination of the preset Toolbars, or create your own containing the buttons and button arrangements you find most efficient.

Toolbox

The toolbar that appears by default on the left side of the screen, which contains such tools as the Fill, Paint, Undo, Effects, and Clone tools.

TOYO palette

Colors that are available through the TOYO COLOR FINDER system. The range of colors offered here includes those created using TOYO process inks and those that are reproduced using TOYO standard inks. These colors are defined using the Lab color space and are converted to RGB for display and CMYK for printing. Colors can be displayed by name or swatch through the Color Options menu.

Transformation

Changing an object by moving, stretching, scaling, or rotating it.

Transparent

The ability to see through an object, image, or mask. The opposite of transparent is opaque. Setting lower levels of transparency causes higher levels of opacity and less visibility of the underlying objects/masks/image.

Trap

In commercial printing: the process of adding a slight overlap between adjacent areas of color to avoid gaps caused by registration errors. You can create a trap in Corel PHOTO-PAINT if you are printing color separations.

True color

Some video cards are capable of displaying true, or 24-bit color. True color cards display 16.7 million colors as pure colors. On a monochrome screen, there are only two pure colors, black and white. Color screens typically display 8, 16, or 256 pure colors. See also Dithered color and Pure color.

TRUMATCH Colors

A color-matching system for specifying process colors. The TRUMATCH® color system is based on the CMYK color model and, therefore, colors do not add additional color separation plates. Colors are organized by hue (red to violet), saturation (deep to pastel), and brightness (adding or removing black). Colors can be displayed by name or swatch through the Color Options menu.

Uniform fill

A solid color, black, white, or shade of gray used to fill objects or parts of an image. You can select uniform colors from the Uniform Fill dialog box.

Uniform Colors (palette)

An independent palette (not based on a color-matching system or your image) which provides 256 colors uniformly spread between red, green, and blue.

URL

Uniform Resource Locator. A URL is a "smart address"; the URL tells the Web server what kind of information to get and where to get it from, so that a new Web page at a new location is displayed.

http:// www.website.com/family.html
Type of resource   document name and path
              Internet address

Vector graphics

Graphics created in programs such as CorelDRAW where shapes are represented as a series of lines and curves. Vector graphics are also referred to as object-based graphics or line art. This contrasts with bitmap graphics which are created pixel by pixel in paint programs and by scanners.

Visual Selector

A graphic representation of a color model which includes an indicator for selecting colors.

Well

A series of squares containing colors in the Color Palette.

See also Swatch.

White point

In Color Manager: setting a white point value defines the color temperature of "pure" white for your monitor. The "heat" (red component) or "coolness" (violet component) of measured in degrees Kelvin.

WIN.INI

A file containing Windows settings and preferences for screen color, mouse double-click speed, fonts, printers, etc. You can change the WIN.INI settings by editing this file with the Windows Notepad or other ASCII text editor.

Wizard

An automated assistant that helps make each task simple and trouble free. The wizard asks you questions and then performs the appropriate actions based on your answers.

Workpath

The path currently displayed in the Image Window which has not been saved to disk.

YIQ

A color model used in television broadcast systems (North American video standard - NTSC). Colors are split into a luminance value (Y) and two chromaticity values (I and Q). On a color monitor, all three components are visible; on a monochrome monitor, only the Y component is visible. The square, two-dimensional visual selector defines the I and Q values, and the vertical visual selector defines the Y value. All values are scaled from 0 to 255.

TOOLS

Object Picker tool

Selects, moves, and resizes objects. Double-click the object with this tool to rotate or skew it; triple-click to distort the object. SHIFT click to select multiple objects. Double-click the tool to open the Objects Roll-Up.

Object Transparency tool

Use to make the colors of an object fade gradually towards the image background color. The object fade is called a transparency blend; it is a gradient fill that uses the object's current color and transparency. Click and drag to determine the direction, the start and end points, of the object transparency. The object's shape can be altered by the use of this tool.

Object Transparency Brush tool

Brush areas on an object to make them more transparent.

Rectangle Mask tool
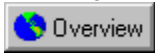
Defines rectangular mask selections. Hold down CTRL to create a square. Hold the SHIFT for the center of the selection to be where you first clicked in the image when creating it.

Circle Mask tool

Defines elliptical mask selections. Hold down CTRL to create a perfect circle. Hold down SHIFT for the center of the selection to be where you first clicked in the image when creating it.

Freehand Mask tool
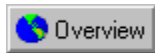
 Overview

Defines irregularly-shaped or polygonal mask selections. Click and drag to draw the curved edges of the mask marquee. Click the start and end points to create a straight line section on the mask marquee. After the first click, press ESC to delete the first point and start again. To close the shape of the selection, move close to the first point created and double-click.

Lasso Mask tool

 Overview

Defines mask selections that are irregular in shape and surrounded by pixels of similar colors. Click and drag to define the area in which the selection should be created. Double-click to create it. The resulting selection includes all pixels within the area you enclosed that do not fall within the color range of the point you first clicked when defining the area. The mask marquee shrinks to exclude all pixels that fall within the current color range. The Color Range is defined using the Tolerance control in the Property Bar. Use this tool to edit part of an image that includes many different colors but that is surrounded, at least in part, by a uniform color.

Mask Scissors tool

 Overview

This mask tool detects edges of elements in your image, i.e., the outline of areas that are in contrasting color to their surroundings, and places the mask marquee along that edge. It also can be used to draw freehand mask segments so that you may combine freehand segments with segments created by auto-sensing the edge of colored areas.

Magic Wand Mask tool

 Overview

Defines irregularly-shaped mask selection that include all adjacent pixels that are the similar in color as the pixel you first clicked. Adjust the color tolerance in the Property Bar to set the range of colors that should be included in the selection. Use this tool when you want to apply an effect to an area that is highly irregular in shape but that includes many shades of the same color. You can invert the mask to protect the area and manipulate the rest of the image.

Mask Brush tool

 Overview

Defines a mask selection by brushing an area as if you were painting. You set the size of the brush in the Property Bar and click and drag in the Image Window to create the selection. Release the mouse button only when the selection is complete. To use physically separate strokes of the brush to create the selection, enable the Additive mask mode.

Mask Transform tool
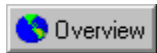
Use to transform a mask marquee by moving the   handles that appear around it when this tool is selected. It allows you to size, scale, move, skew, rotate, distort and apply perspective to a mask marquee. The image pixels enclosed by the mask marquee are not affected by such transformations unless the selection is floating.

Path Node Edit tool

 Overview

Allows you to create and edit paths in your image. Paths can be used to create masks, apply a brush stroke of a specific shape, and create non-rectangular bitmaps for use in other applications. Paths can be saved to disk for future use.

Repeat Stroke tool

Found on the Path Node Edit tool flyout (Toolbox) and the Node toolbar. Use to repeat any brush stroke you have previously saved (you can save strokes on the Property Bar or in the Tool Settings Roll-Up for this tool). Once saved, you can scale, change the angle, color, and other brush attributes for the stroke before applying it to an image or path.

Crop tool

Use to define a cropping area on an open image. Click and drag to create a rectangular bounding box. Move or resize it by clicking and dragging on the edges or corners. When you are satisfied with the cropping area, double-click inside it to complete the operation.

Zoom tool

Found on the Toolbox and Zoom toolbar. The Zoom tool magnifies areas of your picture. Click to zoom in to the next preset level, right-click to zoom out to the next preset level, or click and drag around the area you wish to zoom in on.

Hand tool

Found on the Zoom flyout (Toolbox) and the Zoom toolbar, as well as in dialog boxes that contain preview windows. Use to drag areas of an image into view when the image is larger than its window.

Eyedropper tool

Selects colors from an open image. Use the left mouse button to select a paint color. Use the right mouse button to select a fill color. Hold down CTRL and click either mouse button to select a paper color. The Eyedropper tool is also in the Color Mask dialog box, so you can select colors from your image when creating color-sensitive masks.

Local Undo tool

Found on the Undo Tool flyout (Toolbox) and the Undo Toolbar. Use this brush tool to restore areas to the way they looked before your last brush stroke.

Eraser tool

Found on the Undo Tool flyout (Toolbox) and the Undo Toolbar. Use this brush tool to replace whatever you paint over with the paper color. Hold down CTRL while clicking and dragging to constrain the tool to horizontal or vertical movements. Hold down SHIFT at the same time to change the direction of constraint.

Color Replacer tool

Found on the Undo Tool flyout (Toolbox) and the Undo Toolbar. Replaces any paint you have just applied with the paper color. Hold down CTRL while clicking and dragging to constrain the tool to horizontal or vertical movements. Hold down SHIFT at the same time to change the direction of constraint. Double-click the tool to replace all the paint in your image with the paper color.

Rectangle tool

Use to draw hollow or filled rectangles and rounded rectangles. Hold down CTRL while clicking and dragging to create a square. Hold down SHIFT to draw a rectangle from its center. The Render To Object option in the Property Bar creates new rectangles as objects that can be moved and transformed without affecting the underlying image.

Ellipse tool

Use to draw hollow or filled ellipses. Hold down CTRL while clicking and dragging to create a circle. Hold down SHIFT to draw an ellipse from its center. The Render To Object option in the Property Bar creates new ellipses as objects that can be moved and transformed without affecting the underlying image.

Polygon tool

Use to draw hollow or filled polygons. Hold down CTRL while clicking and dragging to constrain the polygon's sides to 45 degree angles. Hold down DELETE to remove the last segment you created. The Render To Object option in the Property Bar creates new polygons as objects that can be moved and transformed without affecting the underlying image.

Line tool

Draws single or joined straight line segments using the paint color. The Render To Object option in the Property Bar creates new lines as objects that can be moved and transformed without affecting the underlying image.

Text tool

Adds text to your image. Text is by default an object that floats above the image background. Use the Property Bar to change the font, style, size and effects. You can manipulate, edit, format and transform the text object while it is still an object. Once you've combined the text object with the background, you can no longer edit it as text. The Render Text To Mask options automatically makes new text you type become a mask selection.

Fill tool

Found on the Fill tool flyout (Toolbox) and the Fill toolbar. Use to fill areas with any of four fill types. You can access the Uniform, Fountain, Bitmap, and Texture fill dialog boxes from the Property Bar or Tool Settings Roll-Up, which allow you to create and customize fills.

Gradient Fill tool

Found on the Fill flyout (Toolbox) and the Fill toolbar. Use to apply a gradient fill to your whole image, or to masked selections. A gradient fill is a type of fountain fill, only rather than simply progressing from one color to another, it progresses from a color and transparency value to a different color and/or transparency value.

Image Sprayer tool

Found on the Toolbox. Use to load up one or more images and spray them on your image. You can change the size, tiling, and order of the images, as well as create new image lists.

Paint tool

Found on the Toolbox and the Paint toolbar. Use to paint on an image using the paint color. The Property Bar and Tool Settings Roll-Up contain many preset paint tools, such as the Art Brush, Airbrush, Pencil, and Ball Point pen. Hold down CTRL while clicking and dragging to constrain the brush to horizontal or vertical movements. Hold down CTRL + SHIFT to change the direction of constraint.

Effect tool

Found on the Toolbox and the Effect Tools toolbar. Allows you to perform local color and tonal corrections on your image. Click the arrow to the right of the tool picker on the Property Bar and in the Tool Settings Roll-Up to display the different Effect tools.

Clone tool

Found on the Toolbox and the Clone Tools toolbar. Use to duplicate part of an image and apply it to another part of the image or to another image altogether. The Property Bar and Tool Settings Roll-Up provide specialized cloning brushes that create a duplicate in the pointillist style (dots) and impressionist style (lines). You can achieve different effects by customizing the brush you use to apply the effect.

Navigator pop-up

Click this button, which appears on the bottom right of your Image Window when some areas of the image aren't visible, to launch the Navigator pop-up. Use the Navigator pop-up to move to different areas of your image.

Nibs Roll-Up button

Found on the Property Bar when a brush tool is selected. Click to open the Nibs Roll-Up.

Brush tools

Brush tools are any of PHOTO-PAINT's tools that you apply with a brush and paint mode. The Paint, Clone, Image Sprayer, Effect, Undo, Mask Brush and Object Transparency tools are all brush tools.

Smear tool

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to smear colors in your image selectively by brushing over them. You can achieve different types of smearing by selecting different options in the Brush Type box (on the Property Bar and the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Smudge tool

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to decrease the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of smudging by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Brighten tool

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to brighten or darken areas in your image selectively by brushing over them. You can achieve different types of brightening by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Contrast tool

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to soften the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of blending by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Hue tool

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to shift the hues in your image selectively by brushing over them. You can achieve different types of effect by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), by changing the number of degrees the hues will shift around the color wheel in the Amount box, or by changing the size and shape of the brush you use to apply it.

Hue Replacer tool

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to replace the hues in your image selectively by brushing over them. This effect is based on the paint color. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), by changing the number of degrees the hues will shift from the paint color (around the color wheel), or by changing the size and shape of the brush you use to apply it.

Sponge tool

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to saturate or desaturate areas of your image selectively by brushing over them. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Tint tool

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to tint areas of your image with the paint color by brushing over them. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Blend tool

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to soften the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of blending by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Sharpen tool

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to sharpen areas of your image selectively by brushing over them. You can achieve different types of sharpening by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Undither tool

Found on the Effect Tools toolbar and the Effect tool picker (Property Bar and Tool Settings Roll-Up). Allows you to create a smooth transition between adjacent pixels of different colors or brightness levels. It works by adding intermediate pixels whose values are between those of the adjacent pixels. Use this tool to remove dust and scratches and to smooth jagged edges.

Tabs and buttons in Tool Settings Roll-Up for Fill tool and fill dialogs

Direct Color Path

Determines the fill's intermediate colors by traveling in a straight line across the color wheel between the To and From colors.

Clockwise Color Path

Determines the fill's intermediate colors by traveling clockwise around the color wheel between the To and From colors.

Counter-Clockwise Color Path

Determines the fill's intermediate colors by traveling counter-clockwise around the color wheel between the To and From colors.

Fountain Fill icon

Selects fountain fill as the current fill type. If you wish to modify the fill, click Edit.

Uniform Fill icon

Selects uniform fill as the current fill type. If you wish to modify the fill, click Edit.

Bitmap Fill icon

Selects full-color bitmap pattern as the current fill type. If you wish to modify the fill, click Edit.

Texture Fill icon

Selects texture fill as the current fill type. If you wish to modify the fill, click Edit.

No Fill icon

Click if you want no fill.

Unlock

Locks and unlocks the parameter.

Mid-Point Slider

Adjusts the midpoint of the color blend.

Color Wheel
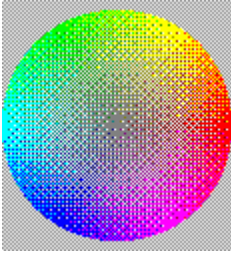
Shows the color path that determines the fill's intermediate colors.

Preview Ribbon

Previews your custom gradient fill. You can add, remove, or edit color markers by clicking in the marker bar just above the preview ribbon.

Add Fill button

Saves the fill.

Delete Fill button

Deletes the fill.

Color Bar

Opens a flyout from which you can choose colors. Click More to open the Color dialog box.

Color Flyout

Opens a flyout from which you can choose colors. Click More to open the Color dialog box.

Tabs and buttons for Tools Settings Roll-Up for Object Picker tool and Mask Transform tool (same for both tools)

Position tab

Found in the Tools Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to change the location of the selected object or mask in the Image Window.

Size tab

Found in the Tool Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to change the dimensions of the selected object or mask.

Rotate tab

Found in the Tool Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to rotate the selected object or mask around its center of rotation.

Scale tab

Found in the Tool Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to change the size of the selected object or mask by choosing a percentage of its original dimensions. Can also be used to mirror the selected object or mask.

Flip Horizontal

Found on the Scale page of both the Tool Settings Roll-Up and the Property Bar, for the Object Picker and Mask Transform tools. Mirrors the selected object or mask along its vertical axis.

Flip Vertical

Found on the Scale page of both the Tool Settings Roll-Up and the Property Bar, for the Object Picker and Mask Transform tools. Mirrors the selected object or mask along its horizontal axis.

Skew tab

Found in the Tool Settings Roll-Up when the Object Picker or Mask Transform tool is selected. It is used to slant the selected object or mask.

Buttons for Property Bar for Object Picker tool and Mask Transform tool (same for both tools)

Position mode

Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to change the location of the selected object or mask.

Relative Position button

Found in the Property Bar for the Object Picker tool when the Position mode is active. Click to move the selected object(s) or mask marquee by the specified horizontal and vertical distance relative to its current location.

Size mode

 Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to change the dimensions of the selected object or mask.

Rotate mode

Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to rotate the selected object or mask around its center of rotation.

Relative Center button

Found in the Rotate mode of the Property Bar when Object Picker or Mask Transform tool is selected. Click to move the center of rotation of the object or mask marquee relative to its current location, by the distance specified in the horizontal and vertical boxes.

Scale mode

 Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to change the size of the selected object or mask by choosing a percentage of its original dimensions. Can also be used to mirror or flip, the selected object or mask.

Maintain Aspect button

 Found in the Scale and Size modes of the Property Bar when Object Picker or Mask Transform tool is selected. Click to keep the object or mask marquee's current height to width ratio as is when changing its size.

Skew mode
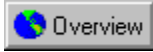
 Found in the drop-down mode list on the left-hand side of the Property Bar for the Object Picker and Mask Transform tools. It displays controls used to slant the selected object or mask.

Mask mode buttons

Normal mode
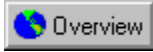
Mode used to create a mask comprised of a single selection and protected area. Can also be activated using the Mask menu; click Mask, Mode, Normal.

Additive mode
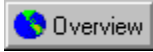
 Mode used to create a complex mask; allows you to add new areas to an existing selection. Can also be activated using the Mask menu; click Mask, Mode, Additive.

Subtractive mode

 Mode used to remove areas in an existing selection. Can also be activated using the Mask menu; click Mask, Mode, Subtractive.

XOR mode

 Mode used to add selections to an existing mask but exclude the overlapping areas between the original selection and the new ones. Can also be activated using the Mask menu; click Mask, Mode, XOR.

Buttons in the Regular Mask tools PBs

Feather width box

Found in the Property Bar for many tools, this control is used to set the width, in pixels, of the feathered edge of a mask selectionor object.

Anti-alias button

Found in the Property Bar for several mask tools, the Shape tools and the Object Picker tool, this button is used to apply anti-aliasing when creating a mask, a shape, or applying transformations to mask marquees and objects.

PB button for Text tool

Render To Mask button

Click to have text you type in the Image Window automatically rendered as a mask selection. This results in a text-shaped selection to which you can apply effects, image commands among others.

PB button for object transparency tools

Use original transparency button

Enable to add the transparency value set for the tool to the current transparency of object pixels. Disable to replace the transparency value of object pixels by the transparency value set for the tool.

Buttons in the Path Node Edit TSR and PB (same in both)

Node Edit button

Click to edit the shape of the path displayed in the Image Window. This button allows you to move path segments, nodes, and control points. It is also used to select nodes and segments you want to convert to a different type.

Add Nodes button

Used to create path segments. This button is automatically enabled when you first open the Tool Settings Roll-Up for the Path Node Edit tool. If you've edited an existing path however, you need to click this button again to create new segments.

Delete Path button

Removes the path currently displayed in the Image Window and allows you to also delete the saved version of the path if one exists.

New Path button

Click to create a new path. This button clears any existing path from the Image Window. You will be asked if you want to save the existing paths before clearing them.

Save Path button

Click to save the current path to disk. A saved path has the .PTH file format and can be used in any image.

Open Path button

Opens paths that were previously saved to disk. Paths are saved with the .PTH file format. Saved paths can be used in any image.

Add button

Click to add a node at the selected location on the path. If you select a node, the new node is placed in the middle of the selected path segment.

Delete button

Click to delete selected nodes from the path. The path shape may be quite different when you delete nodes.

Join Selected button

Click to join the two end nodes selected. They will be merged into one node halfway between their current locations.

Break Selected button

{B/L disjoin.bmp}Click to break up the path at the node selected. Two end nodes are created but remain superimposed. Click one and drag to move it to another location.

Auto-Reduce button

Click to remove superfluous nodes on a path. The path shape remains intact. Nodes are often rendered unnecessary after editing the path shape. Converting a mask to a path also tends to produce more nodes than are required. Using this feature makes the path smoother, easier to edit and smaller in size when you save it.

Reduce Tolerance box
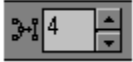
Control found in the Property Bar for the Path Node Edit tool. The value typed in this box must be between 1 and 10; it controls the extent of automatic reduction of nodes on a curve. The higher the value, the more nodes are removed from the path or the section of the path you select. A high value may result in significant changes in the path's shape after Auto-reduce has been used.

To Line button

Converts the selected curve segment on a path to a line.

To Curve button

Converts the selected line segment on a path to a curve. The change may not be apparent on the segment. Select the segment's nodes to see the control points that allow you to shape the curve.

Elastic Mode button

 Use when moving several nodes on a path. It makes the segments located between selected nodes behave like a rubber band; they stretch or shrink instead of remaining intact.

Cusp button

Converts the selected node(s) to cusp nodes which are used to make sharp changes in the direction of the path.

Symmetrical button

Converts the selected node(s) to symmetrical which produces a curve which has the same angle on either side of the node.

Smooth button

Convert the selected node(s) to smooth in which the node and associated control points are on a straight line; this makes smooth changes in the direction of the curve.

Mask From Path button

Click to create a mask selection using the current path as its shape. Using the Mask Transform tool, you can move the mask and still see the path it was created from.

Path From Mask button

Click to create a path from the mask marquee displayed in the Image Window. The mask still exists after this operation is performed.

Stroke Path button

Click to apply a brush stroke or an effect along the path outline. A dialog box will appear for you to choose a tool and its attributes.

Buttons in the Objects Roll-Up

Lock icon

Toggles between the locked and unlocked positions. Found in the Objects Roll-Up. Lock protects the associated object from editing changes made to the image; unlock makes the object editable.

Eye icon

Icon found in the Objects Roll-Up and the Channels Roll-Up. Toggles the display of the associated object or channel on and off.

Note

- An invisible object is automatically locked, i.e. protected from editing changes made to the image.

Channels Roll-Up buttons

Create channel

Button found in the Channels Roll-Up. Click to create a channel from the mask currently displayed in the Image Window.

Update channel

Button found in the Channels Roll-Up. Click to incorporate the changes made to the current mask in its associated mask channel.

Channel to Mask

Button found in the Channels Roll-Up. Click to apply the mask saved in the selected mask channel to the image.

Delete channel

Button found in the Channels Roll-Up. Click to delete the mask channel selected. Color channels are an inherent part of the image and cannot be deleted.

Buttons in the Recorder Roll-Up

Record button

 Press to begin recording the actions you apply to an image. Each command, keystroke and tool used is listed chronologically in the Recorder Roll-Up.

Stop button

Ends or pauses the recording of actions in the Recorder Roll-Up.

Play button

Plays the recording listed currently in the Recorder Roll-Up. The actions included in the command list are performed on the current image.

Step Forward button

 Plays the command listed in the Recorder that the Position Indicator (

) points to. The Indicator then moves to the next command in the list but does not play it. Use this button to play only one command in a script.

Rewind button

 Click to move the Position Indicator (
) to the first command in the script.

Fast Forward button

Click to move the Position Indicator ( ) to the last command in the script.

FOLLOWING ARE DESCRIPTIONS OF THE 3 CURSOR TYPES: NOT TOOLS I KNOW, BUT DID NOT KNOW WHERE ELSE TO PUT THEM.

Shape cursor

The Shape cursor represents all tools that have a nib (Paint, Image Sprayer, Effect, Clone, Mask Brush tools) as well as the Undo tools, by the current shape or size of the tool as specified in the Tool Settings Roll-Up. The Text tool is always represented by an I-beam, the Object Picker tool by an arrow.

Tool cursor

The Tool cursor represents all tools in the Image Window by a small version of the tool icon. This allows you to quickly see what tool is currently selected by simply looking at the cursor in the Image Window. Shape and Mask tools are displayed as a cross hair cursor with a small representation of the tool on the top right section of the cross hair. The Text tool is always represented by an I-beam, the Object Picker tool by an arrow.

Cross hair cursor

The Cross hair cursor represents all tools in the Image Window by a dashed cross. The intersection of the horizontal and vertical segments of the cursor is the starting point for each tool. When you are using a tool which has a nib, such as the Paint, Effect, or Clone tool, the intersection corresponds to the center of the nib. The Text tool is always represented by an I-beam, the Object Picker tool by an arrow.

Always Update Preview button

Click to have the preview area update after each selection, or change in selection, you make in the dialog box.

Task Progress dialog box button

Promote Priority button

Click to assign a higher priority rating to the selected task. More system resources will be used for that task.

Demote Priority button

Click to assign a lower priority rating to the selected task. Fewer system resources will be used for that task. Other tasks that have a higher priority rating will benefit from those resources.

Tool pickers in TSRs and Property Bar

Clone tool picker
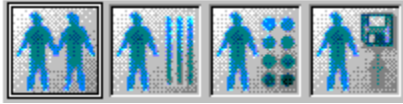
Displays the four cloning tools (from left to right: the Normal clone tool, Impressionist clone tool, Pointillism clone tool, and Clone from Saved tool). To select a clone tool, click its icon.

Tool Settings Roll-Up button

Click to open the Tool Settings Roll-Up for the selected tool.

Render as Object button

Click to create shapes as objects. This leaves them editable.

Effect tool picker
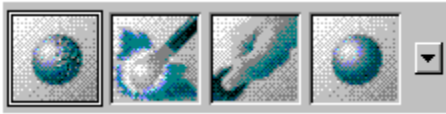
Click the arrow to open the Effect tool picker. To select an effect tool, click its icon.

Nib picker
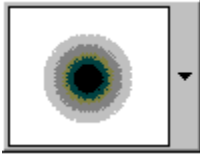
Click the arrow to open the Nib picker. To select a nib, click its icon.

Paint tool picker
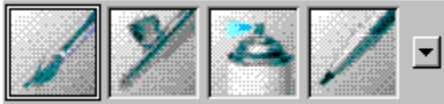
Click the arrow to open the Paint tool picker. To select a paint tool, click its icon.

Buttons, icons, thingies, etc. in the Paint Color db

Color Model icon

Click to display a color model as your color selector. To select a different color model, click the ▶ at the top right of the dialog box and select one from the list.

Fixed Palette icon

Click to display a fixed palette as your color selector. Click the at the top right of the dialog box to display more options for the current palette.

Color Blender icon

Click to display a color blender as your color selector. Click the at the top right of the dialog box to display more options for the color blender.
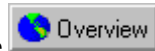
Mixing Area icon

Click to display a mixing area as your color selector. Click the at the top right of the dialog box to display more options for the mixing area.
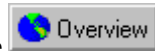
Tools in the Effects menu

The Set Center button

Click to determine the center of a radial effect.

The Direction Dial

Click and drag the arm of the dial to set the direction in which a special effect will be applied.

The Monkey Wrench Symmetry selector

One of the Symmetry tiling options in the Terrazzo filter.

The Light Source Settings selector

Click to indicate which light source in the Lighting Effects dialog box is being edited.

The Add and Remove Light Source buttons

Click the Add Light Source button to add a light source to your image; click the Remove Light Source button to remove the active light source.

The Reveal/Hide Light Source button

Click to reveal or hide the light source in the preview window.

Tools in Color Manager

The Fiduciary Marker

 Use this marker, which appears on your scanner/printer target, to align your target.

The Visual Selector Box
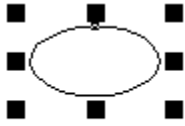
Drag the markers this box to adjust monitor chromaticity.

Using the Scrapbook
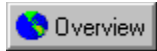
Using the Scrapbook

The Scrapbook is a Roll-Up that provides drag and drop access to the <u>folders</u> that store the collections of objects and photographs that come with Corel PHOTO-PAINT. You can also use the Scrapbook to browse your system and add shortcuts to the locations you access most often.

The Scrapbook has three tabs, each of which serves a unique purpose.

The Browse tab

The Browse tab provides a searchable view of your computer's folder and file hierarchy. It allows you to search your computer for any file you want to open. Once you find the file, you can drag and drop it directly into Corel PHOTO-PAINT.

The Objects and Photos tabs

The Object and Photos tabs provide easy access to Corel PHOTO-PAINT's collection of photographs and objects on CD-ROM. Like the Browse tab, the Objects and Photos tabs allow you to search through folders to find photographs and objects to add to your image. To help you find the right photograph or object, these tabs display <u>thumbnail</u> bitmaps of each file's contents along with filenames. Because the Photos and Objects tabs look for the contents of one of the CDs that comes with Corel PHOTO-PAINT, you must have it in your CD-ROM drive to use the Objects or Photos tabs. You can't add items to the Objects or Photos tabs.

Find feature

In addition to its main tabs, the Scrapbook provides an easy-to-use Find feature that allows you to search for items based on the names, keywords, and notes associated with them. You can use this feature to search for any file accessible using any of the tabs in the Scrapbook.
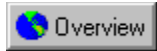
Browsing your files and folders using the Scrapbook

To browse your system using the Scrapbook

1. Click View, Roll-Ups, Scrapbook.

2. Click the Browse tab.

3. Choose a drive from the list box.

4. Double-click a folder to see the files within it.

{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} Related Topics
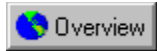
Using the Objects and Photos tabs of the Scrapbook

To open an image or object using the Scrapbook

1. Ensure that the CorelDRAW 7 CD that contains objects is in your CD-ROM drive.

2. Click View, Roll-Ups, Scrapbook.

3. Click the Objects tab.

4. Drag the object onto the Image Window.

To open an image using the Scrapbook

1. Click View, Roll-Ups, Scrapbook.

2. Click one of the tabs.

3. Choose the drive where the file is located from the list box.

4. Drag the file onto the Image Area.

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{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} Related Topics
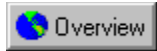
Adding and removing tabs

To add a shortcut to your favorite location

1. Click the Browse tab.

2. Select the folder, album, or file to which you wish to add a shortcut.

3. Click , Create Shortcut To Current Location.

To remove a tab

1. Click the tab you wish to remove.

2. Click , Delete The Currently Selected Tab.

Note

- If the Scrapbook is not displayed, click View, Roll-Ups, Scrapbook.

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{button ,AL(`PRC Using the Scrapbook;',0,"Defaultoverview",)} <u>Related Topics</u>

Non-executing script statement that provides a comment about the script's function.

Identifies Corel PHOTO-PAINT as the application which will receive script commands.

Ends the script.

Creates a rectangular mask selection using the following parameters:

- Location of the rectangle's edges:

  Left: 53rd pixel, **Top:** 32nd , **Right:** 305th , **Bottom:** 257th
- Other parameters

  Mask Mode: 0 (Normal), **Feather width:** 0 (None)

Crops the image to the content of the rectangular mask selection.

Applies the Auto-equalize command which automatically adjusts the relationship between the highlights, shadows, and midtones of your image. The parameters represent a White limit and a Black limit of 0.05%.

Adjusts the Hue, Saturation and Lightness levels of the image.

Creates an elliptical mask selection using the following parameters:

- Location of the ellipse's outer edges:

  Left: 21st pixel, **Top:** 18th , **Right:** 180th , **Bottom:** 102nd

- Other parameters:

  Mask mode: 0 (Normal), **Feather width:** 0 (None), **Anti-alias:** TRUE (enabled)

Creates an object based the mask selection using the Preserve Image command.

Moves the mask selection 10 pixels to the right, and 15 pixels down. FALSE is used here to indicate that the change in location is not applied to a duplicate of the object, but rather to the object itself.

Creates a drop shadow for the elliptical object using the following parameters:

- Direction for the offset shadow: 3
- Horizontal offset distance: 4 pixels, Vertical offset distance: 4 pixels
- Feather width: 4 pixels
- Feather type: 2
- Edge type: 1
- Opacity: 67
- Color Model used to define shadow's color: 5 (RGB)
- Color values: R: 0, G: 0, B: 255, K:0 (used only if CMYK model selected)

Shortcuts

General keyboard shortcuts

Corel PHOTO-PAINT allows you to use the CTRL, SHIFT, and ALT keys on your keyboard in conjunction with many of its painting and masking tools to quickly perform specific functions. For certain tasks, you'll need to use a combination of these keys with the appropriate tool. When used with the appropriate tool, these keys allow you to create perfectly square or circular objects and masks, constrain the movement of various tools either horizontally or vertically, size objects from their center, and connect brush stroke segments.

Shortcuts using the CTRL, SHIFT and ALT keys

Press...	To...
CTRL	Create perfect squares when using the Rectangle tool, perfectly square masks when using the Rectangle mask tool, and square cropping areas with the Crop tool
	Create perfect circles when using the Ellipse tool and perfectly circular masks when using the Circle Mask tool
	Constrain the line tool to create horizontal, vertical and 45 degree angle segments.
	Constrain the brush to horizontal or vertical movements when using the Paint tools.
	Constrain the movements of the Eraser, Color Replacer, Local Undo, Clone, and Effect tools to horizontal or vertical strokes.
SHIFT	Change the constrain direction from horizontal to vertical or vice versa when using the Paint, Effect, Clone, Eraser, Color Replacer, and Local Undo tools; SHIFT must be held down at the same time as CTRL to change direction; release SHIFT to return to the other direction
	Make rectangles and ellipses expand and shrink from their center when created or resized. Also valid when resizing a cropping area created with the Crop tool.
ALT	Connect all brush strokes when using the Paint, Effect, and Clone tools.

{button ,AL(`OVR1 Shortcuts;',0,"Defaultoverview",)} <u>Related Topics</u>

Shortcuts for basic commands

PHOTO-PAINT offers a number of ways of saving you a few clicks. You can access many of the dialog boxes through keystrokes or by clicking buttons on toolbars. Don't forget you can add your own shortcuts by customizing the toolbars to include buttons that access the dialog boxes or commands you use the most (see Customizing toolbars for information on adding buttons to toolbars).

Shortcuts for opening, saving, and closing down

To...	Click...
Open the Create a New Image dialog box	on the Standard toolbar
Open the Open an Image dialog box	on the Standard toolbar
Open the Save Image to Disk dialog box	on the Standard toolbar
Open the Select Partial area dialog box	on the Property Bar
Maximize work area	on the Property Bar

Shortcuts for playing movies

To...	Click...
Play a movie	on the Movie toolbar
Stop a movie	on the Movie toolbar
Rewind to the first frame of a movie	on the Movie toolbar
Fast forward to the last frame of a movie	on the Movie toolbar
To move forward one frame	on the Movie toolbar
To move back one frame	on the Movie toolbar

{button ,AL(`OVR1 Shortcuts;',0,"Defaultoverview",)} Related Topics

Shortcuts for retouching and refining your image

PHOTO-PAINT offers a number of ways of saving you a few clicks. You can access many of the dialog boxes through keystrokes or by clicking buttons on toolbars. Don't forget you can add your own shortcuts by customizing the toolbars to include buttons that access the dialog boxes or commands you use the most.

Shortcuts for selecting Effect tools

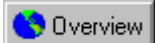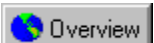| To select the...	Click...
Smear tool	on the Effect Tools toolbar
Smudge tool	on the Effect Tools toolbar
Brighten tool	on the Effect Tools toolbar
Contrast tool	on the Effect Tools toolbar
Hue tool	on the Effect Tools toolbar
Hue Replacer tool	on the Effect Tools toolbar
Sponge tool	on the Effect Tools toolbar
Tint tool	on the Effect Tools toolbar
Blend tool	on the Effect Tools toolbar
Sharpen tool	on the Effect Tools toolbar
Undither tool	on the Effect Tools toolbar

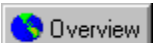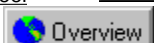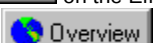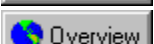{button ,AL(`OVR1 Shortcuts;',0,"Defaultoverview",)} Related Topics

Shortcuts for painting, filling, and editing

PHOTO-PAINT offers a number of ways of saving you a few clicks. You can access many of the dialog boxes through keystrokes or by clicking buttons on toolbars. Don't forget you can add your own shortcuts by customizing the toolbars to include buttons that access the dialog boxes or commands you use the most.

Shortcuts for selecting Paint tools

To select the...	Click...
Art Brush tool	on the Paint Tools toolbar, or press F5
Airbrush tool	on the Paint Tools toolbar
Spray Can tool	on the Paint Tools toolbar
Pencil tool	on the Paint Tools toolbar
Ball Point Pen tool	on the Paint Tools toolbar
Calligraphic Pen tool	on the Paint Tools toolbar
Felt Pen tool	on the Paint Tools toolbar
Marker tool	on the Paint Tools toolbar
Highlighter tool	on the Paint Tools toolbar
Chalk tool	on the Paint Tools toolbar
Crayon tool	on the Paint Tools toolbar
Charcoal tool	on the Paint Tools toolbar
Pastel tool	on the Paint Tools toolbar
Watery Brush tool	on the Paint Tools toolbar
Artistic Brush tool	on the Paint Tools toolbar

Shortcuts for selecting editing tools

To select the...	Click...
Blend tool	Overview on the Effect Tools toolbar
Smear tool	Overview on the Effect Tools toolbar
Smudge tool	Overview on the Effect Tools toolbar
Hue tool	Overview on the Effect Tools toolbar
Hue Replacer tool	Overview on the Effect Tools toolbar
Sponge tool	Overview on the Effect Tools toolbar

{button ,AL(`OVR1 Shortcuts;',0,"Defaultoverview",)} Related Topics

Shortcuts for objects

There are many shortcuts available when you are working with objects. These shortcuts speed up your work.

Object Toolbar buttons

Click...	To activate...
	Create From Mask
	Multi object-editing mode
	Single object-editing mode
	Layer object-editing mode
	Marquee Visible

Other shortcuts

Do this...	To...
Double-click ![Overview]	Open the Objects Roll-Up

Press...	To...
SPACEBAR	Activate Object Picker tool (does not work when Text tool is selected)
SHIFT + click object(s)	Select multiple objects

{button ,AL(`OVR1 Shortcuts;',0,"Defaultoverview",)} Related Topics

Shortcuts for masks
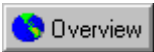
Many shortcuts are provided to help you speed up your work when working with masks. Accelerator keys and toolbar buttons are used to activate menu commands. Toolbox shortcuts constrain the behavior of mask tools or are used as alternatives to commands.

Mask Toolbar buttons

Click...	To activate...
	Create From Object
	Normal mask mode
	Additive mask mode
	Subtractive mask mode
	XOR mask mode
	Select All
	Remove
	Invert
	Paint On Mask
	Mask Overlay
	Marquee Visible

Double-click this tool...	To...
Rectangle/Circle/Freehand	Create a mask covering the entire image
Any other mask tool	Open the Tools Settings roll-up for the clicked tool.

{button ,AL(`OVR1 Shortcuts;',0,"Defaultoverview",)} Related Topics

Indicates whether you have caps lock on.

Displays the current date.

Displays the currently selected fill.

Displays the total amount of free space on the swap disks you have defined for temporary file storage. Choose the swap disks using the Options command in the Tools menu.

Displays the coordinates of the current cursor position in the Image Window, in pixels, relative to the rulers. When the mouse is over a tool, this space shows a description of that tool.

Displays the current time.

Displays the icon associated with the active mask mode: Normal, Additive, Subtractive, or XOR mask mode. Choose the mask mode from the Toolbars or in the Mask menu.

Displays the current paint color.

Shows the amount of RAM reserved for images you open and edit in Corel PHOTO-PAINT. You choose the amount using the Options command in the Tools menu.

Displays an icon when a mask is present in the Image Window.

Indicates whether you have scroll lock on.

Displays the current paper color.

Indicates whether you have a movie file open.

Indicates whether you have number lock on.

Displays the icon associated with the active Object Editing Mode: Multi, Single, or Layer. Choose an editing mode from the Objects Roll-Up or the Toolbar.

Indicates whether you have a partial file loaded.

TOOLBOX AND TOOLBAR BUTTONS

Selects, moves, and resizes objects. Clicking an object repeatedly with this tool displays handles for transforming the object. SHIFT click to select multiple objects. Double-click the tool to open the Objects Roll-Up.

Defines rectangular mask selections. Hold down CTRL to create a square. Hold the SHIFT for the center of the selection to be where you first clicked in the image when creating it.

Defines elliptical mask selections. Hold down CTRL to create a perfect circle. Hold down SHIFT for the center of the selection to be where you first clicked in the image when creating it.

Defines irregularly-shaped or polygonal mask selections. Click and drag to draw the curved edges of the mask marquee. Click the start and end points to create a straight line section on the mask marquee. After the first click, press ESC to delete the first point and start again. To close the shape of the selection, move close to the first point created and double-click.

Defines irregularly-shaped mask selection that include all adjacent pixels that are the similar in color as the pixel you first clicked. Adjust the color tolerance in the Property Bar to set the range of colors that should be included in the selection. Use this tool when you want to apply an effect to an area that is highly irregular in shape but that includes many shades of the same color. You can invert the mask to protect the area and manipulate the rest of the image. The Magic Wand's Property Bar controls for color tolerance and anti-aliasing are also used by the Grow and Similar commands in the Mask menu.

This mask tool detects edges of elements in your image, i.e., the outline of areas that are in contrasting color to their surroundings, and places the mask marquee along that edge. It also can be used to draw freehand mask segments so that you may combine freehand segments with segments created by auto-sensing the edge of colored areas.

Defines mask selections that are irregular in shape and surrounded by pixels of similar colors. Click and drag to define the area in which the selection should be created. Double-click to create it. The resulting selection includes all pixels within the area you enclosed that do not fall within the color range of the point you first clicked when defining the area. The mask marquee shrinks to exclude all pixels that fall within the current color range. The Color Range is defined using the Tolerance control in the Property Bar. Use this tool to edit part of an image that includes many different colors but that is surrounded, at least in part, by a uniform color.

Defines a mask selection by brushing an area as if you were painting. You set the size of the brush in the Property Bar and click and drag in the Image Window to create the selection. Release the mouse button only when the selection is complete. To use physically separate strokes of the brush to create the selection, enable the Additive mask mode.

Use to transform a mask marquee by moving the   handles that appear around it when this tool is selected. It allows you to size, scale, move, skew, rotate, distort and apply perspective to a mask marquee. The image pixels enclosed by the mask marquee are not affected by such transformations unless the selection is floating.

Allows you to create and edit paths in your image. Paths can be used to create masks, apply a brush stroke of a specific shape, and create non-rectangular bitmaps for use in other applications. Paths can be saved to disk for future use.

Use to define a cropping area on an open image. Click and drag to create a rectangular bounding box. Move or resize it by clicking and dragging on the edges or corners. When you are satisfied with the cropping area, double-click inside it to complete the operation.

Selects colors from an open image. Use the left mouse button to select a paint color. Use the right mouse button to select a fill color. Hold down CTRL and click either mouse button to select a paper color. The Eyedropper tool is also in the Color Mask dialog box, so you can select colors from your image when creating color-sensitive masks.

Use to magnify areas of your picture. Click to zoom in to the next preset level, right-click to zoom out to the next preset level, or click and drag around the area you wish to zoom in on.

Use to drag areas of an image into view when the image is larger than its window.

Use this brush tool to replace whatever you paint over with the paper color. Hold down CTRL while clicking and dragging to constrain the tool to horizontal or vertical movements. Hold down SHIFT at the same time to change the direction of constraint.

Use this brush tool to restore areas to the way they looked before your last brush stroke.

Replaces any paint you have just applied with the paper color. Hold down CTRL while clicking and dragging to constrain the tool to horizontal or vertical movements. Hold down SHIFT at the same time to change the direction of constraint. Double-click the tool to replace all the paint in your image with the paper color.

Draws single or joined straight line segments using the paint color. The Render To Object option in the Property Bar creates new lines as objects that can be moved and transformed without affecting the underlying image.

Adds text to your image and allows you to edit existing text. Text is by default an object that floats above the image background. Use the Property Bar to change the font, style, size and effects. You can manipulate, edit, format and transform the text object while it is still an object. Once you've combined the text object with the background, you can no longer edit it as text. The Render Text To Mask options automatically makes new text you type become a mask selection.

Use to fill areas with any of four fill types. You can access the Uniform, Fountain, Bitmap, and Texture fill dialog boxes from the Property Bar or Tool Settings Roll-Up, which allow you to create and customize fills.

Use to paint on an image using the paint color. The Property Bar and Tool Settings Roll-Up contain many preset paint tools, such as the Art Brush, Airbrush, Pencil, and Ball Point pen. Hold down CTRL while clicking and dragging to constrain the brush to horizontal or vertical movements. Hold down CTRL + SHIFT to change the direction of constraint.

Use to draw hollow or filled rectangles and rounded rectangles. Hold down CTRL while clicking and dragging to create a square. Hold down SHIFT to draw a rectangle from its center. The Render To Object option in the Property Bar creates new rectangles as objects that can be moved and transformed without affecting the underlying image.

Use to draw hollow or filled ellipses. Hold down CTRL while clicking and dragging to create a circle. Hold down SHIFT to draw an ellipse from its center. The Render To Object option in the Property Bar creates new ellipses as objects that can be moved and transformed without affecting the underlying image.

Use to draw hollow or filled polygons. Hold down CTRL while clicking and dragging to constrain the polygon's sides to 45 degree angles. Hold down DELETE to remove the last segment you created. The Render To Object option in the Property Bar creates new polygons as objects that can be moved and transformed without affecting the underlying image.

Use to duplicate part of an image and apply it to another part of the image or to another image altogether. The Property Bar and Tool Settings Roll-Up provide specialized clone tools that create a duplicate in the pointillist style (dots) and impressionist style (lines), as well as a Clone From Saved tool, which lets you restore parts of your image to the way they looked when you last saved. You can achieve different effects by customizing the brush you use to apply the effect.

Allows you to perform local color and tonal corrections on your image. Click the arrow to the right of the tool picker on the Property Bar and in the Tool Settings Roll-Up to display the different Effect tools.

Use to repeat any brush stroke you have previously saved (you can save strokes on the Property Bar or in the Tool Settings Roll-Up for this tool). Once saved, you can scale, change the angle, color, and other brush attributes for the stroke before applying it to an image or path.

Use to make the colors of an object fade gradually towards the image background color. The object fade is called a transparency blend; it is a gradient fill that uses the object's current color and transparency. Click and drag to determine the direction, the start and end points, of the object transparency. The object's shape can be altered by the use of this tool.

Use to load up one or more images and spray them on your image. You can change the size, tiling, and order of the images, as well as create new image lists.

Use to apply a gradient fill to your whole image, or to masked selections. A gradient fill is a type of fountain fill, only rather than simply progressing from one color to another, it progresses from a color and transparency value to a different color and/or transparency value.

Brush areas on an object to make them more transparent.

What's this button on Standard toolbar

Click this button, and then click any item on the screen to view help on that item.

what's this for tools on Paint Tools toolbar

Click to paint with the Art Brush.

Click to paint with the Air Brush.

Click to paint with the Spray Can.

Click to draw with the Pencil tool.

Click to draw with the Ballpoint Pen tool.

Click to draw with the Calligraphy Pen tool.

Click to draw with the Felt Pen tool.

Click to draw with the Marker tool.

Click to draw with the Highlighter tool.

Click to draw with the Chalk tool.

Click to draw with the Crayon tool.

Click to draw with the Charcoal tool.

Click to draw with the Pastel tool.

Click to paint with the Water Color brush.

Click to paint with the Artistic brush.

what's this for tools on Clone Tools toolbar

Click to use the Clone tool, which lets you duplicate part of an image and apply it to another part of the image or to another image altogether. You can achieve different effects by customizing the brush you use to apply the effect. Click to place the source point, and then click and drag over the destination point.

Click to use the Impressionism Clone tool, which lets you duplicate part of an image and apply it to another part of the image using an Impressionist brush style.

Click to use the Pointillism Clone tool, which lets you duplicate part of an image and apply it to another part of the image using a Pointillist brush style.

Click to use the Clone From Saved tool, which lets you restore parts of your image to the way they were last time you saved.

what's this for tools on Effects Tools toolbar

Click to use the Smear tool, which allows you to smear colors in your image selectively by brushing over them. You can achieve different types of smearing by selecting different options in the Brush Type box (on the Property Bar and the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Smudge tool, which allows you to decrease the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of smudging by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Brighten tool, which allows you to brighten or darken areas in your image selectively by brushing over them. You can achieve different types of brightening by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Contrast tool, which allows you to soften the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of blending by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Hue tool, which allows you to shift the hues in your image selectively by brushing over them. You can achieve different types of effect by selecting different options in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), by changing the number of degrees the hues will shift around the color wheel in the Amount box, or by changing the size and shape of the brush you use to apply it.

Click to use the Hue Replacer tool, which allows you to replace the hues in your image selectively by brushing over them. This effect is based on the paint color. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), by changing the number of degrees the hues will shift from the paint color (around the color wheel), or by changing the size and shape of the brush you use to apply it.

Click to use the Sponge tool, which allows you to saturate or desaturate areas of your image selectively by brushing over them. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Tint tool, which allows you to tint areas of your image with the paint color by brushing over them. You can achieve different types of effect by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Blend tool, which allows you to soften the definition between colors or hard edges in your image selectively by brushing over them. You can achieve different types of blending by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Sharpen tool, which allows you to sharpen areas of your image selectively by brushing over them. You can achieve different types of sharpening by selecting a different option in the Brush Type box (on the Property Bar or the Tool Settings Roll-Up), or by changing the size and shape of the brush you use to apply it.

Click to use the Undither tool, which allows you to create a smooth transition between adjacent pixels of different colors or brightness levels. It works by adding intermediate pixels whose values are between those of the adjacent pixels. Use this tool to remove dust and scratches and to smooth jagged edges.

- All buttons share the same ID as the menu commands except for the slider described n the following topic

Drag the slider to display a different movie frame in the Image Window. The number of the frame appears in the box to the right of the slider.

What's this orphans

Click to open a flyout menu of Corel products you can launch.

Stacked Property Bar IDs

Use the From and To boxes to determine the range of images you want to use. Type in the number of the first image you want to use in the From box, and the last image you want to use in the To box. The image range will encompass those images and all that fall between them.

The Dabs control, top, displays the number of dabs in the brush stroke. To change it, type in a new value, or adjust the existing value using the scroll arrows.

The Spacing control, bottom, displays the spacing between dabs along the length of the stroke. To adjust this setting, type in a new value, or adjust the existing value using the scroll arrows. A value of zero will result in a solid line. A higher value will allow you to distinguish between the dabs in the brush stroke.

The Spread control, top, displays the distance between dabs along the width of the brush stroke. To adjust this setting, type in a new value, or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

The Fade Out control, bottom, displays the length of the brush stroke before it fades out. To adjust this setting, type in a new value, or adjust the existing value using the scroll arrows. A higher value will result in a more pronounced effect.

The Rotate control, top, displays the angle at which the current nib is rotated. To change the value, type in a new value, or use the scroll arrows to adjust the existing value. You can type in values between 0 and 360, corresponding to the number of possible degrees of a rotation.

The Flatten control, bottom, displays the flatness of the current nib. To change the value, type in a new value or adjust the existing value using the scroll arrows. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, you would type in a value of 50. You can type in values between 0 and 99.

Click one of the buttons to determine the shape of the nib. Click the down arrow on the nib picker to choose from a large selection of nib shapes and types.

Click one of the buttons to determine the shape of the nib. Click the down arrow on the nib picker to choose from a large selection of nib shapes and types.

Click to select uniform fill as the fill type.

Click to select fountain fill as the fill type.

Click to select bitmap fill as the fill type.

Click to select texture fill as the fill type.

The Size control, top, displays the width of the current nib, measured in pixels. To adjust this value, type in a new number or adjust the current value using the scroll arrows.

The Flow/Amount setting, bottom, controls the rate at which the effect or paint is applied to the image, ranging from 1 to 100. A higher value results in a more pronounced effect or heavier application of paint. To change the setting, type in a new value, or adjust the existing one using the scroll arrows.

The Flow/Amount setting, top, controls the rate at which the effect or paint is applied to the image, ranging from 1 to 100. A higher value results in a more pronounced effect or heavier application of paint. To change the setting, type in a new value, or adjust the existing one using the scroll arrows.

The Soft Edge setting, bottom, controls the transparency of the nib's edges. As you increase the value of this setting, the soft edge expands to eventually reach the center of the paint stroke. Low values affect only the rim of the brush stroke.

The Size control, top, displays the width of the current nib, measured in pixels. To adjust this value, type in a new number or adjust the current value using the scroll arrows.

The Flatten control, bottom, displays the flatness of the current nib. To change the value, type in a new value or adjust the existing value using the scroll arrows. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, you would type in a value of 50. You can type in values between 0 and 99.

The Rotate control, top, displays the angle at which the current nib is rotated. To change the value, type in a new value, or use the scroll arrows to adjust the existing value. You can type in values between 0 and 360, corresponding to the number of possible degrees of a rotation.

The Transparency control, bottom, displays the current transparency level of the nib. To change the value, type in a new value or adjust the existing value using the scroll arrows. You can type in a value between 0 and 99: a value of 0 is opaque, while a value of 99 is as close to totally transparent as you can get.

The Flatten control, top, displays the flatness of the current nib. To change the value, type in a new value or adjust the existing value using the scroll arrows. A nib with a flatness value of 0 is as tall as it is wide. If you want a nib that is half as high as it is wide, you would type in a value of 50. You can type in values between 0 and 99.

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The Soft Edge control, bottom, displays the current soft edge setting, which controls the transparency of the nib's edges. As you increase the value of this setting, the soft edge expands to eventually reach the center of the paint stroke. Low values affect only the rim of the brush stroke.

Opens the Create a Custom Brush dialog box, which allows you to create a custom nib from the shape of a masked selection.

Layout Page

Defines the left limit of the selection area. The limit is measured in the units selected in the Units list box.

Defines the top limit of the selection area. The limit is measured in the units selected in the Units list box.

Defines the width of the selection area relative to the Left parameter. The limit is measured in the units selected in the Units list box.

Defines the height of the selection area relative to the Top parameter. The limit is measured in the units selected in the Units list box.

Defines the units of measurement for the location parameters and preview window rulers.

Displays pre-defined crop sizes. Only valid sizes for the image are listed. Available sizes depend on the maximum allowable scan size and on the orientation of the image. If you rotate an image, new crop sizes may appear.

Defines the number of colors that are reproduced in the final scan. The available options depend on the capabilities of the attached scanner. As you increase the amount of color, the time to complete the scan and the size of the file also increase.

Defines the halftone or dithering scheme used when scanning an image. Halftones allow a scanner to simulate shades of gray using varying densities of black dots. Dithering allows a scanner to create the effect of more colors by combining two adjacent color pixels to produce the effect of a third. Available options depend on the selected color depth as defined by the Depth parameter.

Defines the number of dots per inch (DPI) that the scanner reads from the image. A higher DPI setting creates a clearer scanned image; however, the file size of the image and the time to complete the scan also increase.

Rotates the image counterclockwise in 90-degree increments. This setting allows you to preview, scan and save the image in a different orientation. This setting affects both the final scan and the preview.

Reflects the image on its original vertical axis. If you rotate the image 90-degrees and then enable the Mirror option, the image is mirrored on its original vertical axis, which is now the horizontal axis.

Use this box to choose a custom resolution. Available resolutions vary among different scanner models. If the scanner doesn't provide any custom resolutions, this list box is disabled.

Custom Page

Enables or disables the automatic document feeder (ADF). If the scanner isn't equipped with an ADF, this setting is disabled.

Enables a multiple scan mode that allows you to perform two or more consecutive scans using identical settings. However, you must manually change the document on the scanner in between each scan.

Defines the page size that's being fed into the ADF for scanning. Only page sizes that are supported by the scanner are listed. If the scanner isn't equipped with an ADF, this setting is disabled.

Setting changes made in this section only affect the preview image. The settings for the final scan are still determined by the Layout settings.

Defines the number of colors that are displayed during the prescan. The valid options depend on the capabilities of the attached scanner. As you increase the amount of color, the time to complete the prescan also increases.

Defines the halftone or dithering scheme used when prescanning an image. Halftones allow a scanner to simulate shades of gray using varying densities of black dots. Dithering allows a scanner to create the effect of more colors than are defined in the graphic by specifying the colors of two adjacent pixels to provide the visual effect of a third color.

Defines the resolution of the image that's displayed in the Enhanced Preview window. The specified values indicate the scanned resolution in dots per inch (DPI). This box is enabled only if the Enhanced Preview window is selected.

About Page

Displays information on system resources. Free Page File displays the amount of memory used to store swap files. Swap files are used to store information during processing. If this memory is too low, Corel TWAIN may not be able to process large images. Physical Memory displays the amount of physical RAM installed in your system. Memory Load displays the percentage of available memory currently in use.

Defines the location where Corel TWAIN stores its temporary files. By default this setting is identical to the TEMP= variable specified under DOS. You can change this to point to any other valid directory without affecting any other applications' temporary files.

Allows you to search for and select a directory to use for Corel TWAIN's Temp directory.

Displays version and copyright information for Corel TWAIN.

Enables or disables progress and error logging and specifies the type of logging to be performed. The information provided by the log files isn't intended to provide information to you, but may help Corel Technical Support diagnose your problem.

Disables progress and error logging.

Saves error information to a file.

If you've selected To File and an error occurs, the error information is written to a text file in the selected path.

Allows you to search for, and select a file to use for error logging.

Clears the error log.

Corel TWAIN Dialog Box

The Corel TWAIN dialog box is divided into two parts: the main preview window and the tab pages. The main preview window displays a preview of the scanned image when you click Prescan. The tab pages provide a variety of settings to help you set up a scan. The tabs that are available depend on the features provided by your scanner.

If you need to edit the image before scanning it into your application, enable the Enhanced Preview setting. The preview image will then appear in the Enhanced Preview window when you click the Prescan button.

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{button ,AL(`dialog;;;;;',0,"Defaultoverview",)} <u>Related Topics</u>

Indicates the manufacturer of the selected scanner.

Indicates the model of the scanner you've chosen from your scanning application.

Indicates the size of the file, in bytes, that's created by the scan, based on the parameter settings you choose on the Layout page.

Indicates the total amount of RAM and virtual memory, in bytes, that's available to Corel TWAIN.

Indicates the amount of unused disk space, in bytes, on the selected drive.

Initiates the final scan of an image and places it in the graphics application.

Initiates a scan of an image and places it in a preview window.

Closes Corel TWAIN and returns to the currently running application.

Launches help.

Measures the width of the image. The units of measure are set on the Layout page.

Measures the height of the image. The units of measure are set on the Layout page.

Automatic Document Feeder (ADF)

A mechanical device attached to the scanner that automatically pulls documents from a stack and places them, one at a time, on the scanner.

About Corel TWAIN

Corel TWAIN is an interface that lets you scan images directly into photo-editing or paint software without accessing any additional applications. Corel TWAIN works by setting up a connection between your scanner and your application. This means that you don't have to access any scanner software. The Corel TWAIN dialog box lets you set up all the necessary scanning parameters and provides access to all your scanner's TWAIN features. If you use TWAIN, instead of your scanner manufacturers scanner driver, some features may not be available. If you have a scanner driver that is shipped with your scanner, you may prefer to use that instead of Corel TWAIN, as that driver would be customized to your scanner's capabilities.

Scanning images

Scanning images

Selecting an original

The quality of your scanned image depends on the quality of the original image. When choosing an original, you should try to avoid images that are badly damaged or stained. Rips and tears in an image may require extensive editing to correct.

You can use Corel TWAIN's features to make minor adjustments to the image. If your image requires major changes, scan the image using Corel TWAIN, then use the powerful image editing tools available in Corel PHOTO-PAINT to make corrections.

Improving image quality

To get the best possible scan, you should start with a high quality original. However, if you have to scan a poor quality image, Corel TWAIN provides tools to help improve the look of the scan.

One common problem with images is what professional photographers refer to as "flat" images, meaning that a picture has very little contrast. By adjusting the contrast or brightness when scanning, you can increase the differences between highlights and shadows to give the image the appearance of more depth. These features can also be used to enhance over- or under-exposed images.

Two of the most significant image adjustments that you can make are to the color depth and the resolution. To determine the best settings for these two adjustments, you'll need to consider the following:

- how much detail you need
- will image be printed or viewed onscreen
- if printed, what type of printer will you use
- what screen frequency will you use
- what is original image type, and final image type (color depth)
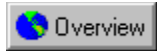
Selecting a source

The scanner source is the scanner that you're using to create digital images. You need to hook up your scanner and install the scanner software, following the documentation provided by the manufacturer. Once you've done that, you need to identify the scanner in the your graphics application.

To select a source

1. In your graphics application, click File, Acquire Image, Select Source.

2. Choose your scanner model name from the list, ensuring that the model is preceded by "Corel."

   A Corel source must be selected in order for you to use Corel TWAIN.

3. Click Select.

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{button ,AL(`PRC Scanning images;',0,"Defaultoverview",)} Related Topics

Scanning an image

You can use your scanner to produce scanned, digital images of line art, drawings, photographs, and even 3D objects (as long as they fit on the scanner bed!). You can use a graphics application to preview the image you're scanning, scan entire images, selections of images, or multiple images.

Using the Prescan feature, you can preview images before you scan them into your application, allowing you to define the image area to be scanned.

To preview an image

Prescan is a low resolution preview of your image.

1. In your graphics application, click File, Acquire Image, Acquire.

   The Corel TWAIN dialog box appears.

2. Click Prescan.

To scan an image

1. In your graphics application, click File, Acquire Image, Acquire.

   The Corel TWAIN dialog box appears.
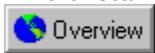
2. Click Scan.

To scan a selection

1. In your graphics application, click File, Acquire Image, Acquire.

   The Corel TWAIN dialog box appears.

2. Click Prescan.

3. In the preview window, drag the selection box around the area you want to scan.

4. Click Scan.

 Tip

- To enter precise measurements for the selection box, type values into the Left, Top, Width, and Height boxes.

To scan with an Automatic Document Feeder

1. In your graphics application, click File, Acquire Image, Acquire.

   The Corel TWAIN dialog box appears.

2. Click the Custom tab.

3. Enable either the Feeder or ADF (Automatic Document Feeder) check box, if applicable.
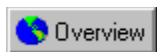
   Your scanner must support the ADF function for the ADF or Feeder option to be available. Refer to the scanner manufacturer's documentation for more information.

4. Choose a page size from the list box.

5. Click Scan.

{button ,AL(`PRC Scanning images;',0,"Defaultoverview",)} Related Topics

Rotating images

You can rotate an image by either 90, 180 or 270 degrees in TWAIN. When you rotate your image using TWAIN, the preview window displays the results quickly, but when you actually scan the image, the transformation may take considerable time. If your graphics application supports image rotation, you may consider making the transformation there.

To rotate an image

1. Click the Layout tab.

2. Choose a rotation angle from the Rotation list box.

{button ,AL(`PRC Scanning images;',0,"Defaultoverview",)} **Related Topics**
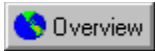
Adjusting color depth

Color Depth determines the range of colors and tones that are available in an image. It is usually measured by the number of colors displayed (e.g. 256 colors, or 16 million). Each color depth has advantages and limitations:

If scanning	Then use this color depth
line art	black and white
duotones	grayscale
to print to a black and white printer	grayscale
high quality color photos	16 million

To adjust color depth

1. Click the Layout tab.

2. Choose a color depth from the Depth list box.

    As you decrease the color depth, some details may be lost. You may want to use a higher color depth for detailed images even if it has a small color range. Scanning at a higher color depth may also save you the trouble of having to do extensive color correction in a photo-editing package.
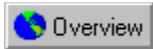
Overview **Tip**

- Keep in mind that the image will only appear as good as your output sources will allow. It may be a waste of disk space to scan an image at a high color depth if the monitor or printer you're using is not capable of producing such a wide range of color.

{button ,AL(`PRC Scanning images;',0,"Defaultoverview",)} Related Topics

Adjusting resolution

It is important to choose the appropriate resolution at which to scan your image. But how do you determine this? You usually don't need to scan your image at the highest possible resolution; this only increases your file size and slows down the printing or display of the image onscreen. The following guidelines may help you determine the best scanning resolution for your image:

When scanning for	Use
halftone print images	1.5 to 2 times the screen frequency, or refer to the printer manufacturer's documentation to find the printer's line screen frequency
continuous tone print images	the printer resolution; refer to the printer manufacturer's documentation to find the printer's line screen frequency
black and white images	the printer resolution; refer to the printer manufacturer's documentation to find the printer's line screen frequency
display onscreen/Internet	72 or 96 dots per inch

Enlarging your image will also impact on the resolution. When possible, try to scan at 100% of the image size, and modify the size in a graphics application such as Corel PHOTO-PAINT.

To adjust resolution

1. Click the Layout tab.

2. Choose a resolution from the Resolution list box.

   It is not always necessary to choose the highest possible resolution to get a good quality scan. If the image has little detail or is only black and white, you can use a lower resolution. This helps reduce the size of the file, as images scanned at higher resolutions require more disk space.

To adjust resolution when displaying images on the Internet

1. Click the Layout tab.

2. Choose custom from the Resolution list box.

3. Use the scroll arrows to select either 72 x 72 or 96 x 96 dots per inch.
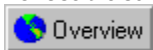
 Tips

- If scanning an image to be displayed on the Internet, choose a resolution of 72 or 96 dots per inch.

- Check the scanner manufacturer's documentation to find the optical resolution of the scanner.

- The most important thing to remember when choosing a resolution is that you want to get the highest possible image quality without making the file any larger than necessary.

{button ,AL(`PRC Scanning images;',0,"Defaultoverview",)} Related Topics