Welcome

Welcome

What Is PhotoImpact?

Reading this Help

Welcome to PhotoImpact help. In addition to this introduction, this document contains these sections to help you learn.

Using PhotoImpact Offers instruction on completing single tasks.

Understanding Explains PhotoImpact editing concepts.

Reference Describes menu commands, the workspace, and dialog boxes. It also has an advice section.

Imaging Essentials Presents valuable background information about computer graphics.

Contacting Ulead How to contact Ulead Systems when you need advice or have comments.

Imaging Essentials

Overview
Computer graphics
Images
Color

This section contains information about graphics and computers, introducing the technology behind this product. Most of the topics in this section are longer than those in other parts of this help and are intended to help you better understand the concepts upon which Ulead programs are based.

File Menu

Workspace
Menu commands
Dialog boxes
Advice

The File menu contains these commands. Click below for more information.

New   Acquire commands
Open   Print Preview

Restore	Print
Close	Send
Save	Preferences
Save As	Recently Opened Files
Place	Exit

Click **Menu commands** on the left for help on other PhotoImpact menus.

Format Menu

Workspace
Menu commands
Dialog boxes
Advice

The Format Menu contains commands for applying filters and making other changes. It contains these commands. Click below for more information.

Auto Process	Level
Style	Dimensions
Brightness & Contrast	Resolution
Color Balance	Frame & Shadow
Hue & Saturation	Data Type
Focus	Color Table
Tone Map	Windows Wallpaper
Invert	

Click **Menu commands** on the left for help on other PhotoImpact menus.

View Menu

Workspace
Menu commands
Dialog boxes
Advice

The View menu contains these commands for how the workspace appears and obtaining information. Click below for more information.

Add a View	Full Screen
Actual View	Remove Menu Bar
Zoom In	Photo Properties
Zoom Out	System Properties
Fit in Window	Toolbars & Panels
Fit in Window by	Ruler

Click **Menu commands** on the left for help on other PhotoImpact menus.

File Menu dialog boxes

Workspace
Menu commands
Dialog boxes
Advice

New	Acquire:Select Source
Open	Print Preview
Save	Print
Save As	Send
Place	Preferences
Acquire:Acquire Image	

Click **Dialog boxes** on the left for help on other PhotoImpact dialog boxes.

Advice

Workspace
Menu commands
Dialog boxes
Advice

Here are tips, techniques, and other tidbits to help you understand and use PhotoImpact better.

Switching tools
Drag and drop editing
Quick zooming
Who needs the standard menus?
Quick cropping
Creating a grayscale mask from a color image
Why Group Objects?
Dimensions or Resolution...You decide
Choosing the right resolution
Why calibrate my display?
Why manage memory?
Why convert data types?

General

General
Quick
Selections
Objects
Painting
Adding
Enhancing
Transforming
EasyPalette
Viewing
File management
Configuring

Creating a new image
Opening images
Changing modes
Dragging and Dropping
Obtaining information
Repeating actions on multiple images
Using the clipboard
Deleting data
Copying
Cropping an image
Duplicating
Recovering from mistakes
Printing
Quitting PhotoImpact

File management

General
Quick
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Painting
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Enhancing
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EasyPalette
Viewing

Opening images
Finding files
Saving images
Converting images
Converting to CMYK
Converting from CMYK
Changing the desktop wallpaper

File management

Configuring

Standard toolbar

Attribute toolbars *(Click below)*

Tool panel

Color panel

| EasyPalette ▾ |

| Effect Gallery |
| Style Gallery |
| Texture Gallery |
| Gradient Gallery |
| My Gallery |
| Layer Manager |
| Object Library |

Global Viewer

Status bar

Quick Command panel

Reading this Help

Welcome

What Is PhotoImpact?

Reading this   Help

This help contains several aids to make navigating through topics easier.

Jumps to the shown topic.

Pops up extra information to enhance understanding.

Jumps to a topic describing the listed nested dialog box.

Pops up tips or advice to help you work more efficiently.

Returns you to the top of a page after scrolling in a main window.

Jumps down in the same topic to related information.

What is PhotoImpact?

Welcome

What Is PhotoImpact?

Reading this Help

PhotoImpact is a versatile object-oriented image editing program that is easy and fun to use. Until you accept a change, each one you make is preserved as an independent item (object) that you can further modify without affecting any other part of the image. This offers better control of your finished project because you can decide at any time when to accept changes.

PhotoImpact offers a variety of special effects and other intuitive tools to make editing easier. A fun collection of special filters with real-world descriptions of how they work makes putting the finishing touch on your project a one-two-three process. When you have found a setting you particularly like, the customizable "My Gallery" allows you to save it for future use on other images.

Edit and View Menu dialog boxes

Workspace

Menu commands

Dialog boxes

Advice

Edit Menu

   Fill

   Stitch

View Menu

   Photo Properties

   System Properties

   Toolbars & Panels

Click **Dialog boxes** on the left for help on other PhotoImpact dialog boxes.

Format Menu dialog boxes

Workspace

   Auto Process:Batch   Level

	Menu commands		Style		Dimensions
	Dialog boxes		Brightness & Contrast		Resolution
	Advice		Color Balance		Frame & Shadow
			Hue & Saturation		Data Type
			Focus		Color Table
			Tone Map		

Click **Dialog boxes** on the left for help on other PhotoImpact dialog boxes.

Effect Menu dialog boxes

	Workspace		Blur & Sharpen submenu
	Menu commands		Noise submenu
	Dialog boxes		Camera Lens submenu
	Advice		2D submenu
			3D submenu
			Natural Painting submenu
			Special submenu
			Warping
			Custom Filter
			Custom Effect

Click **Dialog boxes** on the left for help on other PhotoImpact dialog boxes.

Average

Blur

Emphasize Edges

Gaussian Blur

Sharpen

Unsharp Mask

   Add Noise

 Cool
 Facet
 Warm
 Mosaic
 Motion Blur
 Fat
 Thin

 Ripple
 Whirlpool

 Pinch

 Punch

 Sphere

  Watercolor

 Emboss

 Puzzle

 Tile

 Wind

 Blast

 Stagger

 Convert to Black & White
 Convert to Grayscale
 Convert to Indexed 16-Color
 Convert to Indexed 256-Color
 Combine CMYK Channels to True Color

Edit Menu

Workspace
Menu commands
Dialog boxes
Advice

The Edit menu contains these commands. Click below for more information.

Undo Before   Crop
Redo To   Duplicate commands
Clear Undo/Redo Hist.   Fill
Cut   Rotate/Flip commands
Copy   Select commands
Paste commands   Object commands
Clear   Stitch
Clipboard commands

Click **Menu commands** on the left for help on other PhotoImpact menus.

Effect Menu

Workspace
Menu commands
Dialog boxes
Advice

The Effect menu contains commands for changing and distorting images. Click below for more information.

All   Special
Blur & Sharpen   Video
Noise   Warping
Camera Lens   Custom Filter
2D   Custom Effect
3D   Paint on Edges
Natural Painting

Click **Menu commands** on the left for help on other PhotoImpact menus.

Window Menu

Workspace
Menu commands
Dialog boxes
Advice

The Window menu contains commands for arranging the workspace and desktop. Click below for more information.

Cascade
Tile Horizontally
Tile Vertically
Arrange Icons
Batch Manager
Tile with Album
Tile EasyPalette
PhotoImpact Explorer
PhotoImpact CD Browser
Currently Open Images

Click **Menu commands** on the left for help on other PhotoImpact menus.

File Menu
Edit Menu

Nested dialog boxes (A - M)

Workspace
Menu commands
Dialog boxes
Advice

Add Shadow
Add to My Gallery   Eyedropper
Batch Manager
BMP Save Options   Group Properties
Border
Browse   Insert into Album
Color   JPEG Save Options
Create Group   Layout Options
EasyPalette Description   Magic Texture
Effects Visual Sample   Modify

Click **Dialog boxes** on the left for help on other PhotoImpact
dialog boxes.

Nested dialog boxes (N - Z)

Workspace
Menu commands
Dialog boxes
Advice

New Album   Similar
Obj. Lib. Properties   Soften
Object Properties   Text Entry
Photo CD   Texture Library
PIC Open Options   TGA Save Options
PNG Save Options   Thumbnail
Preview   TIF Save Options
Printer Options   Title
PSD Save Options   UFO Save Options
Quick Samples   Ulead Color Picker

Click **Dialog boxes** on the left for help on other PhotoImpact
dialog boxes.

Configuring

General
Quick
Selections
Objects
Painting
Adding
Enhancing
Transforming
EasyPalette
Viewing
File management
Configuring

Setting PhotoImpact defaults
Adding third party plug-ins
Showing and hiding the ruler
Placing the toolbars
Arranging the workspace
Managing memory
Calibrating the display
Changing the desktop wallpaper

Enhancing

General
Quick
Selections
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Painting
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Configuring

Applying filters and effects
Editing by eye
Adjusting color on-screen
Stylizing your images
Basing one image on another
Fixing the color balance
Using the true color spectrum most effectively
Changing indexed image colors

Objects

General
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Configuring

Creating objects
Creating a grayscale mask
Moving objects
Managing objects basics
Editing objects
Grouping and ungrouping objects
Hiding and showing objects
Finding objects
Creating smooth edges for blending
Merging objects to the base image
Object Library basics
Adding images to the Object Library
Adding selections to the Object Library
Placing objects from the Object Library into images

Selections

General
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Rectangular and elliptical selections
Freehand selections
Selecting by color
Precision selecting
Moving a selection
Creating a grayscale mask

Object & Layer Manager Menu

Workspace

Menu commands

Dialog boxes

Advice

Access the Object menu by right clicking on an object or clicking the menu button for the Layer Manager in the EasyPalette.

Sort by Depth Duplicate

Sort by Name Copy to Object Library

Sort by Group Group

Edit Text Ungroup

Undo Delete

Select Base Image Add Shadow

Select Prev. Selection Revert

Merge Properties

Merge All

Click **Menu commands** on the left for help on other PhotoImpact menus.

Sort by Depth	Duplicate
Sort by Name	Copy to Object Library
Sort by Group	Group
Edit Text	Ungroup
Undo	Delete
Select Base Image	Add Shadow
Select Prev. Selection	Revert
Merge	Properties
Merge All	

Viewing

General
Quick
Selections
Objects
Painting
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Enhancing
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Zooming in or out
Finding part of an image
Finding objects
Hiding and showing objects
Obtaining information

Transforming

General
Quick
Selections
Objects
Painting
Adding
Enhancing
Transforming
EasyPalette
Viewing
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Configuring

Transforming images
Straightening images
Reshaping images
Instant rotating and flipping
Rotating with the mouse
Rotating by degree
Curving text
Resizing images

Adding

General
Quick
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Objects
Painting
Adding
Enhancing
Transforming
EasyPalette
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Configuring

Adding borders
Creating a border on a selection
Creating frames and shadows
Color fills
Pattern fills
Adding text
Merging objects to the base image
Joining two images
Creating smooth edges for blending
Blending images
Adding images to the Object Library
Adding third party plug-ins

EasyPalette

General | EasyPalette basics
Quick | Object Library basics
Selections | Managing objects basics
Objects | Placing objects in the Object Library into images
Painting | Adding images to the Object Library
Adding | Adding selections to the Object Library
Enhancing | Modifying "My Gallery."
Transforming | Finding objects
EasyPalette
Viewing
File management
Configuring

Quick

General | Six steps to sensational images
Quick | Automatic fixes
Selections | Adjusting color on-screen
Objects | Editing by eye
Painting | Replacing the base image
Adding | Instant rotating and flipping
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Painting

General | Painting
Quick | Cloning
Selections | Painting an effect
Objects | Painting as an object
Painting
Adding
Enhancing
Transforming
EasyPalette
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Configuring

Object Library Menu

Workspace

Menu commands

Dialog boxes

Advice

The Object Library Menu contains these commands. Click below for more information.

Create Group

Delete Group

Import Group

Delete Object

Properties

Read Only (For Sharing)

Copy Object to Image

Store Image

Store Selection

Store Image as Selection

Drag-and-Drop in PhotoImpact Only

Click **Menu commands** on the left for help on other PhotoImpact menus.

Create Group

Delete Group

Import Group

Delete Object

Object Information

Set as Read Only for Sharing

Store Image

Store Mask

Store Image as Mask

EasyPalette Menu

Workspace

Menu commands

Dialog boxes

Advice

The EasyPalette menu may show some or all of the following commands when a gallery is selected.

Apply

Modify Properties and Apply

Properties

Description

Use Image as Thumbnail

Reset Thumbnails

Delete Thumbnails

Click **Menu commands** on the left for help on other PhotoImpact menus.

Other

Workspace

Menu commands

Dialog boxes

Advice

Quick Command Menu
Click the top left corner of the Quick Command Panel to access the Quick Command Menu.

Color Picker
Right click on color squares in the color panel, selected dialog boxes, and attribute panels to change the currently selected colors.
Click **Menu commands** on the left for help on other PhotoImpact menus.

Instant rotating and flipping

Straightening images

Rotating with the mouse

Rotating by degree

Batch Manager

Allows you to select several open images and apply the same command to all of them. This saves you the trouble of activating each individually and repeating a command. Some commands you can perform are "Close", "Close Quickly", "Minimize", "Print", "Resolution", "Select", "Save", and "Save to Album".

Repeating actions on multiple items

Blur & Sharpen

Shows a submenu offering filters that blur or sharpen images.

Applying Filters

Average

Softens the image by comparing all pixels in the selected area and changing their values to make them more similar.

Applying Filters

Blur

Makes an image appear out of focus.

Applying Filters

Emphasize Edges

Increases the contrast between adjacent pixels in the image. This makes edges or borders appear more distinct.

Applying Filters

Find Edges

Finds sections in the image where adjacent pixels are very different and creates outlines in those areas.

Applying Filters

Gaussian Blur

Blurs an image based upon the number of pixels containing similar values.

Applying Filters

Sharpen

Makes an image area appear more crisp.

Applying Filters

Noise

Shows a submenu offering filters that add or remove patterns from images.

Applying Filters

Camera Lens

Shows a submenu offering filters similar to those produced by special camera lenses.

Applying Filters

2D

Shows a submenu offering filters that distort images in two dimensions.

Applying Filters

3D

Shows a submenu offering filters that appear to distort images in three dimensions.

Applying Filters

Natural Painting

Shows a submenu offering filters that produce effects as if images were hand drawn or painted.

Applying Filters

Special

Shows a submenu offering miscellaneous filters.

Applying Filters

Add Noise

Produces a speckled effect in the image.

     Applying Filters

Despeckle

"Cleans" the image if it seems to have randomly distributed dots in it.

     Applying Filters

Remove Moiré

Smoothes the image if it contains patterns due to dithering or scanning from printed material such as newspapers or magazines.

     Applying Filters

Cool / Warm

     Cool applies a blue or cyan tint to the image.

     Warm applies a red or yellow tint to the image.

     Applying Filters

Facet

Creates an effect of viewing the image through cut glass.

     Applying Filters

Mosaic

Breaks the image into tiles and uses the average color value for the pixels in each tile for all pixels in that tile.

     Applying Filters

Motion Blur

Makes the image appear out of focus due to camera or subject motion.

     Applying Filters

Fat / Thin

     Fat stretches the center of the image towards the left and right edges, squeezing the outer area.

 Thin stretches the left and right edges of the image towards the middle, squeezing the inner area.

 Applying Filters

Ripple

Produces an effect so that the image appears to be under a stream of water.

 Applying Filters

Whirlpool

Swirls the image into a whirlpool pattern

 Applying Filters

Pinch / Punch

 Pinch squeezes the corners of the image towards the center.

 Punch expands the center of the image towards the corners.

 Applying Filters

Sphere

Produces an effect as if the image were placed upon the surface of a sphere.

 Applying Filters

Watercolor

Makes the image appear as if it were painted using watercolors.

 Applying Filters

Emboss

Makes the image appear as if it were stamped or imprinted on a solid surface.

 Applying Filters

Puzzle

Breaks the image into tiles with borders. Each tile is repositioned to make the image appear like an unsolved slide-puzzle. (PhotoImpact uses the current background color for the borders.)

Applying Filters

Tile

Breaks the image into square tiles with background colored borders. You may choose to separate the squares,   creating an appearance of the image breaking apart.

Applying Filters

Wind / Blast / Stagger

These three filter commands produce a wind-blown effect.

Wind creates an effect similar to that of a strong wind blowing the image. Wind trails gradually fade away.

Blast creates an effect of a stronger wind. Wind trails do not fade away.

Stagger distorts the image horizontally, shifting pixels alternately to the right or left. This is similar to the effect of viewing something through rising heat waves.

Applying Filters

Warping

Places a grid over the image allowing you to create custom and localized distortions on parts of an image leaving other areas unchanged.

Applying Filters

Custom Filter

Allows you to create your own unique filters that work by adjusting pixel values relative to neighboring pixels. Examples of the types of filters you can create are blur and sharpen. The Custom Filter dialog box offers you hints on how to get started designing the filter you want.

Applying Filters

Custom Effect

Allows you to create your own unique effects that work by adjusting pixel positions. Examples of the types of effects you can create are Sphere and Ripple. The Custom Effect dialog box offers you hints on how to get started designing

the effect you want.

Warps and distorts an image by changing the relative position of pixels.

[icon]

[icon]   Applying Filters

[icon]   Understanding Pixel Mapping

Video

Corrects the colors in the image so that they are within the acceptable range for displaying on standard video or television screens.

[icon]   **Adjust for NTSC** This is the standard for the United States.

[icon]   **Adjust for PAL** This is the standard for much of Europe and the Commonwealth.

[icon]

Windows Wallpaper

Shows a submenu where you may choose to tile or center the current image as the standard Windows wallpaper for your system.

[icon]   **Tile** places duplicate copies of the image side-by-side until the entire desktop is filled.

[icon]   **Center** places the image in the center of the windows desktop.

[icon]

[icon]   Changing the desktop wallpaper

Auto-Process

Shows a submenu allowing you to automatically adjust the brightness, contrast, and focus of an image, or crop or straighten it based on current characteristics.

The last submenu command, "Batch," accesses the Auto-Process dialog box where you may combine the above adjustments plus two more, (Remove Moiré and Color Balance) into one step.

(Hot Key for Auto-Process:Brightness -- F9)

[icon]

[icon]   Automatic fixes

Auto-Process/Batch [icon]

Opens the Auto-Process dialog box for specifying which of seven automatic adjustments to make to an image. How these adjustments affect the outcome depends in part on the order in which you select them. The adjustments offered in the Auto Adjust dialog box are:

[icon] **Straighten** [icon] **Brightness**

[icon] **Crop**   [icon] **Contrast**

Remove Moiré   **Balance**

Focus

Automatic fixes

Brightness & Contrast

Allows you to fine tune the brightness and contrast in an image. The Brightness and Contrast dialog box offers visual and slider controls for fine tuning the image to perfection.

(Hot Key -- Ctrl+B)

Applying filters and effects

Hue & Saturation

Allows you to adjust shift the colors in an image. Changing the hue affects color. Changing the saturation makes the colors more intense or washed out.

Applying Filters

Style

Opens a dialog box with two tabs:

Predefined Allows you to choose from a list of preset tints or create your own to create a mood. Some examples for using this include making a gray sky blue or enriching the green in a grassy field.

Custom Changes the color or shading of an image according to the characteristics of another. The main reason for doing this is to make two similar images appear more consistent to each other. But it can also produce some wild effects when the reference image is very different from the current one. (For example try a very dark reference image for a brightly colored image.)

Stylizing your images

Basing one image on another

Focus

Allows you to make the image appear sharper or more blurry.

(Hot Key -- F7)

Applying Filters

Tone Map

Allows you to adjust the colors in an image based on the current distribution of colors in the image.

Highlight Midtone Shadow Expand or compress the range of colors in the image.

Map Create a custom shift in the color distribution. For example, you may want to map all the lighter and darker colors in the image to light shades, and map the mid-tones to dark shades to create a unique effect.

(Hot Key -- F8)

Using the true color spectrum most effectively

Understanding color mapping

Invert

Changes the image to display each pixel's complimentary color. This is similar to what you might see when looking at a photograph negative.

Level

Allows you to change the number of color divisions for the image. This may be useful for trying to create a Pop-Art like appearance from a true color image.

Applying Filters

Dimensions

Resizes an image by changing the total number of pixels.

Note: Resizing using this command changes image information. When reducing size, data is discarded and the file shrinks in size. When enlarging, new information is added and the file size increases. Another way of changing image size that does not change data or file size is the Resolution command.

(Hot Key -- Ctrl+G)

Resizing images

Resolution

Changes the physical size of an image. Increasing resolution makes the image smaller; reducing makes it larger.

Notes:

Changing the resolution does not affect file size.

The results of using this command are not immediately apparent on screen. You will see them when you print the image or display it in another program.

Resizing images

Frame & Shadow

Allows you to add a frame, shadow, and background to the image. You can also use this command to make an image bigger changing existing base image data.

Creating Frames and Shadows

Data Type

Shows a submenu for changing the selected image to a different data type. Depending on the current image format, you may convert to any of the following data types:

Black and White   Indexed 256-Color

Grayscale   True Color

Indexed 16-Color   CMYK

Converting images

Black & White

Converts the selected image to black and white.

Converting images

Grayscale

Converts the selected image to grayscale.

Converting images

Indexed 16-Color

Converts the selected image to indexed 16-Color. Selecting "Optimized Indexed 16-Color" bypasses the Convert to 16-Color dialog box, automatically selecting an optimized palette with no dithering.

Converting images

Indexed 256-Color

Converts the selected image to indexed 256-Color.

Optimized Indexed 256-Color Bypasses the Convert to 256-Color dialog box, automatically selecting an optimized palette with no dithering.

WWW Browser Optimized Bypasses the Convert to 256-Color dialog box, automatically selecting the standard 6-6-6 palette with dithering.

Converting images

True Color

Converts the selected image to True Color.

Converting images

Create a New Image

When checked, creates a new window containing a new image from the converted one. When unchecked, the converted image replaces the original.

Split to CMYK

Creates four grayscale images from the current image, one for each channel in the CMYK color model. This is useful for preparing completed images for post-process printing. To distinguish images, PhotoImpact names each new image with the original image name and adds a code identifying which color channel it represents.

Note: This command is only available when the selected image is a True Color image.

Converting to CMYK

Combine from CMYK

Combines four grayscale images, one for each CMYK color channel, to create a True Color Image.

Converting from CMYK

None

Deselects all selected areas in the image.

Creating objects

All

Selects the entire image.

Creating objects

Invert

Selects all unselected areas while deselecting all selected areas in the image.

      Creating objects

Border

Creates a border around the current selected area and
makes it the new selected area.

      Creating objects
      Creating a border

Similar

Selects other pixels whose values fall within a range of
those already selected. Depending on the Similar dialog box
settings, this can extend to the entire image or only adjacent
pixels.

      Creating objects
      Selecting by color

Soften

Gradually fades the edges around a selection enabling it to
blend more smoothly with the background.

      Blending images

Convert to Object

Creates an new object from the current selection.

      Creating objects

Load Selection

Allows you to use a grayscale image as the basis for
creating a selected area. As the shades of gray in the mask
approach black, the mask becomes less transparent.

      Creating a grayscale mask

Save Selection

Saves a selection as a grayscale image for use as a mask.

      Creating a grayscale mask

Delete

Removes the selected object from the image.

Managing objects basics

Group

Combines all selected objects so that they behave as a single one. That way you can move them or apply the same command to all of them at one time.

Grouping and ungrouping objects

Ungroup

Separates a previously grouped set of objects back into individual objects.

Grouping and ungrouping objects

Add Shadow

Creates a new object shadowing the selected object. PhotoImpact automatically groups the two objects together so if you change one the other is also affected.

Creating Frames and Shadows

Merge

Merge makes the selected object part of the base image.

Merge All makes all objects in the image part of the base image.

Merging objects to the base image

Revert

Returns the object to the condition it was in when you first created it.

Creating objects

Standard toolbar

Workspace
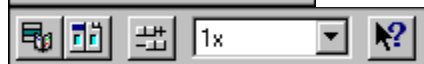Menu commands
Dialog boxes
Advice

The Standard toolbar contains frequently needed commands and tools to make working with PhotoImpact faster and easier. You may dock it along any edge of the PhotoImpact workspace, or drag it anywhere on your desktop as a floating toolbar. Click above to find out more about each button.

Tool panel

Workspace

Menu commands

Dialog boxes

Advice

The Tool Panel provides all the editing tools you need to work on images. By selecting the right tool, you achieve better control for selecting, drawing, transforming, and touching up images. Each tool has its own Attribute toolbar Click above for more information about each tool and its Attribute toolbar.

Note: You can only select one tool at a time.

Switching tools

Creating objects

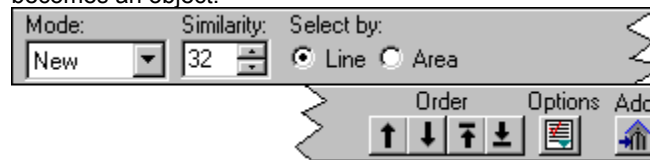# Magic Wand tool

Workspace

Menu commands

Dialog boxes

Advice

The Magic Wand tool allows you to instantly select areas based upon color. The Attribute toolbar contains tools for determining how to create the selection area and how to manipulate selections once created. Click below to learn more about each item in the magic wand Attribute toolbar.

Note: As soon as you make a change to a selection, it becomes an object.

Creating objects
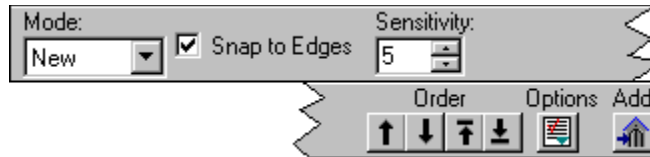
Lasso tool

Workspace

Menu commands

Dialog boxes

Advice

The Lasso tool allows you to create freehand selections. The Attribute toolbar contains tools for determining how to create the selection area and how to manipulate selections once created. Click below to learn more about each item in the lasso Attribute toolbar.

Note: As soon as you make a change to a selection, it becomes an object.

Mode:	☑ Snap to Edges	Sensitivity:
New ▾		5 ⬍

Order   Options   Add

↑ ↓ ⊤ ⊥   ▤   ⬆

Creating objects

Standard Selection tool

Workspace

Menu commands

Dialog boxes

Advice

The Standard Selection tool allows you to create rectangular or elliptical selections. The Attribute toolbar contains tools for determining how to create the selection area and how to manipulate selections once created. Click below to learn more about each item in the shape Attribute toolbar.
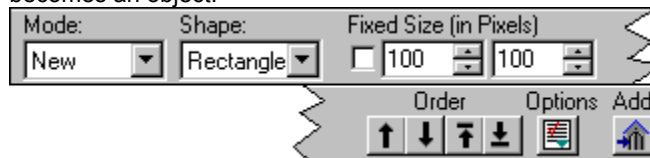
Note: As soon as you make a change to a selection, it becomes an object.

Mode:	Shape:	Fixed Size (in Pixels)	
New ▾	Rectangle ▾	☐ 100 ⬍	100 ⬍

Order   Options   Add

↑ ↓ ⊤ ⊥   ▤   ⬆

Creating objects

Mask Brush tool

Workspace

Menu commands

Dialog boxes

Advice

The Mask Brush tool allows you to fine tune your selections by enabling you to "paint" the selection. When you choose this tool, all unselected portions of the image are covered by a transparent tint. By "painting" over the image, you can add to or remove from the selection. Click below to learn more about each item in the mask brush Attribute toolbar.

Note: This tool is only available for grayscale and true color images.

Shape:	Mode:	Mask	Soft Edge:
◆ 24 ⬍	Add ▾	🟥	5 ⬍

Options   Add

Precision selecting

Eyedropper tool

Workspace

Menu commands
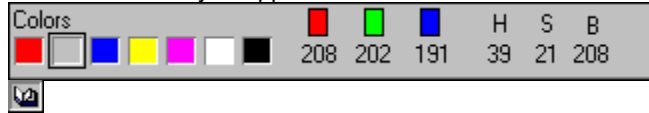
Dialog boxes

Advice

The Eyedropper tool allows you to select drawing colors visually by clicking on a color in an open image. The Attribute toolbar contains eight color squares that you may

assign colors to. The color square with a border around it is the one that will be changed when you click on a color in the image. It will also be the color for the brush when you activate a painting tool. Click below to learn more about each item in the eyedropper Attribute toolbar.

Zoom tool

Workspace
Menu commands
Dialog boxes
Advice

The Zoom tool allows you to change the magnification for the active image. Click below to learn more about each item in the Zoom Attribute toolbar.

Quick Zooming

Zooming in or out
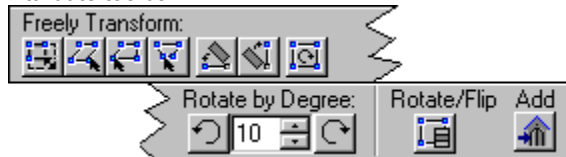

Transform tool

Workspace
Menu commands
Dialog boxes
Advice

The Transform tool allows you to resize, rotate, and deform images. The Attribute toolbar contains several items to help control the way you change the image dimensions. Click below to learn more about each item in the Reshape Attribute toolbar.

Rotating

Reshaping images

Retouch tool

Workspace
Menu commands
Dialog boxes
Advice

The Retouch tool has five modes that enable you to add quick finishing touches to images. Clicking the lower right corner of a tool button reveals these choices:
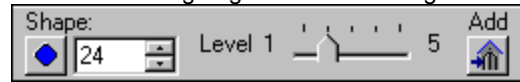
Dodge   Burn   Blur

Sharpen   Smudge

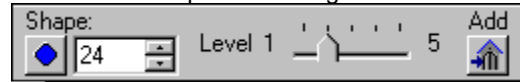Click above or scroll down to learn more about each item.

Dodge

Makes the pixels brighter. Use this to put a glint in someone's eyes, give someone a brighter, whiter, smile, or enhance an image against a dark background.
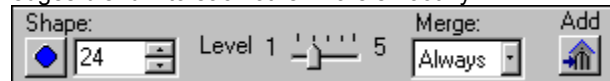
Shape: ● 24   Level 1 ——— 5   Add

Burn

Makes pixels darker. Use this to create make pale colors darker or add depth to an image.

Shape: ● 24   Level 1 ——— 5   Add

Blur

Reduces the contrast between pixels. Use this to make edges blend into each other more smoothly.

Shape: ● 24   Level 1 ——— 5   Merge: Always   Add

Sharpen

Enhances dissimilar pixels. Use this to make edges stand out.

Shape: ● 24   Level 1 ——— 5   Merge: Always   Add
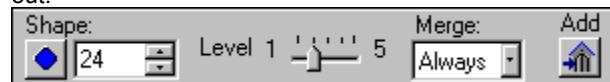
Smudge

Makes the image appear less sharp. This is similar to what would happen if you rubbed your moistened finger over a pencil drawing. Use this to produce a softer feeling.

Shape: ● 24   Level 1 ——— 5   Spacing: 1   Soft Edge: 0   Add
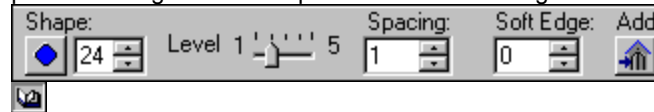
Paint tool

Workspace
Menu commands
Dialog boxes
Advice

The Paint tool consists of six tools for adding colored lines and shapes to images. The Attribute toolbar contains controls for changing brush size, color density, and how to draw the shapes. Click below to learn more about each tool and the paint tool Attribute toolbar.

  Brush   Airbrush   Crayon
  Charcoal   Chalk   Highlight Marker
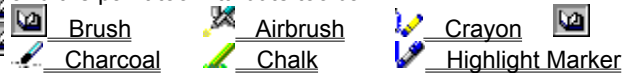
Brush

This is the standard painting tool. It applies color to images much as if it were painted with a paintbrush.

Shape: ● 24   Transparency: ▇ 0   Spacing: 10   Soft Edge: 5

Merge: Always   Options   Add
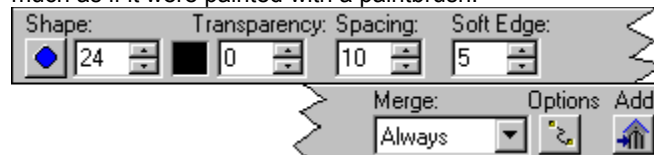
Airbrush
Applies color as if an airbrush was used. Move the brush

across the image quickly to apply a more dispersed and thinner layer. Move slowly to apply a thick, heavy coat.

Shape:		Transparency:	Spacing:	Soft Edge:
◆	24	■ 0	10	5

Merge: Options Add
Always

Crayon

Applies color as if it were drawn with a wax crayon. By changing the pressure, distribution, and spacing settings, you can make the crayon lighter or darker and affect how transparent it is.
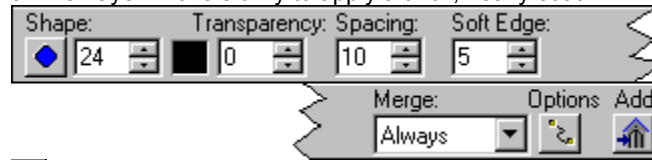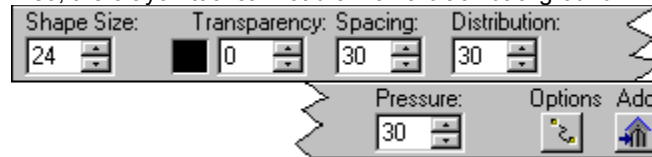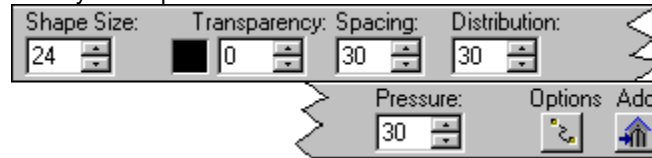
Note: You cannot use the color white with the crayon tool. Also, the crayon tool cannot draw on a black background.

Shape Size:	Transparency:	Spacing:	Distribution:
24	■ 0	30	30

Pressure: Options Add
30

Charcoal

Applies color as if it were drawn using charcoal. By changing the pressure, distribution, and spacing settings, you can make the effect lighter or darker and affect the density of the pixels.

| Shape Size:	Transparency:	Spacing:	Distribution:
24	■ 0	30	30

Pressure: Options Add
30

Chalk

Applies color as if it were drawn using chalk. By changing the pressure, distribution, and spacing settings, you can make the effect lighter or darker and affect the density of the pixels.

Note: You cannot use the color white with the chalk tool. Also, the chalk tool cannot draw on a black background.

Shape Size:	Transparency:	Spacing:	Distribution:
24	■ 0	30	30

Pressure: Options Add
30
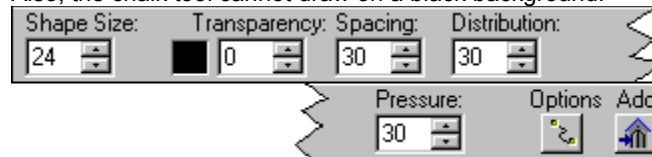
Highlight Marker

Applies color as if it were drawn using a highlight marker. By changing the pressure, distribution, and spacing settings, you can make the marker lighter or darker and affect how transparent it is.

Note: You cannot use the color white with the highlight marker tool. Also, the highlight marker cannot draw on a black background.

| Shape:		Transparency:	Spacing:	Soft Edge:	Options	A
■	24	■ 0	10	0		

Clone tool

Workspace

Menu commands
Dialog boxes
Advice

The Clone allows you to use one part of an image as a reference for painting into another image or another location of the same image. Click below to learn more about the tool and its Attribute toolbar.
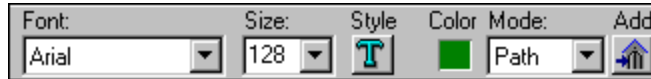
Shape:		Transparency:	Spacing:	Soft Edge:
◆	24	0	10	5

Merge: Options Add
Always
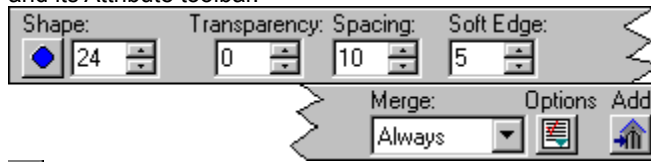
Text tool

Workspace
Menu commands
Dialog boxes
Advice

The Text tool allows you to create blocks of text to insert into an image. Click below to learn about each item in the Text Attribute toolbar.

Font:	Size:	Style	Color	Mode:	Add
Arial	128	T		Path	

Color panel

Workspace
Menu commands
Dialog boxes
Advice

The color panel consists of three sections to let you select paintbrush colors, the background color, and make quick color, brightness, and contrast adjustments to selected areas. Click on the left for more details.
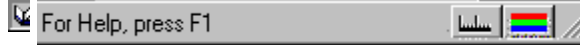
Status bar

Workspace
Menu commands
Dialog boxes
Advice

For Help, press F1

Depending on the mouse location in the PhotoImpact workspace, the Status bar offers different information. Some examples of what you might see in it are the x and y positions of the mouse in the active image, brief descriptions of menu commands and workspace items, and the status of a task. The right side of the Status bar has icons for converting data types and changing the standard unit of measurement in PhotoImpact. Click on the Status bar above to learn more about each item in the Status bar.
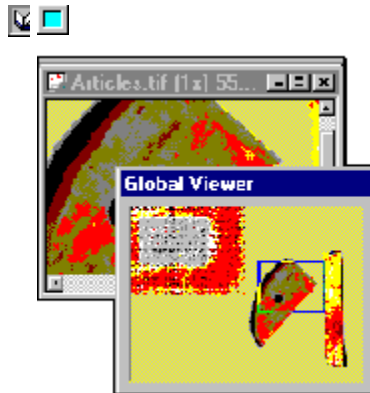
Global Viewer

Workspace
Menu commands
Dialog boxes
Advice

The Global Viewer allows you to quickly find a spot in an image that is bigger than the window displaying it. It becomes available when the displayed image is larger than its window. To activate the Global Viewer, click on its icon in the bottom right corner of the active window. By dragging the global viewer frame about the miniature image, you shift the focus of the main window.

Click **Workspace** on the left for help on other workspace items.

Eraser tool

Workspace
Menu commands
Dialog boxes
Advice

The Eraser tool offers two ways to erase parts of an image. Scroll down or click below to find out more about each eraser type and its associated Attribute toolbar.

Standard Eraser   Color Eraser

Standard Eraser
Erases everything under the pointer as you drag it over the image, replacing the erased information with the color shown in the Attribute toolbar.

Shape: Erase Color   Add
24
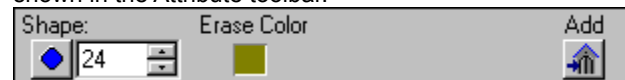
Color Eraser
Erases all colors that are within the range of selected colors in the Attribute toolbar as you drag the mouse over the image, replacing the erased data with the shown

replacement color. Any colors in the image outside the range
of selected colors for erasing are untouched.
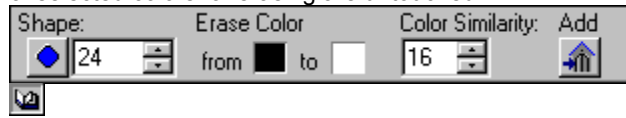
Color Similarity

Determines the range of colors to include in the selection or fill. For example, if you set the similarity to 32, and click on a pixel with a value of 128,0,128 (dark magenta), all pixels with values in the range of   96,0,96 to 160,32,160 will be included in the resulting selection or fill.

Note: PhotoImpact discards values below 0 or above 255.

Select by:

![icon] **Line** Select similar colors to those you drag the mouse over in the image and the Similarity value setting in the Attribute toolbar.

![icon] **Closed Area** Select colors based on similarity to all pixels enclosed by the shape created when dragging the mouse over the image and the Similarity value setting in the Attribute toolbar.

Selection Options

![icon] **Draw from Center** Check to create a selection area starting at the center and moving out. (Only available for the Standard Selection tool.) Clear to create a selection from a corner.

![icon] **Preserve Base Image** Check to leave the base image unchanged when moving the selection. Clear to replace the space vacated when moving a selection with the background color.

![icon] **Anti-aliasing** Check to smooth out the edges of a moved selection or object.

![icon] **Move Selection Marquee** Check to move the selection shape without any image data.

Select Mode

Determines what happens to the selection area when you drag or click the mouse over the base image.

![icon] **New** Creates a new selection area.

![icon] **Add** Adds to the current selection area.

![icon] **Subtract** Removes part of the current selection area.

Anti-Alias

Smoothes the edges of a selection or object.

Select Icons

The Select icons are only available when no objects are selected.

![icon] **Select All** creates a selection area out of the entire image.

![icon] **Select None** deselects any currently selected areas in the image.

Select Invert selects all unselected areas while deselecting all selected areas in the image.

Object Icons

The Object icons are only available when the selection consists of objects

Up moves the selected object closer to the top level by one increment.

Down moves the selected object closer to the bottom level by one increment.

Top moves the selected object to the top level.

Bottom moves the selected object to the bottom level.

Snap to Edges and Sensitivity

Check to have PhotoImpact help you trace the edge of a selection by finding differences in pixel color values. Set the sensitivity to determine how far from the mouse position PhotoImpact looks for an edge. A high setting gives PhotoImpact more freedom to create the best selection area.

Shape

Rectangle Creates a rectangular selection area.

Square Creates a square selection area.

Ellipse Creates an oval selection area.

Circle Creates a circular selection area.

Start from

Pressed Creates the selection area starting from the center.

Up Creates the selection area starting at a corner.

Equal Sides

Pressed Creates a perfect square or circular selection.

Up Creates rectangular or oval selection areas.

Fixed Size

Check to create selection areas of predefined sizes as defined by the entry boxes to the right of the check box.

Clear to drag your mouse to create a selection area.

Fixed Size width

Defines the width of a fixed size selection.

Fixed Size height

Defines the height of a fixed size selection.

Colors

Currently assigned brush colors. The block with a border shows the currently selected brush. Click a square to select its color. Right click on it to access the Color Picker menu to change the color. You may also click anywhere in the current palette to select a new color for the selected block

Note: With the Eyedropper tool active, you may also click on a color in an image change the current block's color.

RGB Values

The RGB values for the pixel that the mouse is over.

HSB Values

The HSB values for the pixel that the mouse is over.

View Options

 Actual View Restores the image to 1x view. (Only available if the entire image will fit in a window at 1x.)

 Fit in Window Resizes the window so that it is exactly the right size for the current image magnification. (Only available if the entire image can fit in a window at the current magnification,)

Zoom Level

Move the slider to select the desired magnification for the image.

Resize

Drag the control points around the selected area or object to resize it. Press the Shift key to maintain length and height relationship while resizing.

Slant

Drag the control points at the corners of the selected area or object to horizontally or vertically reshape the image.

Distort

Drag the control points at the corners of the selected area or object to distort the image.

Perspective

Drag the control points at the corners of the selected area or object to distort make the image appear as if it is coming out of or going into the image.

Rotate to Line

Drag the ends of the a control line along a strong horizontal or vertical feature in the image to define a horizontal or vertical   plane. Double-click   on either end of the control line to rotate the image.

Horizontal Uses the line as the basis for the horizontal plane.

Vertical Uses the line as the basis for the vertical plane.

Rotate Freely

Drag the control points around the image until the desired rotation is achieved.

Rotate by Degree

Rotate the image by a set value. Enter the degree of rotation in the entry box and then click one of the buttons:

Right By Rotates the image clockwise by the specified amount.

Left By Rotates the image counterclockwise by the specified amount.

Brush Size

Determines the size of the paintbrush, (in pixels), for painting colors or effects.

Brush Shape

Allows you to choose the shape for the brush you use to paint colors or effects. These shapes are available:

 Square Circle
 Horizontal Line Vertical Line
 Left Diagonal Right Diagonal

Note: You cannot change brush shapes for the Crayon, Charcoal, and Chalk tools.

Level Slider

Determines the strength of the applied effect. A level of one means the effect is small. A level of five means the stroke never fades out.

Transparency

Determines how much of the underlying image should

appear through colors you paint. A setting of zero means the color is solid, a level of 99 is the same as making the color completely clear.

Spacing

Sets the distance (as a percentage of the brush size diameter) between the centers of each brush stroke painted onto the image. As the percentage increases, each stroke is further apart.

Soft Edge

Controls how drawn edges blend into the background. A setting of 0 has no affect. Increasing the setting makes the edges blend more smoothly into the background.

Line Options

 Freehand Allows you to paint freely onto the image.

 Straight Lines Paints a straight line onto the image. Press the Shift key to restrict line directions to 0,45,90,135,180,225,270,and 315 degrees.

 Connected Lines Allows you to paint a sequence of connected lines. Double-click when you are finished drawing to close the shape. (Closing the shape does not fill it.)

Add

Adds the current tool settings to the My Gallery. Later, by dragging it from the My Gallery to an image, you instantly recall the tool and its settings.

Eraser Color

Determines the color that replaces anything you erase. Click it to access the Ulead Color Picker; right click for the Color Picker menu.

Font and Size

Determines which font and what size to apply to the image.

Style

Shows a submenu for choosing how to align the text, any character enhancements, (such as bold or italics), and whether to anti-alias the text.

Path

Allows you to edit vector paths created by the Text tool.

Note: This is a better way to reshape text than using the reshaping tools. The reshaping tools alter data and cause a text object to lose its identity with the font. Using the Text Path tool, you may come back and edit the text as long as it has not been merged.

Mode

 Object Fills the text and adds the text item to the Layer Manager.

 Path Creates an outline of the text that you can reshape with the Text tool.

 Selection Creates a selection area of the text.

Note: As long as you don't merge a text object to the base image, you may come back to edit it as text.

Text Color

Sets the color for the text. Click it to access the Ulead Color Picker; right click for the Color picker menu

 # EasyPalette

Workspace

Menu commands

Dialog boxes

Advice

Click Here ▼   📋 Try!

The EasyPalette contains visual aids to help you edit images quickly. Select the desired gallery or palette from the drop-down list at the top make a wide range of textures, special effects, preset filters, and object managing tools instantly available. Then, taking advantage of the galleries and palettes is a simple drag-and drop operation.
For more information about each palette, click above.

 # Effect Gallery

Workspace

Menu commands

Dialog boxes

Advice

Effect Gallery ▼   📋 Try!

The Effect Gallery offers a visual alternative to choosing effects available from the Effect menu. It separates them into tabs corresponding to the submenus the filters belong to in the Effect menu. Additionally, an "All" tab shows all effects at one time.
To apply a gradient to an image:

 Double click on the desired effect or drag it to the image. The effect is applied using the default settings.

 Right click on the desired effect and choose "Apply." The effect is applied using the default settings.

 Right click on the desired effect and choose "Modify Properties and Apply." A dialog box opens where you can customize the effect settings.
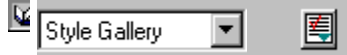
 # Style Gallery

Style Gallery

The Style Gallery contains a variety of preset filters to change the mood of an image. These filters were designed to enable you to make quick enhancements without requiring careful thought about the mechanics of image processing.

To apply a filter to an image:

Double click on the desired filter or drag it to the image. The effect is applied using the default settings.

Right click on the desired filter and choose "Apply." The effect is applied using the default settings.

Right click on the desired filter and choose "Modify Properties and Apply ." The Style dialog box opens where you can customize the settings.

My Gallery

My Gallery   Try!

This gallery contains settings for color palettes, filters, effects, and tools that you saved using the Add button in dialog boxes or the Attribute toolbar. They are organized into tabs for easy finding.

To apply an item in the My Gallery to an image:

Double click on the item or drag it to the image. The effect is applied using the default settings.

Right click on the item and choose "Apply." The effect is applied using the default settings.

Right click on the item and choose "Modify Properties and Apply ." You may then change the settings before applying them to the image.
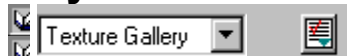
Texture Gallery

Texture Gallery

The Texture Gallery contains patterns you may want to use as backgrounds in your images. Three tabs group the patterns into categories:

Magic contains random colored patterns. These apparently random shapes add a mysterious or abstract feel to you images.

Nature contains patterns that imitate commonly used backgrounds. For example, you may want a wood-tone background, or textured paper.

Custom Magic contains other patterns you may create in the Texture Library dialog box.

To apply a texture to an image:

Double click on the desired texture or drag it to the image. The effect is applied using the default settings.

Right click on the desired texture and choose "Apply." The effect is applied using the default settings.

Right click on the desired texture and choose

"Modify Properties and Apply ." The Magic Gradient dialog box opens where you can customize the gradient settings.

Layer Manager

Workspace

Menu commands

Dialog boxes

Advice

Layer Manager ▼   ▤

As your projects become more detailed, you may find it difficult to keep track of all the objects you have. That's why PhotoImpact has the Layer Manager. It keeps track of all the objects 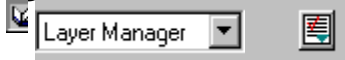in the active image showing thumbnails of each. You may rearrange the objects to display them by level, name, or groups. And to select an object for editing in the image, just click on it in the Layer Manager. This may be especially useful if one object is hidden or covered by another.

Object-based Image Editing

Working with objects

Object Library

Workspace

Menu commands

Dialog boxes

Advice

Object Library ▼

The Object Library contains a collection of masks and images you may want to use in several different images. By storing them here you save memory and time by visually selecting them and dragging them into an image. You can create new tabs in the object library to group and classify images and filters according to your needs.

Add a View

Opens and links a new window of the active image at the highest magnification that will fit in the current workspace. Any changes made in one window are shown simultaneously in both. This is useful for working at high magnifications on an image and simultaneously seeing the overall results without requiring you to switch windows.

(Hot Key -- Ctrl+I)

Note: You may add up to eight views of the same image.

Color Balance

Takes all the colors in an image and then balances them so they appear more equalized. The Adjust balance dialog box has two tabs for correcting the color balance:

Manual Allows you to shift the balance according to thumbnail images.

Smart Allows you to select a neutral gray feature in the image and balances all other colors on the basis of that selection..

(Hot Key -- Ctrl+L)

[Fixing the color balance](#)

Dimensions dialog box

Resizes an image based upon the number of pixels it contains. Changing image size through this dialog box alters data. Making images smaller results in lost information and smaller file sizes. Making them bigger causes information to be added and the file size to increase.

 Active image Shows the current image size.

 New image Choose the desired size for the image.

 Apply to Choose Entire image to resample the base image. Choose Selected object to resample objects in the image but leave the base image untouched.

 Print preview Shows how the image will appear on a printed page.

 Current printer Shows the currently selected printing device for outputting images.

 Printer Click to change or configure the printing device.

 Memory used shows required memory for the new image.

Resolution dialog box

Change the size of an image by changing the size and distance between the centers of the pixels. Unlike resampling, changing the resolution always affects the entire image and no image data changes so the file size remains the same.

Current resolution Shows the current resolution for the image.

New resolution Choose a new resolution for the image. You can quickly change the image to match your current display or printer settings by checking their respective options. Or enter a custom size in the User defined text box.

Current printer Identifies the currently selected printer for printing from PhotoImpact.

Print preview Shows how the image will appear on a printed page.

Printer Click to change or configure the printing device.

Stitch dialog box

Append one image to another.

🖼 **Stitch with** Select the image to append to the current one.

🖼 **Overlap area transparency** Make the image selected in the Select with option transparent where it overlaps. This may be useful for helping you find the best place to stitch. Set a higher value to allow more of the current image to show through areas covered by the selected image.

🖼 **Manually** Check to stitch images based upon reference points you place in each image. In general, checking Auto fine-tune produces best results.

Note: You may also drag-and-drop the selected image to its desired location.

🖼 **Fully auto stitch** Check to have PhotoImpact determine the best stitch possible. (PhotoImpact compares images finding the areas of greatest similarity and stitches along those edges.) Set an overlap range to define the general region in the selected image where the original can be joined. Set the tolerance to determine how far PhotoImpact can shift the image to find the best match.

🖼 **Test** Click to preview the results in the working area before accepting.

🖼 **Switch Positions (top / bottom)** Place the images one over the other or switch the top image with the bottom.

🖼 **Switch Positions (left / right)** Place the side by side or switch the left image with the right.

🖼 **Deskew buttons** Click horizontal (

🖼)to correct any misalignment for the stitched images horizontally, Click vertical (

🖼)to align them vertically.

🔍 **Zoom in** Zoom in to obtain a clearer view of a small portion of the stitched images.

🔍 **Zoom out** Zoom out to gain a better view of all of both images.

🖼 **Actual view** Change the view so that both images appear at   their actual sizes.

🖼 **Fit in window** Scale both images so that they both appear in the working area at the largest possible magnification.

🖼 **Work area** Position the two images by dragging them where you want.

🖼

Select Source dialog box

Select a TWAIN compatible source for collecting images into the PhotoImpact workspace from the drop-down list. If the list is empty, or the desired source is not shown, check your hardware setup to make sure the device exists and is installed properly.

Acquire Image dialog box

Destination

Calibration

Post Process

Choose where to send scanned images. You are not required to open them in PhotoImpact.

New image Check to open the image in a new window.

File Check to automatically save the image as a file. Click File Name to assign a name and location.

Printer Check to printout the image immediately after scanning. Click Setup to configure the printer.

Fax / Mail Check to send the image an e-mail message. Click Setup to configure the mail handler accordingly. **Note:** this option is only available Microsoft Exchange is installed.

Acquire Image dialog box

Destination

Calibration

Post Process

Automatically correct the scanned image for brightness, contrast, and other imperfections.

Apply calibration scheme Check to enable the calibration settings.

Scheme Choose a scheme from the drop-down list.

Add Select a tone map created and saved in the Map tab of the Adjust Tone Map dialog box to add to the list.

Delete Remove a scheme from the list.

Acquire Start scanning.

Acquire Image dialog box

[image] Destination
[image] Calibration

[image] **Post Processing**

Automatically correct the scanned image for common problems that occur during the scan.

[image] **Auto straighten** Correct the image if it appears slanted by using predominant horizontal or vertical lines in the image as references.

[image] **Auto crop** Remove apparently unnecessary space from the outer edges of the image.

[image] **Auto-remove moiré** Smooth out patterns in solid colored areas of the image to produce a more uniform look.

[image] **Adjust brightness and contrast** Automatically adjust the image to use the full range of available colors.

[image] **Add frame** Add a border, shadow, and background to the scanned image. Click Attributes to determine the characteristics.

[image] **Acquire** Start scanning.

[image]

Print dialog box

Determine how images appear when printed.

Printer Identifies the currently selected printer.

Copies Set how many copies to print.

Scale to fit the page Check to resize the image to fill the page according to the printer's horizontal or vertical margins.

Center image horizontally Print the image with equal amounts of white space on the left and right.

Center image vertically   Print the image with equal amounts of white space above and below it.

Title Enter a caption to print with the image.

Preview Click to switch to preview mode. In preview mode you can get a rough idea of how the printout will look before printing.

Options Click to customize the color map and dithering characteristics for the printer.

Printer Click to access the Windows Print Setup dialog box.

Preferences dialog box

 PhotoImpact

 Associate

 Memory

 Display

 Photo CD

Optimize how Windows manages system memory while running Ulead programs.

 Temp Folders Choose folders (directories) for storing temporary files while running Ulead programs. (Windows automatically determines the first folder.)

 Hard disk Select the drive you wish to assign a temp directory to.

 Limit hard disk usage to: Check this and specify a value to have Ulead programs manage disk usage while running. This might be useful for preserving disk space for other files.

 Limit RAM usage to: Check this and specify a value to have Ulead programs manage system memory while running. This might be useful if you run several different programs at once.

Preferences dialog box

[icon] PhotoImpact

[icon] Associate

[icon] Memory

[icon] **Display**

[icon] Photo CD

Control how Ulead programs display graphics.

[icon] **High color dithering** Check this if your display mode is High Color and you want True Color images to look their best on screen.

[icon] **View images with a common palette** Check this if you are working in 256-color mode and want to open grayscale and color images at the same time or when to compare 256-color images with each other.

[icon] **Ignore background quality** Check this to devote most system resources to viewing the active image. When selected, inactive images may appear discolored.

[icon] **Monitor Gamma** Check this to correct your display for manufacturers' differences and the environment. When checked, set the gamma value so that the calibration square appears to be a single color.

[icon]

Preferences dialog box

 PhotoImpact

 Associate

 Memory

 Display

 Photo CD

Choose the file formats to associate with Ulead programs. This enables you to open Ulead programs directly from Windows Explorer or other Windows resources by clicking on an associated file.

 Add Ulead Quick Viewer to Explorer Check to access Viewer directly from the Windows Explorer with the right mouse button.

Preferences dialog box

[image] PhotoImpact

[image] Associate

[image] Memory

[image] Display

[image] **Photo CD**

Choose the data type and resolution for viewing PCD images.

[image] **Resolution** Choose the image resolution for opening PCD files.

[image] **Data type** Choose the data type for opening or viewing PCD files.

[image]

Photo CD images can be displayed at the following resolutions (pixels):

- 64 x 96
- 128 x 192
- 256 x 384
- 512 x 768
- 1024 x 1536
- 2048 x 3072
- 4096 x 6144

Photo CD images can be displayed using the following data types:

 True Color

 Indexed 256-Color

 Grayscale

Make sure each of your temporary directories is on a different drive or partition.

Black and White

Grayscale

Indexed 16-Color

Indexed 256-Color

This does not affect the actual data, it just affects appearance when not active.

Color Table dialog box

Define new color assignments for indexed color palettes.

Color squares click on a color square to change its color. The Cell color dialog box opens offering you color choices.

Load Choose a previously saved color palette.

Save Save the current palette for future use with other images.

Add Add the settings for this dialog box to the My Gallery.

Index Shows the square assignment for the color under the mouse pointer.

Color Values Shows the RGB and HSB values for the color square under the mouse pointer.

Toolbars & Panels dialog box

Determines how various PhotoImpact items appear in the workspace. Check each item you want to appear in PhotoImpact's workspace. Clear each item you want to hide or disable.

Color dialog box

Select colors for the background or indexed color table entries.

Basic Colors Choose a color to use from the standard Windows color palette.

Custom Colors Choose a color you created and saved from the Custom Colors area.

Define Custom Colors Create a color from a palette showing all available options for your computer.

Batch Manager dialog box

Quickly repeat the same command on several open images with in a single action.

Operation Choose the command you wish to repeat from the drop-down list. **Note:** Close Quickly closes all selected images without saving. PhotoImpact does not provide any sort of warning prior to doing so.

Images Choose the images you wish to repeat the command on by clicking on their names or thumbnails. Drag your mouse or use the Ctrl and Shift keys to select multiple images.

Select All Choose all open images in the workspace.

Deselect All Deselect any selected images.

Note: Double-click anywhere in the workspace to open the Batch Manager dialog box.

Convert to Black & White dialog box

Define the image characteristics for capturing or converting to black and white images.

Resolution Choose the desired resolution from the preset choices or define your own. When choosing a resolution, consider what you will use the image for. If displaying on-screen, do not exceed the maximum resolution of the display. For printing, use the printer's resolution.

Halftone Screen:

Shape Choose a dithering option or a halftone screen shape. Here are some guidelines to help you decide which to choose:

- **None** No dithering or patterns are used for the image. All lighter colored pixels are changed to white and all darker ones to black.
- **Dispersed** and **Diffusion** Surrounding pixels are considered when determining whether to apply a black or white pixel. These options usually produce the best results.
- **Shapes** Shades are created by arranging black and white pixels in patterns according to the chosen shape. Choosing a shape usually results in moiré-like patterns. **Note:** When you choose a shape, the Frequency and Angle settings become available.

Frequency Choose a higher frequency for smaller dots. As the frequency increases, the pattern becomes less noticeable.

Angle Choose the relationship of one pattern to the next. 0 degrees means the patterns are arranged horizontally across the image.

Convert to Grayscale dialog box

Determine how many shades of gray to use when converting a black and white image to grayscale.

 Cell size For line-art images, where contrast and distinct lines are important, choose 1. For photos or other images where you wish to introduce finer shading, choose higher settings.

Scale down Reduce the physical size of the image according to this setting. This may be useful for minimizing a "mosaic-like" effect that often results from conversions using large cell sizes.

Convert to Indexed 16-Color dialog box

The Convert to Indexed 16-Color dialog box offers options for creating Indexed 16-color images. Depending on the format of the source, it may contain some or all of the following items:

Palette Specify the colors to include in a new image.

Standard Choose standard to use the default 16-color palette shared by most windows programs. This is most useful when you plan to use multiple images in the same program and you want them all to appear consistently.

Optimized Choose optimized to have PhotoImpact use the 16 most needed colors in the image it creates. This usually results in a much more accurate reproduction, but can cause compatibility and consistency problems with other programs.

Reserve entries Make sure that certain colors remain available regardless of the ones PhotoImpact chooses for the image.

Black and White Check Black and White to create a 14-color palette and then add Black and White to make a total of 16 colors.

8 primary colors Check 8 Primary Colors to create an 8-color palette and then add Black, White, Red, Green, Blue, Cyan, Magenta, and Yellow to make up the rest of the palette.

From file Use a previously saved 16-color palette as the basis for the new image. Click the Load button to search your system for the desired palette.

Dither Choose a dithering option to create the most accurate reproduction. The best choice depends on the source material.

None Choose None when the image is composed almost entirely of a few large single-colored areas.

Pattern Choose Pattern when most of the image contains large single-color images but with a wide variety of colors.

Diffusion Choose Diffusion when the image has multi-colored patterns, shading, and other fine points. While you can't avoid losing some detail, this usually produces the most pleasing results.

Convert to Indexed 256-Color dialog box

The Convert to Indexed 256-Color dialog box offers options for creating Indexed 256-color images. Depending on the format of the source, it may contain some or all of the following items:

Palette Specify the colors to include in a new image.

Standard Choose standard to use the default 256-color palette shared by most windows programs. This is most useful when you plan to use multiple images in the same program and you want them all to appear consistently.

3-3-2 bits Choose 3-3-2 Bits to assign a unique color to every spot in the color palette. This offers the widest range of colors, but may introduce some inconsistencies when displayed by programs that do not recognize the unique palette.

6-7-6 levels Choose 6-7-6 Levels to fill 252 assignments in the color palette. This is more than the number of assigned colors in the standard palette, but may introduce some inconsistencies when displayed by programs that do not recognize the unique palette.

Optimized Choose optimized to have PhotoImpact use the 256 most needed colors in the image it creates. This usually results in a much more accurate reproduction, but can cause compatibility and consistency problems with other programs.

> **Start index** Prevent colors with values below a certain level from being included in the image by identifying a starting index level.

> **Max number of colors** Limit the number of colors to include in the palette here. This can be useful if you wish to add your own custom colors to the palette after the image is created without affecting any existing pixels in the image.

From file Use a previously saved 256-color palette as the basis for the new image. Click the Load button to search your system for the desired palette.

Dither Choose a dithering option to create the most accurate reproduction. The best choice depends on the source material.

None Choose None when the image is composed almost entirely of   large single-colored areas.

Pattern Choose Pattern if choosing None results in blotchy images and Dither results in too much "noise". The Pattern result may offer a pleasing alternative.

Diffusion Choose Diffusion when the image has multi-colored patterns, shading, and other fine points. While you can't avoid losing some detail, this usually produces the most pleasing results.

Photo Properties dialog box

Obtain statistical information about the image in the active window.

 Attributes tells the data type, dimensions, resolution, and file size when open.

 File tells the name, format, and saved file size.

 Album Info If the image has been placed into an album, click this to see Album information, including Album name, key words, and other field data.

Print Preview Mode

This is not so much a dialog box as a sub window in PhotoImpact. It provides you with tools and a visual reference for ensuring printed images appear as desired.

The toolbar contains these items:

Print Print the image.

Setup Choose a different printer or configure the current one.

Resize Resize the image. After pressing this button, drag the control points until the image reaches the desired size on the page.

Copies Set how many copies to print.

Start From Assign the location of the top left corner of the image on the page.

Title Assign a title to print with the image. ("&F" tells PhotoImpact to use the file name.)

Options Shows a menu with commands for placing and sizing the image.

View Shows a menu with commands for examining the image.

Close Click to return to the PhotoImpact workspace without printing.

Note: You can also position the image on a page by dragging it to the desired location.

Save

Saves the current tool settings to the My Gallery. By
dragging from the My Gallery to an image, you can instantly
recall the tool and its saved settings.

File dialog boxes

This class of dialog box allows you to decide the names, locations, and characteristics for files when opening or
saving them. They may contain some or all of the following choices:

Look In/Save In Find the desired folder.

View the contents of the next higher directory or folder in your system.

Create a new directory or folder.

View files as icons.

View files by names with statistics.

File Name Identify the file(s) selected for saving, opening, or loading.

Files of Type Select a particular file format for opening or saving to.

File Information See the data-type, size, resolution, and other file statistics.

Preview View a thumbnail picture of the selected image. (Images with preview information automatically
appear.)

Browse Search for files or folders.

Options Define format specific save options for the selected format. (Not all file formats have options.)

Network Allows you to access shared folders on other connected computers running Windows.

Save to Album, Saves a thumbnail image of the file to the listed album.

Album Button Select or create an album for the thumbnail images.

TIFF Save Options dialog box

Format Choose to save the file for use on an IBM PC- compatible or Apple Macintosh system.

Compression Choose the compression method to apply to the file.

Strip Size Try the default setting of 8 first. If you need a smaller file, increasing the strip size may help.

Tile Size If varying the strip size still does not produce adequate compression, try varying the tile size.

Horizontal Differentiation If your image contains large solid-colored areas, (not dithered), horizontal differentiation can improve the compression. If the image is mostly random or widely dispersed colors the advantage is minimal.

Include Preview Saving a preview makes the file a little bigger offers some programs the ability to display the image without actually opening it.

PSD, TGA, & UFO Save Options dialog box

Choose Run Length Encoding (RLE) for a smaller file size. If you have problems save it again without compression.

JPEG Save Options dialog box

 Quality Lower quality results in smaller files at the cost of image quality. The default setting offers good compression without significantly affecting the image appearance.

 Progressive compression Check to enable the file to open progressively. This also places preview information in the file which enables some programs to view the file without actually opening it.

BMP Save Options dialog box

Choose whether to save the file as an MS-Windows or OS/2 bitmap.

Browse dialog box

File Name Defines the search criteria for finding files. You may use the * and ? wildcards to find files with similar names.

Files Found Shows all files found matching the search criteria in the File Name text box.

Folders Select the folder to start the search from.

Drives Select the drive where the folder you want to search is located.

Sort Files Select the sorting order and whether to start from first to last (ascending), or last to first, (descending).

Scan Expand the search to include any folders inside the selected folder.

Delete Permanently remove selected files in the Found list from the hard disk.

Rename Change the name of selected files in the Found list from the hard disk.

Network Access shared folders on other connected computers running Windows.

System Properties dialog box

 Memory

 Disc

 Display

 Plug-ins

Provides information about the operating system and available memory.

 Version Identifies the version of Windows currently running.

 Processor Identifies the type of CPU in the system.

 Physical Memory Shows the total RAM available for the system.

System Properties dialog box

 Memory

 Disc

 Display

 Plug-ins

Provides information about permanent storage facilities on your system.

 Current Folder Identifies the folder the program will automatically access when opening or saving files.

 Drives Scroll to find out the size and available space for all drives connected to your system.

System Properties dialog box

 Memory

 Disc

 Display

 Plug-ins

Provides information on current display settings.

 Width Shows the horizontal size in pixels for the display.

 Height Shows the vertical size in pixels for the display.

 Resolution Shows how many pixels are shown in a square inch block on your display.

 Bits per pixel Shows how much memory each pixel requires.

 Number of planes Shows how many layers the display uses to show color.

 Can be captured? Indicates whether a screen capture utility can accurately copy and reproduce the information shown on screen.

System Properties dialog box

  Memory

  Disc

  Display

  Plug-ins

Shows the total number of Plug-ins used by Ulead programs and the folder where they are stored.

When converting black and white to grayscale, the cell size determines the size of each square used to determine shades. A cell size of one determines shading pixel by pixel, so only black or white is possible.   A cell size of 8 results in samples consisting of 64-pixel squares, so 65 shades are possible. The downside to large cell sizes is that contrast and accuracy in reproducing distinct shapes suffers. One way to make this less obvious this is to reduce the size of your image as you increase the cell size. Do this by increasing the Scale down setting.

Some file formats do not offer any save options. In this case, the Options button is disabled.

The benefit of choosing this option depends on the image.

This is most useful for images you are preparing for the WWW or other on-line services. It enables viewers to see a representation of the image faster, thus allowing them to decide faster whether to wait to download the entire image for viewing. It is also useful if you wish to automatically see a preview thumbnail in the Open Image dialog boxes for Ulead and other programs that support preview information.

When using compression, larger strip sizes offer higher compression ratios. However, some programs may not be able to read TIFF files with large strip sizes.

New dialog box

Determines the size, color model, and data type of a new image created in PhotoImpact.

Data Type Press the button identifying the desired color characteristics for the new image.

Black and White

Grayscale

16-Color

256-Color

True Color

Image Size Set the size for the image.

Resolution Set the density of pixels for the image.

If the image size is user defined and the unit of measure is pixels, this affects the overall size of the image when printed.

Photo CD dialog box

Allows you to choose the default data type and image size for opening a Kodak Photo CD image in PhotoImpact.

Resolution Choose the image resolution for opening PCD files.

Data Type Choose the data type for opening or viewing PCD files.

Options dialog box

 Calibration

 Halftone

Redistributes the color distribution in the image to correct for the printer's idiosyncrasies.

 Use printer's default Check to have the printer determine how to print colors and shades.   This disables all other options in the dialog box.

 Map Drag the curve to remap the color distribution according to your needs. The horizontal axis represents the current image color values and the vertical axis represents the final values. The line shows the equivalent new value for each existing one.

 Channel Choose which channel to edit. Master mainly affects brightness and contrast. The other channels specific colors.

 Show control points Check to add handles to the mapping curve. This may make it easier for you to reassign color values.

 Accumulatively Check to have each change you make to the mapping curve add on to previous changes.

 Smooth Check to smooth the mapping curve after you create a freehand map. This may make the change to the image more natural.

 Load Use a previously saved map file to remap the colors.

 Save Save the current map settings to a file for future use in another image.

 Enhance function Choose from a list of pre-defined mapping curves or functions.

Options dialog box

  Calibration

   Halftone

Configures the printer to print halftone images.

        Use printer's default Check to have the printer determine how to print colors and shades.   This disables all other options in the dialog box.

        Shape Choose a desired shape for each pixel in the image.

        Optimized screen Correct range of colors in the image for the best printout.

        Frequency Set the desired distance between the centers of each halftone dot.

        Angle Set the angle for printing the dots.

        Default Click to reset all the custom settings to the printer defaults.

Border dialog box

Change the selection to become a closed line around the current selection.

 Border width Set the size in pixels for the border.

 Soft edge Set a higher value to have the border blend more smoothly into the background. Make sure the setting does not exceed the width or height of the entire area enclosed by the border.

 Preview Click to see how the current settings affect the selection before accepting them.

Similar dialog box

Expand the current selection to include other areas containing colors similar to those already selected.

 Color similarity Set the range of similar pixel values to add. Higher values include more colors in the selection.

 Expand from current selection Check to include all pixels in the current image that meet the similarity settings. Clear to limit expanding the selection to only those pixels already in contact with selected ones.

 Soft edge Set a higher value to have the border blend more smoothly into the background. Make sure the setting does not exceed the width or height of the entire area enclosed by the border.

 Preview Click to see how the current settings affect the selection before accepting them.

Soften dialog box

Fades the edges of the selection to allowing it to blend into another image when moved.

 Soften edge width by: Set a higher value to create a smoother blend. Make sure that the width does not exceed the width or height of the selection.

Properties

Opens the Object properties dialog box for reviewing and changing the properties for the selected object such as name, transparency, and edge blending as well as hiding the object to prevent it from appearing in the image.

 Editing Objects

Duplicate

Copies the selected object and inserts the copy into the same image. This differs from using "Copy" and "Paste" commands because clipboard data does not change.

 Duplicating

As the value increases, the blend starts closer to the center of the selection. Higher values cause more of the selection to fade into the background.

Combine CMYK Channels to True Color dialog box

Select grayscale images for combining to create a true color image. Choose an image for each channel from the drop-down lists.

Note: You may only select grayscale images that are open in the workspace and are the same size as the current image.

Add Shadow dialog box

Define the properties of a shadow object to group with the currently selected object.

Direction Choose the direction for the shadow to fall.

X and Y offset Set the size in pixels for the shadow.

Transparency Set a high value to allow more of the base image to show through the shadow.

Edge blending Set a higher value to blend the shadow more smoothly into the background. Make sure that the width does not exceed the width or height of the object group.

Color Click the color square to choose a color for the shadow.

Preview Click to see how the shadow appears before applying it to the object.

Show / Hide EasyPalette

When pressed, opens the EasyPalette to make tracking objects easier and allowing you to drag and drop filters, effects, and textures into images. When up, hides the EasyPalette making the workspace and desktop less cluttered.

<u>Editing by Eye</u>

Add / Subtract

Change the mask to cover more or less of the image.

Add Increases the area protected by the mask.

Subtract Reduces the area protected by the mask.

Notes:

1. Dragging over the image with the right mouse button pressed causes the opposite results.
2. Pressing "A" and the left mouse button while dragging always adds to the selection. Pressing "S" and the left mouse button always subtracts. The right mouse button does not work when you press "A" or "S."

Mask Color

The color to use when modifying the selection. Click it to access the Ulead Color Picker; right click for the Color picker menu.

Soft edge

Fade the edges for blending into another image. Set a higher value for a smoother blend.

Merge factor

Choose how PhotoImpact blurs or sharpens the image:

Always PhotoImpact blurs or sharpens no matter what the pixel values are.

If lighter PhotoImpact only blurs or sharpens the image if the pixels under the pointer are lighter than the adjacent ones.

If darker PhotoImpact only blurs or sharpens the image if the pixels under the pointer are darker than the adjacent ones.

Spacing

Set the distance between the center of each stroke. If the spacing is smaller than the stroke size, PhotoImpact creates a continuous line.

Pressure

Set a higher value to make the color darker and stronger.

Distribution

Set a higher value to reduce the density of color when painting. More of the underlying image appears between the painted pixels.

Global Viewer

Accesses the Global Viewer which helps you focus on a particular area when the image is larger than its window.

 Focusing on part of an image

EasyPalette Menu Button

If the current selection in the EasyPalette has associated menu commands, click this button to access them.

Unit

Change the unit of measure for PhotoImpact. This is most useful when the ruler is showing to provide an accurate idea of the actual size of the image when printed.

 Showing and hiding the ruler

Change Color From

Shows the color to erase from the image. Click it to access the Ulead Color Picker; right click for the Color picker menu.

Switch Color Palette Display

When working in true color, click this to switch the color palette between showing the complete spectrum and color blocks that group similar colors for easy selection.

Background Color

Shows the background color for the image. Click it to access the Ulead Color Picker; right click for the Color picker menu.

Current Palette

Shows all available colors for the current image. Clicking on the palette changes the currently selected foreground color to the color under the pointer. Right clicking changes the background color. If the image is a true color image, click on the button below the palette for a condensed palette.

Quick Samples dialog box

Select the thumbnail showing the desired result. If none of the thumbnails offer the results you want, click the Options button to open the associated effect dialog box where you may fine tune the settings.

Note: If you do not wish to use the Quick Sample dialog box to apply effects, check the Don't show these quick samples next time. You can re-enable the dialog box in the PhotoImpact tab of the Preferences dialog box.

Object Properties dialog box

Allows you to review and change the characteristics of the selected object.

Name Change the name of the object so that you can easily identify it.

Merge Determine which color characteristics of the object you want to apply to the base image.

Transparency Set a higher value to make the object more transparent. This allows other images below the object to show through more clearly.

Edge blending Set a higher value to blend the object more smoothly with the background. Make sure that the width does not exceed the width or height of the selection. **Note:** Do not perform Edge Blending until the object is in its final position and the base image surrounding the object is not expected to change.

Transparent color Check to limit the transparency of the object to a single or range of colors. Right click on the color square to access the color picking tools for selecting the base color.

Similarity If Transparent color is checked, set a range of similar colors to make transparent.

Show Check to keep the object visible in the image. Clear to hide the object. When hidden, the PhotoImpact erases the object when merging.

Preview Click to see how the changes will affect the actual object before applying them.

Select Tools

The select tools allow you to create selection areas and select or move objects. They consist of the following buttons on the Tool panel:

 Standard Selection Create a rectangular or circular selection.

 Lasso Draw your own selection.

 Magic Wand Select by color.

 Mask Brush Applies a transparent colored mask over the image so you can see and "paint" a selection.

 Creating objects

 Tool Panel -- General

Painting Tools

PhotoImpact offers a wide array of tools for adding and enhancing colors and patterns to images:

 Paintbrush The standard, no frills painting tool.

 Airbrush Applies dispersed color depending on the rate the brush passes over the image.

 Crayon Applies color as if you were using a wax crayon.

 Charcoal Applies color as if you were using charcoal or pastels.

 Chalk Applies color as if you were using chalk.

 Highlight Marker Applies color as if you were using a marking pen. Depending on the settings, it can be a dark pen that covers the base image, or a transparent color similar to that of a highlighter.

 Clone Tool Paints over an image using portions of the original or a different image.

 Tool Panel -- General

Enhancing Tools

Similar to painting tools, these tools alter the image with special effects:

 Burn Make the image darker.

 Dodge Make the image lighter.

 Sharpen Make the image more distinct.

 Blur Make the image hazier

 Smudge Smear the image.

 Erase Remove data from the image.

 Erase Color Remove only a specific color or range of colors.

 Tool Panel -- General

Object Library Group Commands

The Group commands allow you to organize the Object Library tabs to make recalling objects easier:

Create Group Adds a new empty tab to the Object Library.

Delete Group Removes the current tab, deleting all objects it contains.

Import Group Adds a tab consisting of a group created on another machine. (The Object Group File must be in a folder in your computer or the network.)

Object Library basics

Properties

Shows information about the tabs in the Object Library. A dialog box opens allowing you to select the tab you want information about. Once selected, you can see how many images and masks are in the tab, the tab file name, and where it is stored on your system.

Read Only (For Sharing)

Check this command to prohibit deleting or adding objects to the current tab. Clear to allow others to change the objects in the tab.

Store Commands

The store commands determine what form an object takes when you add it to the Object Library.

Store Image Place the actual image data into the Object Library.

Store Selection Place a selection area the same shape and size as the object in the Object Library.

Store Image as a Selection Only available for a grayscale object, it creates a selection from the image data with the gray value of each pixel determining the transparency. (White pixels are completely transparent; black opaque.)

Sort Commands

The sort commands arrange objects in the Object Library according to your preferences:

Sort by Depth places the object that is on top in the top left corner of the Object Library and arranges the rest according to their layers across and down.

Sort by Name Arranges the objects numerically and alphabetically by name.

Sort by Group Arranges objects by layers except all grouped objects appear together. (The object closest to the top determines location.

Description

Shows the name and any associated menu command associated with the selected item in the EasyPalette. (You may change the item's name if you wish.)

Apply Commands

The Apply commands modify the current object or image according to the selected item in the EasyPalette:

Apply Applies the change according to the current EasyPalette settings.

Modify Properties and Apply Opens a dialog box allowing you to change the settings before applying.

Delete

Removes the selected item from the My Gallery or Object Library.

Properties

Allows you to change the current settings for the selected item in the EasyPalette.

Note: This command is disabled for Items that do not have customizable settings.

Modifying the My Gallery

Reset Thumbnails

Returns the original image to the thumbnail in the My Gallery or Effect Gallery if you changed it with the "Use Image as Thumbnail" command or the Try! button.

Use Image as Thumbnail

Replaces the selected thumbnails with the current image or object.

Note: Some items do not allow their thumbnails to be changed.

Modifying the My Gallery

Show / Hide Workspace Items

Check to show this item in the workspace; clear to remove
it.

Standard toolbar   Color panel

Tool panel   EasyPalette

Attribute toolbar   Quick Command

Quick Command panel

Workspace

Menu commands

Dialog boxes

Advice

The Quick Command window places the commands you
use the most in one location for quick access. It has two
sections for storing commands:

Custom This section contains commands you want
to always have available. To add and remove commands
from this section, from the Quick Command Menu choose
Modify. Then add commands to the Custom Set.

Cache This section contains the most recently
used commands. Its contents change each time you use
another command. To determine how many commands
appear in this section, from the Quick Command Menu
choose Layout Options. Then set the number of commands
for the Cache.

There are three ways you can lose data while saving images in PhotoImpact:

Images with objects Only the UFO format allows you to retain objects in images you are editing. If you
save an image with objects that you plan to edit again, make sure you save it as a UFO file.

Lossy file formats Lossy formats discard image data when saving. Usually the changes to the image
cannot be detected by the human eye. Nevertheless, if you edit an image saved to a lossy format, you can quickly
compound the problem and eventually the degradation will become obvious. To prevent this, save to a lossy format
only when you are sure you have completed your edits.

Saving selections When saving a selection, PhotoImpact only remembers the shape and size. If the
selection does not start from the upper right corner of the image, the physical location will be lost. To recall the
physical location, place the selection in the Object Library.

When creating a grayscale mask, the white pixels in the image are completely transparent and the black ones are opaque.   All shades in between are more or less transparent depending on their relationship to white and black.

Edit Text

Allows you to change the text in a text object. This command is only available when a text object exists and the Text tool is selected.

      Painting text

Retrieve Image as Thumbnail

Click to return the original thumbnail images to the EasyPalette after substituting them with your own image.

Note: PhotoImpact automatically restores thumbnails each time it starts.

Quick Command Menu

Besides the standard windows commands for window management, the Quick Command Menu contains these commands:

      Layout Options Determine how many commands occupy the Quick Command Panel in each section.

      Modify Add and remove commands from the Custom section.

      Load Load a previously saved Quick Command Panel into the workspace.

      Save As Save the current Quick Command Panel for future use.

      Recent files Shows Quick command files you have opened previously according to the settings in the Layout Options dialog box.

Fill dialog box

Fills the selected image or mask with a pattern or image according to the following choices:

      Selected color Select to fill the selection with a color of your choice. Click the color square you showing the desired fill color. Right click a color square to change its color.

      Background color Select to fill the selection with the current background color.

      Clipboard data Select to fill the selection with the current clipboard data. (Only available if the clipboard contains image data.)

      Black Select to fill the selection with black.

      White Select to fill the selection with white.

      Magic texture Select to fill the selection with the shown magic texture. Click Library to select a different one.

      Natural texture Select to fill the selection with the shown nature texture. Click Library to select a different one.

      Merge Determine which color characteristics of the fill you want to apply.

      Transparency Set a higher value to make the fill more transparent. This allows the underlying image to show through more clearly.

      Preview See how the changes will affect the actual image before applying them.

Eyedropper dialog box

Select a color based on an existing pixel in the selected image.

Sample image Click in this image to select a new color

Red value Enter a new value for the red channel here if you don't want to use the eyedropper.

Green value Enter a new value for the green channel here if you don't want to use the eyedropper.

Red value Enter a new value for the blue channel here if you don't want to use the eyedropper.

Zoom in Increase the magnification of the sample image by 1.

Zoom out Reduce the magnification of the image by one

1x Change the magnification of the image to the actual size.

Fit Change the magnification to the largest that will fit in the Sample Image area.

Before / After block The left side shows the color under the mouse pointer. The right side shows the color defined by the red, green, and blue value boxes. When you click on the image, both colors become the same.

Description dialog box

This dialog box shows the name and function associated with the selected item in the EasyPalette. Some items allow you to change the assigned name by entering a new one in the Label text box.

Create Group dialog box

Create a new group for storing related objects in the Object Library.

Name Assign a name for the group to show in its tab.

Folder Assign a folder for storing the group information in.

Free space Shows how much space is available in the assigned folder for adding group information.

Group dialog box

Shows the names of all groups in the Object Library along with information about their contents:

Object groups Select the group you want more information about.

Image objects Shows how many images are in the selected group.

Selection objects Shows how many masks are in the selected group.

Group filename Shows the name of the group as it is stored on your computer.

Folder Shows the location of the selected group file on your computer.

Magic Texture dialog box

Select a texture to add to the image.

Sample tiles The center tile shows the currently selected texture. Click a bordering tile to shift the texture accordingly. You may repeat this action several times until you find the texture you want.

Random Change the center tile to a randomly selected other texture.

Add Add the settings for this dialog box to the My Gallery.

Texture Library dialog box

Click on the texture you want to place in the image.

Options Click to access the Magic Texture dialog box where you can create your own magic textures.

Unsharp Mask

Sharpens the image by subtracting a value for a determined by the average pixel values in a specified cell size from each pixel in that cell.

Other Tools

 Eyedropper Change the foreground and background colors by clicking on the image when this tool is selected.

 Zoom Zoom in and out on the image using the mouse to zero in on the area you want to see.

 Transform Distort and rotate images and objects.

 Fill Fill a large area with a solid color.

 Linear Gradient Fills Fill a large area with a range of colors starting at one point and moving outward in two directions.

 Rectangular Gradient Fills Fill a large area with a range of colors in four directions from the center to the edges.

 Elliptical Gradient Fills Fill a large area with a range of colors in a circular pattern from the center to the edges.

 Text Adds a text object to the image.

 Tool Panel -- General

Send dialog box

Prepare a message to send along with an image from PhotoImpact.

 Send Files Click on the information to send. Check the options on what files to send and how to handle them.

 Message Text Enter a subject and message to include with the image(s).

 OK Accesses the Choose Profile for addressing the message.

Note: You may send messages without images and vice versa.

Text Entry dialog box

Enter text for painting into the image.

 Text Window Enter the desired text. To add a carriage return, press Ctrl+Enter.

 Update Show an outline of the text in the image without closing the Text Entry dialog box.

Open File

Select a file containing an image or objects you wish to paint into the current image.

Clear Clips

Remove currently installed objects from the list of objects to paint into the current image.

Keep Size

Pressed Resample the objects as they are inserted to the new image based upon differences in image resolutions.

Up Place the new objects pixel-for-pixel in the new image.

Clone Options

Image

Freehand Paints a freehand line.

Straight Lines Paints a straight line into the image. Press Shift key to restrict line directions to 45 degree multiples.

Connected Lines Paints connected lines. Double-click to close the shape. (Closing does not fill it.)

Clone Continuously When checked, remembers the position of the clone reference mark when you stop painting. When you continue, the clone tool picks up from where you left.

Background color

Currently assigned background color. Right click on it to access the Color picker menu for changing colors.

Foreground or Paint Color

Currently assigned foreground or paint tool color. Click it to access the Ulead Color Picker; right click for the Color picker menu.

Quick Color Controls

Adjust the colors for the image on-screen as you would on your television.

Adjusts the red channel.

Adjusts the green channel.

Adjusts the blue channel.

Adjusts the brightness.

Adjusts the contrast.

Fill Color

Currently assigned fill color. Click it to access the Ulead
Color Picker; right click for the Color picker menu.

Fill Start Color

Currently assigned starting color for the fill. Click it to access
the Ulead Color Picker; right click for the Color picker menu.

Fill End Color

Currently assigned ending color for the fill. Click it to access
the Ulead Color Picker; right click for the Color picker menu.

Fill Merge Factor

Determines how the fill affects the selected area.

Always completely replaces the original data with
the selected color.

Color Only bases the blend on the color and
richness of the color.

Hue Only bases the blend on the nature of the
color only, retaining the brightness and saturation levels of
the original data.

Anti-aliasing

Smoothes the edges of the fill so that they do not look
pixelated.

Color Ramp

Determines how the colors change in the gradient fill.

RGB follows the colors found in a straight line
connecting the start and end colors in the RGB cube.

HSB Clockwise Follows the colors found in a
continuous arc going clockwise around the HSB cone from
the start to the end color.

HSB Counterclockwise Follows the colors found
in a continuous arc going counterclockwise around the HSB
cone from the start to the end color.

Ulead Color Picker dialog box

Choose colors visually from a color palette.

Note: If the current image is an indexed-color image, the color picker dialog box is the same as the Color
Table dialog box except you cannot load or save a palette.

First color tab Shows the full color spectrum. Click on a color close to the one you want, then drag the
cursor on the resulting brightness and contrast bar to the perfect shade.

Other color tabs Show 88 color blocks, each containing related colors. Click the on the color block you
want and then fine tune it manually changing the RGB values.

Red value Enter a new value for the red channel here if you don't want to use the eyedropper.

Green value Enter a new value for the green channel here if you don't want to use the eyedropper.

 Blue value Enter a new value for the blue channel here if you don't want to use the eyedropper.

 Before / After block The left side shows the color under the mouse pointer. The right side shows the color defined by the red, green, and blue value boxes. When you click on the image, both colors become the same.

Insert Thumbnails into Album dialog box

Places thumbnails of newly saved image files into an existing album.

Album Choose the album to insert the thumbnail into from the drop-down list.

Thumbnail Information Shows the filename and description information for the thumbnail.

New Album Click to create a new album to hold the thumbnail.

Description Click to add a description for the thumbnail.

Apply to all Click to use the same description for all thumbnails.

New Album dialog box

 General

 Fields

 Advanced

Determines the name location, and size characteristics for a new album.

 Title Enter the title for the album.

 Create Album file in Folder Initially displays the current folder. Enter the desired folder or click Browse.

 Browse Click to search for other folders.

 Thumbnails attributes list Enter the size, compression, and color for the thumbnails in the new album.

 Description box Displays default image description. Enter new description,   add new fields, or use the default.

New Album dialog box

 General

 Fields

 Advanced

Assigns fields for thumbnails in the album.

 Field name Enter the field name to add or modify.

 Field type Select the data types for each thumbnail. Add/modify/delete from the user-defined list. **Note:** Certain field types can be modified provided that the field name is not computer default field by clicking on the Edit button.

 Add button Click to add new field name to the fields list.

 Change Click to change the selected field name's current field type.

 Remove Click to remove field name from the fields list.

 Total fields Displays the total number of fields in the album.

 Fields list Displays the field names and their field types in the album.

New Album dialog box

 General

 Fields

 Advanced

Determines sharing and folder monitoring behavior for a new album.

 Folder Enter the folder for monitoring.

 Browse Click to search for other folders.

 File types Enter the file format to monitor or select from the file formats drop-down list.

 File formats list Select the file format to monitor.

 Enable folder monitoring Check to monitor defined folder.

 Password Enter a password for access security.

 Verify Enter the password again for verification.

Choose JPEG compression for the smallest Album file size.

Thumbnail Description dialog box

Enter a description for the thumbnail being inserted into an album.

PIC Open Options dialog box

Pen Select the pen you want to assign a color to.

Color Select a color for the currently selected pen.

Width Set the desired width in pixels for the image.

Height Set the desired height in pixels for the image.

Default Click to restore the Width and Height settings to 400 and 300 pixels respectively.

Drawing Mode

 Pressed Change the locations of existing control points in a vector object.

 Up Draw a new vector object.

Photo CD Open Options dialog box

 Resolution Choose the image resolution for opening PCD files.

 Data Type Choose the data type for opening or viewing PCD files.

Change Selection Commands

Switch the currently selected object to another without losing an existing static selection.

Select Base Image Makes the base image active when the current selection is an object or static selection.

Select Previous Selection Reselects a static selection after you select an object or use the Activate Base Image command to deselect it.

Selection Procedures Contents

Layout Commands ⊞

Allows you to control which PhotoImpact tools remain visible in the workspace.

Basic Mode Only the Standard toolbar appears. This mode is useful for quick fix-ups on recently scanned images.

Intermediate Mode Adds the Tool Panel and Attribute toolbar to the workspace. You can complete most editing tasks in this mode, but may lack some of the fine tuning ease.

Advanced Mode Shows all PhotoImpact items except the Quick Command palette. This allows you to control color, filters, and special effects with greater ease.

You may also select individual workspace items individually and access the toolbars and Panels dialog box to control tooltips and button appearance from this menu.

Gradient Gallery

Workspace

Menu commands

Dialog boxes

Advice

Gradient Gallery ▼

The Effect Gallery offers a visual alternative to magic gradients from the Magic Gradient dialog box. By choosing gradients from the Gradient Gallery, you can save time trying to find the right colors or patterns. Even if you don't find the perfect pattern and color scheme, you will probably find one that needs only minor adjustments.

To apply a gradient to an image:

Double click on the desired gradient or drag it to the image. The effect is applied using the default settings.

Right click on the desired gradient and choose "Apply." The effect is applied using the default settings.

Right click on the desired gradient and choose "Modify Properties and Apply ." The Magic Gradient dialog box opens where you can customize the gradient settings.

Adding plug-ins

Try! Button

Click to substitute a thumbnail image of the current image in each sample in the EasyPalette. As long as the EasyPalette remains open, this image remains in every thumbnail

Effect Gallery

Style Gallery

Texture Gallery

Gradient Gallery

My Gallery

Layer Manager

Object Library

Layer Manager Menu button

Accesses the Layer Manager menu with commands for managing objects in the current image.

 Object Menu Contents

Object Library Menu button

Accesses the Object Library menu with commands for managing objects in the Object Library.

 Object Library Menu Contents

All

Opens a submenu showing all filters and effects that are available. If plug-in modules are loaded, they also appear in the submenu

 Applying Filters

If you don't have Ulead plug-ins on your system, contact your dealer or Ulead for information about upgrading.

Layout Options dialog box

Allows you to set the maximum size for the Quick Command panel.

 Number of Custom commands kept Set the maximum number of commands you can assign to the Custom (upper) area of the Quick Command panel.

 Number of Cache commands kept Set the maximum number of commands that can appear in the Cache (lower) area of the Quick Command panel. When the maximum number is reached, the oldest command will scroll out of the cache area as a new one is added.

 Number of file names kept Set the maximum number of Quick Command Files to list at the bottom of the Quick Command panel.

To add commands to the custom area, from the Quick Command menu, choose Modify

Modify dialog box

Allows you to assign commands to the Custom area of the Quick Command panel.

[icon] **Menu** Select the menu that contains a command you wish to add.

[icon] **Commands list** Select the commands you wish to add. Drag or user the Ctrl or Shift keys to select several commands at one time.

[icon] **Add** Place all selected commands in the Commands list into the Added list.

[icon] **Remove** Remove all selected commands in the Added list from the list.

[icon] **Remove All** Empty the Added list with one click.

[icon] **Up & Down** Change the order of the selected command in the Added list.

[icon] **Alias** Assign your own name to the command fur use when displayed in the Quick Command panel.

[icon] **Added list** Shows all commands currently installed in the Quick Command panel. Select the ones you want to modify.

[icon]

Description

Opens the Description dialog box showing the name for the selected item in the EasyPalette and its menu command equivalent. If accessed from the My Gallery, you may change the name to make it easier to remember.

Copy to Object Library

Allows you to add the selected object to the Object Library without dragging your mouse or opening the EasyPalette.

Copy Object to Image

Copies the selected object in the Object Library to the current image without requiring you to drag and drop or rearrange the workspace.

Magic

If Ulead magic plug-ins are installed, this command opens a submenu listing them for you to choose.

If you don't have Ulead plug-ins on your system, contact your dealer or Ulead for information about upgrading.

When you click the Library button, a menu appears offering these commands:

Standard Opens the Texture Library dialog box showing the textures that came with the program.

Custom Opens the Texture Library dialog box showing textures you created and saved to the My Gallery.

Options Opens the Magic Texture dialog box where you can create a new texture.

Setting a higher number of undos allows you to recover from mistakes more effectively, but can result in slower performance and use more memory.

Copy Selection to Object Library

Allows you to add the selection shape, (no image data), to the Object Library without dragging your mouse or opening the EasyPalette.

Drag-and-Drop in PhotoImpact Only

Checked Only allows you to drag objects from the Object Library to the PhotoImpact workspace. This makes dragging from the Object Library to PhotoImpact faster.

Cleared Allows you to drag objects from the Object Library to any other program that supports drag-and-drop and the current data type. This makes dragging from the Object Library more versatile.

Black & White & Grayscale Color Value

The RGB values for the pixel that the mouse is over.

Use Thumbnail

When checked Uses the actual file for the selected natural texture to fill or create an image. PhotoImpact first searches your Textures folder for the file. If the file is not there, PhotoImpact searches the program CD for the image. If the CD is not installed, PhotoImpact will use the thumbnail.

When clear Uses the thumbnail as the source for filling or creating an image. The thumbnail is an approximation of the actual texture that can be tiled in such a way that the edges are not apparent.

Note: Using the thumbnail is faster, but using the actual texture produces better results.

Open as a New Image

Opens a new image consisting of the selected texture. If "Use Thumbnail" is checked, the image is the same size as the thumbnail in the EasyPalette. If "Use Thumbnail is not checked, the actual texture file is used and a bigger and higher quality image is created

PNG Save Options dialog box

Interlace Check to allow images to open progressively when viewed on-line. This may increase file size.

Description Assign a brief description, key words, or other text message to store with the image.

Compression method Choose Compress more for the smallest possible file. Choose Compress faster to enable faster opening when viewed on-line.

Background color Click the color square to choose a color that appears as a background to the image.

Title dialog box

Enter a caption to print with the image. (&f tells PhotoImpact to print the filename.)

Standard Choose a size from the drop-down list of common sizes for digital video and computer displays.

Active image Create a new image the same size as the current image.

User defined Set the size of the width, height, and unit of measure for a new image according to your own specifications.

Print Preview Options Menu

Fit to Page Resize and reposition the image to horizontally or vertically fill the page.

Center Horizontally Center the image horizontally on the page.

Center Vertically Center the image vertically on the page.

Print Preview View Menu

Actual View Resize the preview to the largest size that will fit the window.

Zoom In Take a closer look at the image.

Zoom Out View more of the page.

Ruler Show a ruler at the top and left edges of the page. (The ruler does not print out.)

Keep aspect ratio Check to maintain the horizontal and vertical proportions for the image when resizing.

Unit Choose Percent to change the size in proportion to the original; choose Pixels to specify the exact size for the image in pixels.

Path Tool

This is the Path Tool button. In the full version of PhotoImpact, it allows you to reshape non-text-based vector objects. This enables you to twist and turn images with greater flexibility.

Note: The Path Tool is disabled in PhotoImpact SE.

Click here to learn more about upgrading to the full version of PhotoImpact.

GIF Save Options dialog box

Color table Displays the color palette of an image. Click on the color you wish to make transparent when the image is placed as an object.

Transparent color Displays the color that appears transparent when placed as an object into another image.

Save in Interlaced format Check to open the image progressively when viewed on-line. This may increase file size.

New

Opens an empty window in the workspace for creating a new image.

(Hot Key -- Ctrl+N)

Creating a new image

Open

Opens the Open dialog box for selecting files to place in the workspace.

(Hot Key -- Ctrl+O)

Opening Images

Finding Files

Restore

Returns the image to the way it was when it was last saved. This is essentially the same as closing the image and then reopening it without saving. (This command cannot be undone.)

Recovering from mistakes

Close

Closes the active window without ending the program. PhotoImpact prompts you to save changes.

(Hot Key -- Ctrl+W)

Place

Shows a submenu for opening image files to place in the current image:

As the Base Image Replaces the current base image with the selected file. If the new image has a different dimension, PhotoImpact resizes the base accordingly. If the selected image is a different data type or resolution, PhotoImpact converts the image before adding it.

As an Object Places an object of the image into the current project. If the selected image is a different data type or resolution, PhotoImpact converts the image before adding it. If the image contains a transparent background, that area will be transparent in the new object.

Replacing the base image

Acquire

Shows a submenu for using a TWAIN compatible capture device. Use these commands to import printed photographs or other images into PhotoImpact.

 Image accesses the selected capturing device and sends the captured image to a specified destination.

 Select Source allows you to choose which scanning device to use if more than one is connected to your system.

 Troubleshooting offers advice and guidance if you have problems scanning.

Print

Sends the active image to the currently selected printer for output.

(Hot Key -- Ctrl+P)

        Printing

Print Preview

Allows you to see approximately how the image will appear on a page after printing.

        Printing

        Print Preview Mode

Preferences

Allows you to set default settings for working on images in PhotoImpact and optimizing performance.

(Hot Key -- F6)

        Setting PhotoImpact defaults

        Calibrating the display

        Managing memory

Exit

Ends the current PhotoImpact session, closing all images. If any changed since you last saved them, PhotoImpact prompts you to save them again.

(Hot Key -- Ctrl+Q)

Recently Opened Files

Shows up to the last nine images opened. Clicking on a name in this list opens it in the workspace.

Note: You can set the maximum number of file names

shown with the "Number of recently opened files" option in the PhotoImpact tab of the Preferences dialog box.

Update

Updates changes made to an image opened in the PhotoImpact workspace from another program, (such as Microsoft Word). (Only available when the image is a PhotoImpact OLE object.)
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Send

Allows you to write and send electronic mail messages to an installed e-mail system and attach images to the messages.

Save

Allows you to save your work as a new or existing image or Ulead (UFO) file. Saving as a UFO file preserves all objects in the image. Saving in any other format discards any objects not yet merged.

 Save saves the file with its existing name and format. If the file has no name the Save As dialog box opens so you can assign one.

(Hot Key -- Ctrl+S)

 Save As Opens the Save As dialog box where you can assign a name, format, and location.

 Save Copy As Replaces the Save As command if the current image was opened from another program. This allows you to create a new file from a PhotoImpact OLE object.

 <u>Saving Images</u>

Undo Before / Redo To

 Undo Before shows a submenu of up to the last 99 actions you performed that can be reversed. PhotoImpact reverses all actions above and including the one you choose.

 Undoes your last action

(Hot Key -- Ctrl+Z)

 Redo To shows a submenu of all actions you have undone. PhotoImpact re-applies all actions above and including the one you choose.

 Reapplies your last undo.

(Hot Key -- Ctrl+Y)

Note: You can set the maximum number of steps shown in the Undo and Redo submenus changing the "Level of undo" settings in the PhotoImpact tab of the Preferences dialog box.

 Recovering from mistakes

 Setting PhotoImpact defaults

Clear Undo/Redo History

Removes all actions currently in the Undo and Redo submenus. Use this command to free up memory or make the undo and redo submenus more manageable.

Cut

Removes the selected area or object and places it on the clipboard.

 Cutting a selection: PhotoImpact fills the selection with the current background color.

 Cutting an object: Removes the object from the image leaving the base unchanged.

 Nothing selected: Removes the base image, replacing it with the background color.

(Hot Key -- Ctrl+X)

 Using the clipboard

Copy

Copies the selected area or object to the clipboard without removing it from the active window.

(Hot Key -- Ctrl+C)

 Using the clipboard

Paste

Shows a submenu offering options for how to past clipboard

data into an image.

Note: PhotoImpact always creates an object out of the pasted information.

As an Object places the image in the top left corner of the active window. You can then drag it to the desired location.

(Hot Key -- Ctrl+V)

Into Selection places the image into the current selection. You can drag the image within the selection to the desired location.

Fit Into Selection resamples it to fill the current selection.

Under Pointer places top left corner of the image where you click the mouse.

As a New Image creates a new window containing the image.

Using the clipboard

Clear

Permanently removes the selected area or object from the active window. (If you delete a selection, PhotoImpact fills the space with the background color.) Use this command to delete information without affecting the clipboard.

Note: If nothing is selected, PhotoImpact replaces the base image with the current background color.

(Hot Key -- Del)

Deleting data

Clipboard

Shows a submenu for working directly with clipboard data.

Load allows you to open a file directly into the clipboard without displaying it.

Save allows you to save the current clipboard data as a file.

Display opens a new window showing the clipboard data. Click anywhere to close the window.

Using the Clipboard

Crop

Trims all unselected areas from the image and resizes it accordingly. If you are cropping an object, PhotoImpact first merges the object to the base and then crops it.

Note: You cannot crop grouped objects.

(Hot Key -- Ctrl+R)

Cropping an image

Fill

Fills the selected area with a color, texture or clipboard data.
(Hot Key -- Ctrl+F)

Filling images with color

Filling images with patterns

Paint on Edges

Allows you to paint around the edges of a selection. You must create a selection and select a painting tool before you can use this command.

Rectangular and elliptical selections

Freehand selections

Selecting by color

Precision selecting

Duplicate

Shows a submenu for creating a new image consisting of elements in the current image:

Base Image with Objects Copies the image and its objects to a new image. This may be useful for keeping a record of your work or to quickly create backups.

(Hot Key -- Ctrl+D)

Base Image with Objects Merged Copies the base image and its objects to a new image and then merges the objects to the base. This may be useful for getting a good idea of what the finished project will look like without affecting the current image.

Base Image Only Copies the current base image without its objects. This may be useful for maintaining a "before" reference.

Duplicating

Stitch

Allows you to create a new image by connecting two images together.

Joining two images

Color Table

Allows you to change the colors in the color table for indexed 16- and 256-color images.

Changing Colors

Rotate & Flip

Shows a submenu for changing the orientation of an image.

 Rotate Left 90 Turns the image counterclockwise by 90º.

 Rotate Right 90 Turns the image clockwise by 90º.

 Rotate 180 Turns the image upside down.

 Flip Horizontally Creates a mirror image using the vertical axis as the reference.

 Flip Vertically Creates a mirror image using the horizontal axis as the reference.

 Use Transform Tool Selects the Transform tool (and shows its toolbar) so you can choose other methods for changing image orientation. (Only shown from the Edit menu.)

 Transform Toolbar
 Instant Rotating and Flipping

Select

Accesses a submenu for creating and changing selection areas without the mouse. Some things you can do include selecting or deselecting the entire image, switching the selected and unselected parts of an image, using an existing selection as the basis for a new one, and softening edges of a selection area.

Select Commands

Selection Procedures Contents

Object

Accesses a submenu for working with objects. Some of the things you can do include adding shadows to objects, changing the shadow's properties, grouping objects together or breaking groups apart, and merging objects to the base image.

Object Commands

Object Procedures Contents

Wind / Blast dialog box

These effects create a feeling of a wind blown image. Wind evokes a feeling of a mild to strong wind blowing across the image. Blast is more like gale force winds.

Direction Choose the direction the wind blows.

Moving offset Set a high value to create a stronger wind effect.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Sharpen dialog box

Makes edges stand out more distinctly in an image.

Level Choose higher to get stronger borders.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Add Noise dialog box

Produces a speckled in an image.

Distribution Choose Uniform to evenly distribute the noise through the image. Choose Varied to make parts of the image noisier than others.

Variance Increase the variance to create a more speckled effect.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Mosaic dialog box

Blurs the image into blocks by averaging pixel values in each block.

X-axis size Set the width of each square in pixels.

Y-axis size Set the height for each square in pixels.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Square Check Square to make each block a perfect square.

Note: If the block size does evenly fit into the image, the blocks are cropped starting from the lower right corner.

Sphere dialog box

Produces a wide-angle camera lens effect on an image.

 Light Direction Choose the angle for a light source on the image.

 Preview Click to see how the changes will affect the actual image before applying them.

 Thumbnail Choose a portion of the active image to show in the dialog box preview window.

 Add Add the settings for this dialog box to the My Gallery.

Punch / Pinch dialog box

Punch pushes out the center of an image as if it were being stretched on the outside of a Sphere. Pinch squeezes the center of the image as if it were pushed into the inside of a sphere.

Power Set a high value to make the effect more pronounced.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Whirlpool dialog box

Twists an image into a swirling pattern.

Direction Choose a clockwise or counterclockwise swirl.

Twist degrees Set how much rotation to use. The higher the number, the greater the distortion.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Ripple dialog box

Adds waves to an image as if viewed through water.

Direction Choose Center to create waves start from the center and move out in a circular pattern. Choose Edge for waves that appear to be flowing across the image.

Frequency Choose a high value for more waves.

Amplitude Choose a high value for larger waves.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Watercolor dialog box

Enriches the colors in an image to simulate the appearance of a watercolor painting.

Stroke size Choose Small   for   short brush strokes. Choose Large for big strokes.

Moisture level Set higher levels to add streaking typical of paints with higher water content.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Hue & Saturation dialog box

Controls the balance and intensity of color in an image.

Hue Shift the hue value of each pixel in an image by the amount specified. For example, a yellow pixel will become blue if you set the hue to 180.

Saturation add or remove color to an image. Fully reducing saturation results in a grayscale image; fully increasing makes the color very rich.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Preview Click to see how the changes will affect the actual image before applying them.

Tone Map dialog box

Map

Highlight Midtone Shadow

Redistributes the color distribution in an image to take advantage of the full range of available colors. This versatile function enables you to adjust color imbalances; add, emphasize, or remove shadows; improve contrast; and enrich images.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Histogram The gray graph shows the current distribution of colors in the image. The line shows how colors will be mapped to the image after clicking OK where the horizontal axis represents the current image color values and the vertical axis represents the final ones. A straight line running diagonally from the bottom left to the top right means no change. Use the Highlight, Midtone, and Shadow scroll bars to manually adjust the line.

Auto Click Auto to automatically adjust the Highlight and Shadow settings to use the full range of colors possible for the selected channel.

Add Add the settings for this dialog box to the My Gallery.

Highlight Remap colors in the image starting with dark colors.   Increasing the setting makes images lighter, reducing makes them darker.

Midtone Remap colors in the image concentrating on the "in-between" colors. If the curve curves up, the image gets darker. If the image curves down, the image gets brighter.

Shadow Remap colors in the image starting with light colors.   Increasing the setting makes images darker, reducing makes them lighter.

Histogram scale factor If the peaks of the histogram are not clear, change this setting to show a more definitive graph.

Channel Choose a color channel to remap colors to. Choosing Master affects all channels simultaneously. You may adjust the master and each color channel independently.

Real-time preview Check to instantly show changes in the actual image. Even though they appear in the image, the change is not applied until you click OK.

Preview Click to see how the changes will affect the actual image before applying them.

Understanding Color Mapping

Tone Map dialog box

 Map

 Highlight Midtone Shadow

Redistributes the color distribution in an image to take advantage of the full range of available colors. This versatile function enables you to adjust color imbalances; add, emphasize, or remove shadows; improve contrast; and enrich images.

 Thumbnail Choose a portion of the active image to show in the dialog box preview window.

 Histogram Drag the line to remap the color distribution according to your needs. The gray graph shows the current distribution of colors in the image. The line shows how colors will be mapped to the image after clicking OK where the horizontal axis represents the current image color values and the vertical axis represents the final ones. A straight line running diagonally from the bottom left to the top right means no change.

 Smooth Check to smooth the mapping curve after you create a freehand map. This may make the change to the image more natural.

 Add Add the settings for this dialog box to the My Gallery.

 Channel Choose which channel to edit. Master mainly affects brightness and contrast. The other channels specific colors.

 Show control points Check to add handles to the mapping curve. This may make it easier for you to reassign color values.

 Accumulatively Check to have each change you make to the mapping curve add on to previous changes.

 Apply enhancement Choose from a list of pre-defined mapping curves or functions.

 Load Use a previously saved map file to remap the colors.

 Save Save the current map settings to a file for future use in another image.

 Real-time preview Check to instantly show changes in the actual image. Even though they appear in the image, the change is not applied until you click OK.

 Preview Minimize the dialog box to see how the changes will affect the actual image before applying them.

Emboss dialog box

Displays an image as a single-color imprint on a solid surface.

Light Source Choose the direction of shadows on the image and which parts should appear raised or indented. Light sources from above cause dark areas to look raised. From below, dark areas look indented.

Coating color Click to select a new color for the image.

Depth Set how strong the embossed effect is. Higher settings cause a more pronounced embossed effect.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Gaussian Blur dialog box

Blurs an image by evaluating the color values of all pixels in the image and shifting them towards the most common color in the image.

Variance Choose a higher value to make the image blurrier. As the setting gets higher, the image approaches a single color closely matching the most prevalent color in the image.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Emphasize Edge dialog box

Increases contrast in an image, making edges more distinct.

Level Choose higher values to produce a clip with harder, more sharply-defined edges.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Blur dialog box

Produces an out-of-focus effect for an image.

 Level Select how much you want to blur the image.

 Preview Click to see how the changes will affect the actual image before applying them.

 Thumbnail Choose a portion of the active image to show in the dialog box preview window.

 Add Add the settings for this dialog box to the My Gallery.

Average dialog box

Gives an image a softer look by evaluating the color values of all pixels and moving them toward the average pixel value.

Square size Choose a larger size for a softer picture. As the size gets bigger the focus deteriorates.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Motion Blur dialog box

Blurs an image with an effect similar to when a subject or camera moves when taking a photograph.

Light Source Choose the type of motion desired.

Camera simulates camera movement.

Natural simulates light source movement.

Object simulates subject movement.

Angle Choose the direction of motion.

Moving offset Set how strong the motion appears.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Puzzle dialog box

Breaks an image into squares and rearranges them as if they were sliding-puzzle pieces.

Background color Click to select a new color for the borders of the squares.

Square size Set the size in pixels of each square. If the size does not evenly fit in the image, squares are cropped from the lower right.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Tile dialog box

Breaks an image into square tiles and shifts them as if they are being placed or removed from the image.

Background color Click to select a new color for the borders of the squares.

Square size Set the size in pixels of each tile. If the size does not evenly fit in the image, squares are cropped from the lower right.

Shift value Set a higher value to randomize the order of the tiles more. A value of zero creates a well organized tiled effect.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Facet dialog box

Breaks an image into square tiles and shifts them to simulate the appearance of viewing the image through cut glass.

Square size Set the size in pixels of each square. If the size does not evenly fit in the image, squares are cropped from the lower right.

Shift value Set a higher value to randomize the order of the tiles more. This is similar to increasing the size of the cuts in the glass. A value of zero produces almost no change to the original image.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Warm / Cool dialog box

Add tint to an image producing a warmer or cooler feeling.

Color Choose the tint you wish to apply.

Level Set a higher value to apply a stronger tint. As the level increases the tint becomes more dominant.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Fat / Thin dialog box

Fat expands an image at the center. Thin squeezes compresses an image at the center.

Level Set a higher level to expand (Fat) or compress(Thin) the image more.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Preview dialog box

Shows how PhotoImpact will change the image if you accept the current filter settings. The Preview Options window appears at the lower right corner offering these options:

OK Accept the change and continue editing.

Cancel Don't apply this filter to the image and return to editing.

Undo / Redo Compare before and after affects on the image.

Continue Return to the filter dialog box to adjust the settings more.

Thumbnail dialog box

Allows you to choose what appears in the dialog box preview window while applying the filter. This can be useful if you are concerned about a particular region, or to change the magnification in the preview window. It also allows you to choose an image for adding filter settings to the My Gallery.

Whole Image Scale the entire image to fit in the preview window.

1x Select a portion of the image to show at full size in the preview window.

Custom Size Select any part of the image to show in the preview window. PhotoImpact automatically resizes areas larger than the preview window.

Add Sample dialog box

Saves the current dialog box settings in the My Gallery of the EasyPalette for future use.

 Preview Window Shows the image that will appear in the My Gallery.

 Name Enter a name for this filter setting that will remind you of what it does or when to use it.

Style dialog box

[img] **Predefined**

[img] Custom

Choose from a list of preset tints to create a special mood for the image. If the image is not an object, it becomes one after applying the style.

[img] **Thumbnail** Click to define a region of the image to show in the preview windows.

[img] **Choose a Style** Select a style from the drop-down list or by scrolling through the choices and clicking on the one you want.

[img] **Preview** Click to see how the changes will affect the actual image before applying them.

[img]

Style dialog box

 Predefined

 Custom

Apply a unique tint to an image based upon the characteristics of another image.

 Thumbnail Choose a portion of the active image to show in the dialog box preview window.

 Reference Image Shows a thumbnail of the image the styler bases the changes on.

 Load Click to select an image to show in the Reference Image frame above.

 Add Add the settings for this dialog box to the My Gallery.

 Choose a model Check the option that identifies the features of the reference image you want to apply to the current image.

 Preview Click to see how the changes will affect the actual image before applying them.

Color Balance dialog box

 Smart

 Manual

Allows you to choose a color in an image as the basis for neutral tones.

 Preview Image Click on an area in the image containing the color you wish to change to a neutral tone.

 Zoom In Increase the magnification in the preview window so you can choose the color more accurately.

 Zoom Out Reduce the magnification in the preview window so you can see more of the image.

 Actual Size Resize the image so that it appears at its regular size.

 Fit in Window Resize the image to the largest size that will entirely fit in the preview window.

 Thumbnail Choose a portion of the active image to show in the dialog box preview window.

 Color Settings Choose the color to convert to grayscale based on its color values.

 Real-time preview Check to instantly show changes in the actual image. Even though they appear in the image, the change is not applied until you click OK.

 Preview Click to see how the changes will affect the actual image before applying them.

Color Balance dialog box

  Smart

 Manual

Allows you to visually shift the prevalent tints in an image.

 Preview Images The center image shows the current settings for the image. Clicking one of the others adjusts the settings, and places an image with those settings in the center.

 Thumbnail Choose a portion of the active image to show in the dialog box preview window.

 Thumbnail variation Control how much of a change clicking on an outside preview window has on the image.

 Reset Returns all dialog box settings to the conditions they were in when the dialog box opened.

 Add Add the settings for this dialog box to the My Gallery.

 Preview Click to see how the changes will affect the actual image before applying them.

Focus dialog box

Adjust the focus of an image.

Auto Adjust Check to have PhotoImpact choose the best focus setting for the image.

Blur - Sharpen Set a higher value to make borders and edges stand out. Set a low value to soften edges and make edges blend into each other.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Level dialog box

Changes the number of divisions for the color channels in the image. Usually this means reducing the total number of colors used in the image and creates a poster-like result.

Level Set how many divisions of colors to allow for the selected channel. The fewer divisions, the fewer total colors.

Channel Specify which color channel to adjust.

Real-time preview Check to instantly show changes in the actual image. Even though they appear in the image, the change is not applied until you click OK.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Custom Effect dialog box

Distort image data by remapping pixel locations in a plane. The easiest way to use this filter is to first select a method by clicking on the Samples button. Then, after examining the map, fine tuning it for the effect you want.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Map Drag the curve to squeeze or expand pixels. The left edge of the graph represents the center of the image; the right , all four edges. If the curve is steep, the image will be squeezed; if shallow, expanded.

Show control points Click to place control points on the graph. This may make it easier to draw the desired curve. Enter the number of points you want in the points text box.

In Out Shows the current and remapped pixel assignments when the mouse is in the Map area.

Samples Click for to start with a reference map. The Smooth option takes the current map and smoothes out any sharp changes in the curve.

Preview Click to see how the changes will affect the actual image before applying them.

Load Use a previously saved matrix file to remap the colors.

Save Save the current matrix settings to a file for future use in another image.

Understanding Pixel Mapping

Custom Filter dialog box

Create custom effects by changing the color values of pixels by weighting them against their surroundings. The easiest way to use this filter is to first select a method by clicking on the Method button. Then, after examining the matrix and other filter settings, you can fine tune it for the effect you want.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Matrix Enter a value representing the relative weight a each pixel has when calculating new pixel colors. The center box is the pixel that will actually be changed.

Reset Returns the grid to its unchanged appearance.

Load Use a previously saved matrix file to remap the colors.

Save Save the current matrix settings to a file for future use in another image.

Test Click to see how the changes in the right preview window on the dialog box. (This is a little faster than pressing the Preview button but not as clear.)

Preview Click to see how the changes will affect the actual image before applying them.

Methods Click for some sample maps to help you get started.

Symmetry Select an option to help you add factors into the proper places faster.

Divided by Enter a value that will bring the color values for all pixels down to a value that falls between 1 and 256. For best results, this number should be equal to the sum of all factors in the matrix. (If the sum comes out to zero, the factor should be 1.

Offset Set a value to add to each pixel after the matrix calculation. Positive values make the image lighter; negative, darker.

Invert Apply the complimentary colors to those calculated by the filter. For example, all black pixels would become white.

Warping dialog box

Distorts localized regions of an image by allowing you to drag control points.

Sample image Drag the grid to define how to warp the image.

Preview image Shows how the current warping settings will affect the image. (Press the Testing button to update this image.)

Grid size Choose the type of grid to place over the image. A small grid gives you finer control over the changes.

Show control points Check to place control points at the grid intersections. Clear to remove the points. Clearing the points gives you a better view of the original image.

Test See how the changes affect the image in the right preview window in the dialog box. (This is a little faster than pressing the Preview button but not as clear.)

Reset Returns the grid to its unchanged appearance.

Preview Click to see how the changes will affect the actual image before applying them.

Auto-Process dialog box

Automatically fixes common problems with images. Press each desired fixes to put it in the sequence bar. If you want to change the order, just drag the fix to the proper place. To remove a fix from the sequence bar, just drag it out or click on its button again.

The Auto Process dialog box offers these fixes:

Auto Straighten keys on a well defined straight line to use as the basis for rotating the image to make it horizontal or vertical.

Auto Crop Removes white space from the edges of the image.

Remove Moiré Smoothes out undesired patterns due to dithering.

Auto Focus Sharpens the image.

Auto Brightness Makes dark images lighter and light images darker.

Auto Contrast Enhances the contrast in the image.

Auto Balance Corrects colors in the image so that the full spectrum is used.

The dialog box has these buttons:

Preview Click to see how the changes will affect the actual image before applying them.

Reset Clears the sequence bar.

The origin, (where the horizontal and vertical lines meet), represents a pixel value of 0. the top and right edges each represent pixel values of 256. For grayscale, or the master channel, this means the line goes from lightest to darkest. For colors this means the colors shift from the complimentary color to the actual color.

Unsharp Mask dialog box

Sharpens the image by subtracting an amount determined by the average pixel values in the specified cell size from each pixel in that cell.

Factor Set a high factor for stronger contrast.

Radius Set a low radius to reduce pixelization.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

 Choose Intensity to make the brightness of the image more like the reference.

 Choose Saturation to make the richness of the colors more like the reference.

 Choose Chrominance to tint the image according to the colors of the reference.

Positive values add to the total, usually causing the image to become lighter. Negative values usually cause darker results.

Stagger dialog box

Creates a wobbly effect for the image.

Direction Choose which way the image wobbles.

Preview Click to see how the changes will affect the actual image before applying them.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Add Add the settings for this dialog box to the My Gallery.

Cropping an image

PhotoImpact deletes all objects in the image without merging when cropping.

Manually

1. Select the area on the base image you want to keep.
2. From the Edit menu, choose "Crop," (Ctrl+R).

Automatically

From the Format menu, choose "AutoProcess:Crop." PhotoImpact finds unneeded white space around the image and removes it.

        Quick Cropping

        General Procedures Contents

Opening images

Single Image From the File menu, choose "Open" and select the desired image from the Open dialog box.

Several Images From the File menu, choose "Open" and press the Shift or Ctrl keys while selecting images. The Shift key allows you to select a range of files; the Ctrl key, several individual ones.

Finding files

1. From the File menu, choose "Open."
2.   Click the Browse button in the Open dialog box.
3.   Enter the path and filename or extension of the file(s) you wish to find.
4.   Click Scan. All files matching your search appear in the Found list.
5.   Choose the desired file from the found list and click OK.

        Creating objects
        General Procedures Contents
        Objects Procedures Contents
        Selections Procedures Contents

Saving images

New file From the File menu, choose "Save As" and assign the image a name and location.

Same file From the File menu, choose "Save."

Quitting PhotoImpact

General Procedures Contents

Printing

1. From the File menu, choose Print.
2.   Enter a title in the Title box to print a caption with the image. ("&f" tells PhotoImpact to use the file name as the caption.)
3.   Click OK.

        General Procedures Contents

Obtaining information

Image Information From the View menu, choose "Photo Properties."

System Information From the View menu, choose "System Properties."

Editing Information Look at the status bar for information tools, the mouse location, command explanations, and other information.

Viewing Procedures Contents

Setting PhotoImpact defaults

1. From the File menu, choose "Preferences."
2. Click the PhotoImpact tab.
3. Choose the settings you want for determining PhotoImpact behavior.
4. Click OK.

 Arranging the workspace
 Showing and hiding the ruler
 Adding plug-ins
 Placing the toolbars
 Viewing Procedures Contents
 Configuring Procedures Contents

Adding borders

1. From the Format menu, choose "Frame & Shadow."
2.   In the Frame dialog box, choose a color for the canvas, shadow, and border by clicking their associated color squares.
3.   Set the width for each item by dragging the appropriate slider or entering a value in the related text box.
4.   If using a shadow, select its direction.
5   Click OK.

Note: If a color chosen for Indexed-Color or Grayscale images is not in the current palette, PhotoImpact automatically replaces it with the closest matching color or gray value available.

        General Procedures Contents

        Adding Procedures Contents

Resizing images

Without changing data or file size

From the Format menu, choose "Resolution" and set a new resolution for the image. Higher resolution makes the image smaller when printed; lower makes it bigger.

Resizing with the mouse

1. Select an object or create a selection.

2. Using the Transform tool, click the resize button.

3.   Drag the control points to the desired size. (Press the Shift key to preserve relationship between length and width.)

Scaling up or down

1. Select an image or object.
2. From the Format menu, choose "Dimensions."
3. In the new image group, enter the new size for the image. (Check "Keep aspect ratio" to preserve relationship between length and width.)
4. Select "Entire image" or "Selected object" and click OK.

  Dimensions or Resolution...You decide

  Choosing the right resolution

  Switching tools

  Converting images

  Transforming images

  Transforming Procedures Contents

Converting images

1. If you want to preserve the original image and create a new one when you convert, from the Format menu, check

   "DataType:Create a New Image." If you wish to overwrite the original, clear this command.

2. From the Format menu, choose "Data Type."

3. Choose the desired data type from the resulting submenu.

4. Depending on the original and final data types, a dialog box may open offering choices for fine-tuning the conversion. Set the desired conversion options and click OK.

  Why convert data types?

  Converting to CMYK

  Converting from CMYK

  File Management Procedures Contents

Repeating actions on multiple images
1. From the Window menu, choose "Batch Manager."
2. Select the command you want to repeat.
3. Drag the mouse or use the Ctrl and Shift keys with your mouse to select files from the Files List.
4. Click OK.

Note: Choosing Close Quickly closes all selected files without saving.

 General Procedures Contents

 Quick Procedures Contents

Managing memory

1. From the File menu, choose "Preferences."
2. Click the Memory tab.
3. Enter folder names for storing temporary information. (Do not specify two temporary folders in the same drive or partition.)
4. Check Limit hard disk usage to:, and set a value to have Ulead programs limit disk space used while running. Leave it unchecked to use Windows defaults.
5. Check Limit RAM usage to: and set a value to have Ulead programs limit RAM used while running. Leave it unchecked to use Windows defaults.
6. Click OK.

Why manage memory?

Configuring Procedures Contents

Calibrating the display

1. From the File menu, choose "Preferences."
2. Click the Display tab.
3. Check Monitor gamma.
4. Raise or lower the gamma value until the gray box looks something like this:
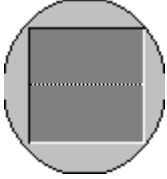
Note: Increase your distance from the monitor to about six feet, (2 m), to make the pattern in the upper rectangle less apparent.

5. Click OK.

 Why calibrate my display?

 Configuring Procedures Contents

Zooming in or out

Tool

Select the Zoom tool and click on the image where you want to zoom in or press the Shift key as you click to zoom out. Right click to change the magnification to 1x.

For a really quick zoom in on an area, drag the mouse over the area you want to see. PhotoImpact automatically changes to the highest magnification possible that will fit the area.

Menu

From the View menu, choose "Zoom In" or "Zoom Out" and select the desired magnification from the list.

Hot keys: The + and - keys increase or reduce the magnification sequentially.

        Switching tools

        Finding part of an image

        Arranging the workspace

        Viewing Procedures Contents

Quitting PhotoImpact

From the File menu, choose "Exit."

Click the Exit button on the top right corner of the PhotoImpact Title Bar.

Double-click the top left corner of the PhotoImpact Title Bar.

PhotoImpact prompts you to save any images that were changed since you last saved them.

Saving images

General Procedures Contents

Copying

1. Select the portion of the image you want to copy.

2. From the Edit menu, choose "Copy"

3.   Open the program you want to copy the image to and follow its procedures for inserting data from the clipboard.

Note: You may also use drag and drop to copy images by pressing the Ctrl key as you drag.

        Using the Clipboard

        Creating objects

        Objects Procedures Contents

Placing the toolbars

Docked Drag a toolbar or panel to the top, bottom, left, or right edges of the workspace.

Floating Drag a toolbar or panel to where you want it on your desktop. Floating items may be placed outside the workspace.

Arranging the workspace

Showing and hiding the ruler

Configuring Procedures Contents

Transforming images

All the tools for resizing, reshaping and rotating images are on the Transform Attribute toolbar. To use these tools:

1. Select the object you want to transform. (Some tools, such as the rotate tools, may not require a selected object.)
2. Select the Transform tool in the Tool panel.
3. Select the tool you want to use. Depending on the tool, the effect may be immediate or you may need to perform additional actions to complete the task.

Switching tools

The Transform Tool

Rotating

Reshaping images

Transforming Procedures Contents

Reshaping images

1. Select or create an object for reshaping.

2. Select the Transform tool.

3.   Choose the desired Reshaping tool from the Attribute toolbar. These tools are available:

    Resize Enlarges or shrinks the object.

    Slant Moves the left and right or top and bottom edges equally.

    Distort Moves a single control point independently of any others.

    Perspective Moves two adjacent control points equally towards or away from each other.

Instant rotating and flipping

1. Select the object you wish to flip or rotate and from the Edit menu, choose "Rotate & Flip."   A submenu with these choices shows:

Flip Horizontal

Flip Vertical

Rotate 90º Right

Rotate 90º Left

Rotate 180º

2. Choose the desired command.

Notes:

If nothing is selected, PhotoImpact rotates or flips the base image.

These commands are also available from the Options menu in the Attribute toolbar of the Transform tool.   ( )

Switching tools

Straightening images

Rotating with the mouse

Rotating by degree

Transforming Procedures Contents

Straightening images

1. Select the image or object to rotate. If nothing is selected, PhotoImpact rotates the base image.

2. Select the Transform tool.

3.   Select the Rotate Horizontal or Rotate Vertical tool.

4.   Drag the control points on the line that appears in the image so that the line identifies a section you want to be horizontal or vertical.

5.   Double-click on either control point to accept the setting.

Note: This is a particularly useful way to straighten an image that was improperly aligned when scanned.

     Switching tools

     Instant rotating and flipping

     Rotating with the mouse

     Rotating by degree

     Transforming Procedures Contents

Rotating with the mouse

1. Select the image or object to rotate.

2. Select the Transform tool.

3.   Select the Free Rotate tool .

4.   Drag the control points to the desired rotation.

Rotating by degree

1. Select the image or object to rotate. If nothing is selected, PhotoImpact rotates the base image, resizing the image if necessary.

2. Select the Transform tool.

3.   Enter the desired rotation in degrees and select the Rotate Clockwise or Rotate Counterclockwise button.

        Switching tools

        Instant rotating and flipping

        Straightening an image

        Rotating with the mouse

        Transforming Procedures Contents

Creating objects

From a selection

	Right click on a selection and choose "Convert to Object."
	Move a selection to a new location.
	Apply an effect, filter, or transformation to a selection.

Independently

From the File menu, choose "Place:As an Object" and select an image to insert in the current image as an object. (The selected image must be smaller than the current one.)

   Merging objects to the base image

   Object Library basics

   Objects Procedures Contents

Rectangular and elliptical selections

1. Select the Standard Selection tool in the Tool panel.
2.   Select the desired shape for the selection from the Shape drop-down list.
3.   Drag the mouse over the area you want to select.

        Turn a selection into an object by moving it, applying a filter or effect to it, or choosing "Convert to Object" from the Select menu.

        To add to an existing selection, press "A" as you select. To remove part of a selection, press "S" as you define the section to remove. (You may also select Add or Subtract from the Mode drop-down list.)

        Switching tools

        Freehand selections

        Selecting by color

        Precision selecting

        Creating a border

        Selections Procedures Contents

        Adding Procedures Contents

        Transforming Procedures Contents

Freehand selections

1. Select the Lasso tool in the Tool panel.
2.   Drag the mouse around the edge of the area you wish to select
            - and / or -
        click and release the mouse button at different points for a series of connected straight line segments.
3.   Double-click to complete the selection.

    Turn a selection into an object by moving it, applying a filter or effect to it, or choosing "Convert to Object" from the Select menu.

    To add to an existing selection, press "A" as you select. To remove part of a selection, press "S" as you define the section to remove. (You may also select Add or Subtract from the Mode drop-down list.)

Selecting by color

1. Select the Magic Wand tool in the Tool panel.
2.   Set the color similarity to determine the range of colors to select relative to the reference color.
3.   Click on or drag over the base image to select reference colors and a starting area.
4.   To expand the selection to include all pixels in the image matching the selection criteria, right click on the image and choose "Similar."
    4a. In the Similar dialog box, set the range of similar colors to add to the selection. (If you only want other pixels of the same colors as those selected, set the value to 0.)
    4b. To include pixels not physically connected to currently selected ones, clear "Expand from current selection."
    4c. Click OK

     Turn a selection into an object by moving it, applying a filter or effect to it, or choosing "Convert to Object" from the Select menu.

     To add to an existing selection, press "A" as you select. To remove part of a selection, press "S" as you define the section to remove. (You may also select Add or Subtract from the Mode drop-down list.)

     Switching tools
     Rectangular and elliptical selections
     Freehand selections
     Precision selecting
     Creating a border
     Selections Procedures Contents
     Adding Procedures Contents
     Transforming Procedures Contents

Creating a grayscale mask

1. If the image you want to make into a mask is not already a grayscale image, convert it.
2. Open the Object Library and from the Object Library menu, choose "Store Image as a Selection."
3. Select the part of the image you want for a mask and drag it to the Object Library.

Moving a selection

1. Select any of the selection tools and select an object or create a selection.

2.   Click anywhere inside the selection and drag it to a new location.

      Drag the object to an empty spot in the workspace to create a new image.

      Drag it to the Object Library to save it for use in multiple images.

      Click the Options button and check Preserve Base Image, *(Toggle Hot key -- F5)*,to move a selection without affecting the base image. (Objects can always be moved without affecting the base image.)

      To move the marquee without any image data, check "Move Selection Marquee." The base image is unaffected by the move.

      Switching tools

      Creating a grayscale mask

      Adding Procedures Contents

      Enhancing Procedures Contents

      Transforming Procedures Contents

Creating smooth edges for blending

Depending on the selected tool and type of object you are working on, these features enable you to smoothly blend an object into the base image:

Anti-alias Smoothes curves so they do not appear jagged due to pixelization.

Soft Edge Fades the edges of the object gradually so that it blends into the background more smoothly.

Blur Tool Blends adjacent pixels to make the colors more similar and make edges less apparent.

Smudge Tool Smears the image making borders less clear.

Switching tools

Blending images

Merging objects to the base image

Adding Procedures Contents

Creating a border on a selection

1. Use any of the selection tools to create a selection.

2.   Right click on the selection and choose "Border."
3.   In the Border dialog box, set the border width and click OK.
4.   Fill, paint, or add an effect to the new selection to create an object.

     Switching tools

     Color fills

     Pattern fills

     Applying filters and effects

     Painting

     Adding Procedures Contents

Creating frames and shadows

To the base image

1. From the Format menu, choose "Frame & Shadow."
2.   Choose a color or texture for the frame and set its width.
3.   Choose a color and direction for the shadow.
4.   Set the x offset to adjust the horizontal distance of the shadow from the image. Higher is further away.
5.   Set the y offset to adjust the vertical distance of the shadow from the image. Higher is further away.
6.   Choose a color and size for the canvas.
7.   Click Test to see how the current settings will affect the image.
8. Click OK.

PhotoImpact resizes the base image to include the added items.

To an object

You may only add a shadow to an object.
1. Right click on the object and choose "Add Shadow Object."
2. Choose a color and direction for the shadow.
3. Increase the x offset to make the shadow larger horizontally. Reduce it to make the shadow smaller.
4. Increase the y offset to make the shadow larger vertically. Reduce it to make the shadow smaller.
5. Click Preview to check the results.
6. Click OK.

PhotoImpact adds a shadow object, grouping it with the original object.

          Grouping and ungrouping objects
          Adding Procedures Contents
          Objects Procedures Contents

Object Library basics

Use the Object Library to store images and selections that you might need for several images. This makes them instantly available for multiple uses. By grouping objects, you can classify the objects to make them easier to find.

Menu

Click to reveal the Object Library menu. Here you can create, delete, and add object groups, obtain information, determine the default behavior for adding objects, and set other parameters.

Working with groups

Create remove and add groups by choosing the appropriate command from the Object Library menu.

Switch between object groups by clicking the tabs running along the top.

Protect the current group against having objects accidentally removed by checking "Read Only (For Sharing)" in the Object Library menu. (You cannot add new objects to the group either.)

Networks

You can load Object Library groups from other connected machines into your own Object Library with the "Import Group" command in the Object Library menu.

Note: Remember, others can import yours as well. Protect your groups by making them read only as described above.

Adding images to the Object Library

Adding selections to the Object Library

Placing objects from the Object Library into images

Objects Procedures Contents

Adding images to the Object Library

Make sure the "Store Image" command is checked in the Object Library menu and drag an object from an image to the Object Library.

Right click on an object and choose "Copy to Object Library."

Adding selection to the Object Library

Placing objects from the Object Library into images

Objects Procedures Contents

Adding selections to the Object Library

Make sure the "Store Selection" command is checked in the Object Library menu and then simply drag an object from an image to the Object Library. PhotoImpact adds a transparent Selection matching the size and shape of the object.

Press "M" as you drag a selection to the Object Library. It does not matter whether "Store Selection" is checked or not.

To create a grayscale selection from a grayscale image, in the Object Library menu, check "Store Image as Selection" and drag the image to the Object Library.

Adding images to the Object Library

Placing objects from the Object Library into images

Objects Procedures Contents

Placing objects from the Object Library into images

Drag an item from the Object Library to the image you want to insert it into.

Note: If you drag an object to an empty spot in the workspace, PhotoImpact creates a new image with the object.

Adding images to the Object Library

Adding selection to the Object Library

Objects Procedures Contents

Managing objects basics

PhotoImpact has four resources for managing objects:

Object buttons

All the selection tools contain four buttons to make switching object layers easier. Objects on higher numbered layers appear behind lower numbered layers.

Brings the selected object to the top layer.

Brings the selected object up one layer.

Sends the selected object down one layer.

Sends the selected object to the lowest layer above the base image.

Object Menu

Right clicking on an object shows the Object menu. From the object menu you can group, duplicate, modify, delete, and merge objects.

Layer Manager

The Layer Manager shows thumbnails of all objects in the current image. If you are having trouble finding an object in image, click on it in the Layer Manager. Besides the commands in the Object menu, the Layer Manager menu adds three more for arranging objects: Sort by Depth, Sort by Name, and Sort by Group.

Object Library

The Object Library keeps an independent collection of objects. By storing objects in there, they become available for multiple images.

Object Library basics

Creating objects

Hiding and showing objects

Objects Procedures Contents

Grouping and ungrouping objects

Grouping
1. Press the Ctrl key as you click on each object you want to put in a group.
2. Right click on any selected object and choose "Group."

Note: When you add a shadow to an object, PhotoImpact automatically creates a group of the object and the created shadow.

Ungrouping
1. Select any object in the group you want to break apart.
2. Right click on any object and choose "Ungroup."

     Why group objects?

     Creating objects

     Moving objects

     Objects Procedures Contents

Moving objects

Changing the location

1. Select any selection tool.
2. In the base image or Layer Manager, click on the object you want to move.
3. Drag the object to its new location.

Changing the layer

1. Select any selection tool.
2. In the base image or in the Layer Manager, click on the object you want to move.
3. Click to put the object on the top layer.

    Click to move the object up one layer.

    Click to move the object down one layer.

    Click to put the object on the lowest layer above the base image.

 Creating objects

 Managing objects basics

 Hiding and showing objects

 Objects Procedures Contents

Finding objects

1. Select the image to search for objects in.
2. Open the EasyPalette and select the Layer Manager.
3. Right click anywhere in the Layer Manager and choose one of the sort commands.
4. Scroll through the object thumbnails to find the one you are looking for.

        Managing objects basics
        Moving Objects
        Hiding and showing objects
        Objects Procedures Contents

Duplicating

Objects

Duplicating an object places an exact copy of the selected object or group in the same image. To duplicate an object:

1. Select the object or group.
2. Right click on any object and choose "Duplicate."

Images

From the Edit menu, choose Duplicate. Then choose the appropriate command from the submenu. You have three options:

Base Image with Objects Copies the base image and objects as they are to the new image. (Ctrl+D)

Base Image with Objects Merged Merges all objects to the base image in the new image.

Base Image Only Ignores all objects that have not been merged.

Copying

Using the clipboard

General Procedures Contents

Hiding and showing objects

1. Select the object you want to hide or show. (Hidden objects can only be selected from the Layer Manager.)
2. Right click on the object and choose "Properties."
3. To hide an object in the image, clear Show. To make it visible, check Show.

      Managing objects basics

      Creating objects

      Objects Procedures Contents

Editing objects

1. Select the object or group you want to edit.

2. Right click on the object and choose "Properties."

3. Set the transparency level for the object and how the transparency should be determined. (A high transparency setting allows more of the base image or any underlying objects to show through.)

4. Click Preview to check your settings.

5. Click OK.

 Painting as an object

 Merging objects to the base image

 Creating smooth edges for blending

 Blending images

 Objects Procedures Contents

Recovering from mistakes

Undoing

From the Edit menu, choose "Undo Before" and select the last step you want to recover. (The number of undo steps you can perform depends on the PhotoImpact preferences settings.)

Redoing

From the Edit menu, choose "Redo To" to reapply commands you undid with "Undo Before."

Starting over

If you want to undo more than what appears in the Undo to list, or can't remember where you went astray, from the File menu, choose "Restore." This effectively closes and reopens the current image discarding all objects and changes made since the last save.

     General Procedures Contents

Merging objects to the base image

1. Select the object you want to apply to the base image.
2. Right click on the object and choose "Merge." To apply all objects in the image at one time, choose "Merge All."

Note: Once an object has been merged, it is no longer an object. If any edge blending or transparency features were used prior to merging, reselecting the objects may be very difficult.

 Creating smooth edges for blending

 Blending images

 Adding Procedures Contents

 Objects Procedures Contents

Applying filters and effects

Instantly

 Drag the desired effect, filter, or texture from a gallery in the EasyPalette to the image.

or

 Double-click on the desired effect, filter, or texture in the EasyPalette.

Automatically

1. Select the image to apply an effect or filter to.
2. From the Format or Effect menu, choose the desired command.
3. Choose the thumbnail that shows the best example of how you want to change the image.
4. If none of thumbnails look right, click Options and continue at step 3 of the Custom Setting procedure below.

Notes:
   The Display quick samples option in the PhotoImpact Preferences tab must be checked to apply filters and effects visually.
   Some effects and filters may not offer quick samples.

Custom Setting

1. Select the image to apply an effect or filter to.
2. From the Format or Effect menu, choose the desired command.
3. Adjust the settings so that the preview image appears the way you want.
4. Click Preview.
5. Click OK to accept the settings, Continue to return to the dialog box and adjust them some more, Undo and Redo to toggle before and after views, or Cancel to return to editing without applying the filter.

 Editing by eye
 Stylizing your images
 Basing one image on another
 Enhancing Procedures Contents

Changing the desktop wallpaper

1. From the Effect menu, choose "Set as Wallpaper."
2. Choose "Tile" to fill the desktop with repeated copies of the image. Choose "Center" to place one copy in the middle of the screen. (Windows uses the last saved copy of the selected image for the wallpaper.)

 General Procedures Contents

 Configuring Procedures Contents

Automatic fixes

1. From the Format menu, choose "Auto Process."
2. If you want to do just a single fix, choose the one you want from the submenu and you're finished.
3. If you want to perform several fixes, choose "Batch."
4. Press the buttons for the fixes you want to apply. The sequence that they are performed in appears along the bottom of the dialog box.
5. To change the sequence, drag the button at the bottom of the dialog box to the desired spot in the order.
6. To remove an item from the sequence, click its button to raise it.

7. Click Preview to check the results in the actual image before applying them.

8. Click OK to accept the settings.

     Quick Procedures Contents

Stylizing your images

1. Open the EasyPalette and select the Style Gallery or Texture Gallery.
2. Find the feeling you want to create and drag it to the image.

Note: You can also apply styles from the Style dialog box by choosing "Style" from the Format menu.

Editing by eye

Basing one image on another

Enhancing Procedures Contents

Fixing the color balance

1. Select the part of the image you want to correct.

2. From the Format menu, choose "Color Balance." (*Hot key -- Ctrl+L*)

3. Choose the Smart tab to choose a color that should be a neutral gray, pure white, or pure black. Choose Manual to shift the colors of the image to a desired shade.

  If you chose the Smart Tab, click in the preview image or enter a color value for the neutral shade. (Look at the RGB values below the preview window. neutral grays have the same value for each component.)

  If you chose Manual, click on the thumbnail that shows the desired shift. You may repeat this action to emphasize the effect.

4. Click OK.

Note: For finer control of the color balance use the "Tone Map" command in the Format menu.

  Adjusting color on-screen

  Using the true color spectrum most effectively (Tone Map)

  Understanding Color Mapping

  Enhancing Procedures Contents

Using the true color spectrum most effectively

1. Select the image you want to correct.
2. From the Format menu, choose "Tone Map." (*Hot key -- F8*).
3. Select the Highlight Midtone Shadow tab.
4. Adjust the graph so that the curve best represents the most prevalent colors or shades in the image. Adjusting the master channel affects brightness. Adjusting the other channels affects colors related to the selected color and its compliment.
5. Click OK.

Note: For quick fixes, or visual feedback on your changes, try using the Color Balance command in the Format menu.

      Adjusting color on-screen

      Fixing the color balance

      Understanding Color Mapping

      Enhancing Procedures Contents

Replacing the base image
1. From the File menu, choose "Place:As Base Image."
2. Select the desired image and click OK.

Note: Replacing the current base image with one of a different size changes the image size accordingly. If the new image is smaller, objects may be repositioned. If the new image is a different data type or resolution, PhotoImpact changes it to match that of the original.

 Deleting data

 Painting

 General Procedures Contents

Converting to CMYK

1. Select the image to convert.

2. From the Format menu, choose "Data Type: Split to CMYK."

3.　　　　PhotoImpact creates four new grayscale images; one for each color channel. Save each to a grayscale format, making sure you can recall which color channel each represents.

　　　Why convert data types?

　　　Converting images

　　　Converting from CMYK

　　　File Management Procedures Contents

Converting from CMYK

1. Make sure you have four compatible images to combine open in the PhotoImpact workspace.

2. Select one of the grayscale images you want to combine.

3. From the Format menu, choose "Data Type: Combine from CMYK."

4.   In the Combine CMYK Images to RGB Image dialog box, select an image for each color channel from those available in the workspace.

5.   Click OK.

        Why convert data types?

        Converting to CMYK

        Converting images

        File Management Procedures Contents

Arranging the workspace

EasyPalette

From the Window menu, choose "Tile EasyPalette" and select the icon representing your preferred working arrangement.

PhotoImpact Album

From the Window menu, Choose "Tile with Album" and select where you wish Album to appear in relation to PhotoImpact.

Maximizing the workspace

From the View menu, choose "Remove Menu Bar." If there are menu commands you want to keep handy, customize the Quick Command window to include them. Press Escape to restore the menu.

Note: You may also choose "Full Screen" from the View menu, but some menu commands are disabled and you must first undock any toolbars and panels if you want them to be available.

Hiding undesired components

From the View menu, choose "Toolbars and Panels." Clear any checked boxes to remove the undesired items from the workspace. (You can also click the Layout button ( ) or right click on any toolbar or panel to bring up a quick menu for showing and hiding screen components.)

   Changing modes

   Placing the toolbars

   Showing and hiding the ruler

   Configuring Procedures Contents

Showing and hiding the ruler

From the View menu, check "Ruler."

Note: To change the ruler settings, select the Unit button at the right side of the Status bar and choose a new measurement.

 Changing modes

 Placing the toolbars

 Arranging the workspace

 Configuring Procedures Contents

Blending images

Painting

Many of the painting tools have a Soft Edge setting that allows you to smoothly blend newly drawn shapes into the base image. The higher the value the larger the blending area.

Objects

1. Right click on the object and choose "Properties."
2. In the Object Properties dialog box, set a value for Edge blending. The higher the value, the larger the blending area.
3. Click OK.

 Creating smooth edges for blending

 Adding Procedures Contents

Basing one image on another

1. From the Format menu, choose "Style."
2. Select the Custom tab.
3. Click the Load button and select the reference image.
4. Select a model as the basis for changing the image.

 Intensity changes the brightness of the image to be more like the reference.

 Saturation Changes the richness of the colors to be more like the reference.

 Chrominance tints the image according to the more prevalent colors in the reference.

5. Click OK.

 Adjusting color on-screen

 Fixing the color balance

 Understanding Color Mapping

 Enhancing Procedures Contents

Editing by eye

Several tools and commands have dialog boxes that offer thumbnail images to help you decide how to apply a change. To apply a change based on a thumbnail, just click the desired thumbnail and click OK.

Special cases

Effects have a Quick Samples dialog box that appears before their associated dialog boxes. If you decide you want finer control, the Options button allows you to access the dialog box with all the controls. If you do not wish to use the Quick Samples dialog box, check the "Don't show these quick samples next time" box or clear "Display quick samples" in the PhotoImpact tab of the Preferences dialog box.

Some commands such as "Brightness and Contrast" offer cumulative changes. Clicking on a thumbnail applies that change and allows you to continuously add changes until you close the dialog box.

Applying filters and effects

Enhancing Procedures Contents

Modifying My Gallery

Saving effect settings

Several Effect and Format commands' dialog boxes have an Add button that allows you to save favorite settings to the My Gallery in the EasyPalette:

1. In the command's dialog box, click Thumbnail to customize the thumbnail image for the effect.
2. Return to the original dialog box and click Add.
3. Enter a name for the effect and click OK.
4. PhotoImpact automatically places the effect in the proper tab of the My Gallery.

Note: Some commands, such as Tone Mapper, do not allow you to use a thumbnail image. Rather they use the graph or other command attributes to create a unique visual reminder for their settings.

Tools settings

Click the Add button at the right end of the Attribute toolbar and enter a name for the tool setting. PhotoImpact automatically places it in the proper tab of the "My Gallery."

EasyPalette basics

EasyPalette Procedures Contents

Using the clipboard

Besides the standard clipboard features available in all Windows programs, here are some other unique aspects to using the clipboard with PhotoImpact:

Pasting PhotoImpact offers five ways of pasting the clipboard contents. In all cases, once pasted, the clipboard data becomes an object.

As an Object Inserts the clipboard data into the selected image at the top left corner as a floating object.

Into Selection If a selection exists in the image, the clipboard data goes inside it. You can drag the data to the desired position in the selection. Once placed, the selection becomes an object.

Fit Into Selection Automatically resizes the clipboard data to exactly fit the selection. The selection becomes an object.

Under Pointer Places the center of the clipboard data into the image where you click your left mouse button.

As a New Image Creates a new image with the clipboard data as an object. (If the clipboard is irregularly shaped, PhotoImpact "squares off" the dimensions.)

Clipboard Submenu Behaves similar to the Windows Clipboard Viewer except it only accepts image data.

Dragging and Dropping

General Procedures Contents

Deleting data

Delete key

Pressing delete on a selection removes data from the base image, filling it with the current background color.

Delete command

Right click on the object and choose "Delete."

Erasing

Select the eraser tools to delete data from the base image and replace it with the background color.

All Erases everything the mouse covers.

Selected Color Erases only pixels matching the color values selected in the Attribute toolbar.

Replacing the base image

General Procedures Contents

Color fills

Flat fills

1. Choose the Bucket Fill tool.
2.   Right click on the color square to select the fill color.
3.   Choose the Merge to determine how to apply the fill color.

  Always Uses all the color values

  Hue & Saturation Tints the image based on the color

  Hue Only Tints the image based on the richness of the colors

4. Set the Similarity to determine how PhotoImpact determines what region to fill.
5. Click on an object, selection, or region where you want to start the fill.

Gradient Fills

1. Choose any of the Gradient Fill tools. ,

,

2.   Right click on the beginning and ending color squares to select the fill colors.
3.   Choose the Merge to determine how the fill color is applied.

  Always Uses all the color values

  Hue & Saturation Tints the image based on the color

  Hue Only Tints the image based on the richness of the colors

5. Click on an object, selection, or region where you want to start the fill and drag to where you want the ending color to be reached. Eligible areas beyond these points will be filled with the start or end colors.

Note: You can also do color fills using the Fill command from the Edit menu.

          Switching tools

          Pattern fills

          Using the clipboard

          Adding Procedures Contents

Pattern fills

1. Select an object or area for filling. If nothing is selected, the base image is filled.
2. From the Edit menu, choose "Fill."
3. Select the pattern or color you want for the fill and click OK.

Note: For gradient fills, use the Fill tools. You can also use the Bucket Fill tool for a solid color fill.

　　　Color fills

　　　Using the clipboard

　　　Adding Procedures Contents

Joining two images

1. Make sure both images you want to join are grayscale or RGB True Color images and open in the PhotoImpact workspace.
2. Select one of the images to join. (It doesn't matter which.)
3. From the Edit menu, choose "Stitch."
4. Select the other image for stitching.
5. Drag the images so that they are in the right order.
6. Select the Manually option and check "Auto fine tune."
7. Press the Shift key and click on a reference point in the original image.
8. Press the Shift key and click on a point in the other image that should be close to the point you clicked on in step 7.
9. Click OK.

      General Procedures Contents

Changing indexed image colors

Changing individual colors

1. From the Format menu, choose "Color Table."
2. In the Color Table dialog box, click the color square showing the color you want to change.
3. In the Cell Color dialog box select the desired color and click OK.
4. When the color table is as you want it, click OK to return to the image.

Changing the entire palette

From the Format menu, choose "Color Table." Then click Load to replace the existing color palette with a previously saved one.

     Adjusting color on-screen

     Using the true color spectrum most effectively

     Understanding Color Mapping

     Enhancing Procedures Contents

Creating a new image

1. From the File menu, choose "New." 🖼
2.   Choose a data type, image size, and resolution.
3.   Click OK.

Note: You can also create new images by converting or duplicating existing images.

🖼

🖼   <u>Opening images</u>

🖼   <u>Converting images</u>

🖼   <u>Duplicating</u>

🖼   <u>General Procedures Contents</u>

Adjusting color on-screen

Adjust the brightness, contrast, and color balance in images similar to the way you do with many modern television sets with the dynamic color controls.

Adjusts the contrast.

Adjusts the brightness.

Adjusts the Red channel.

Adjusts the Green channel.

Adjusts the Blue channel.

Using the true color spectrum most effectively

Understanding Color Mapping

Enhancing Procedures Contents

Finding part of an image

1. Click on the Global Viewer icon.
2.   Drag the Global Viewer frame to where you want to focus.

Note: The Global Viewer is only available when horizontal and/or vertical scroll bars appear in the active window.

       Zooming in or out

       Viewing Procedures Contents

Precision selecting

1. Create a rough selection area using any of the selection tools.

2.   Select the Mask Brush tool. A tinted mask covers the image except where a selection exists.
3.   If the current color of the mask is too close to the image colors, right click the color square in the Attribute toolbar to select a more appropriate one.
4.   Use the left mouse button to draw over the image to add to the selection. Use the right mouse button to draw over the selection to remove it. (Or select Add or Subtract from the Mode drop-down list in the Attribute toolbar.)
5. When you complete your selection, select another tool for further action.

Notes:
  PhotoImpact disables most menu commands while the mask brush is active. They become available as soon as you select another tool.
  You cannot undo any actions performed prior to clicking the mask brush tool.

        Switching tools
        Rectangular and elliptical selections
        Freehand selections
        Selecting by color
        Creating a border
        Selections Procedures Contents
        Adding Procedures Contents
        Transforming Procedures Contents

Dragging and Dropping

Use Drag and drop to enhance the speed and ease of editing:

From one place to another Drag objects from images or the Object Library to the PhotoImpact workspace or another image. The object moves to the new destination. To preserve the object in its original place when dragging to another, press the Ctrl Key as you drag.

Tile Fill Press T as you drag and drop an object to an image. PhotoImpact tile fills the target image with the object.

Selection Marquee Press M as you drag and drop an object to an image. PhotoImpact tile fills the target image with the object.

EasyPalette Effects and Textures Drag an effect or texture from the EasyPalette to an image to apply it to the image.

Using the clipboard

General Procedures Contents

Curving text

1. Select the Text tool.
2.   Select the text object you want to curve.
3.   In the Attribute toolbar, select Path from the Mode drop-down list.
4.   Drag the control points until you obtain the shape you want.
5.   Select the Object or Selection from the Mode drop-down list to add the curved text to the image.

Note: If you make any changes to a text object when the Text tool is not selected, the text loses its text quality and becomes a regular object.

Switching tools

Adding text

Transforming Procedures Contents

EasyPalette basics

Click the Tile EasyPalette button in the Standard toolbar to automatically resize the current image window and EasyPalette to fill the workspace

Press the Show EasyPalette button to show the EasyPalette. Press again to hide it.

Several items have tabs to classify their contents.

Dragging items from galleries to an image causes that item's settings to take effect on the current selection.

Depending on the data type, some items in the EasyPalette may not be available for all images.

Painting

1. Select a Paint tool.

2.   Set the brush shape, size, and other characteristics from the Attribute toolbar.
3.   Choose a painting color from the color panel. Right click on a color square to change its current color.
4.   Drag the mouse over the base image where you want to paint.

     Switching tools

     Painting as an object

     Cloning

     Painting an effect

     Painting Procedures Contents

Painting as an object

1. Position the objects where you want them in the image.

2. Select the Mask Brush tool.

3.   Draw a selection in the shape and size of the item you wish to paint.

4.   Select any Selection tool.

5.   Right click on the image and choose "Convert to Object."

6.   Move the new object so that is above any objects you wish it to cover.

7.   Paint the image you wish to add into the new object.

      Switching tools

      Painting

      Cloning

      Painting an effect

      Painting Procedures Contents

Cloning

1. Select the Clone tool.
2.   Press the Shift key and click on the image or object where you want to clone from.
3.   Click and drag   the mouse where you want to clone the image to.

          Switching tools
          Painting
          Painting an effect
          Painting Procedures Contents

Painting an effect

This is best done immediately after merging objects to the base image or near the end of your editing session to complete final touch-ups.

1. Select a Retouch tool.

2.   Set the brush shape, size, and other characteristics from the attribute toolbar.
3.   Drag the mouse over the base image where you want to paint.

        Switching tools
        Painting
        Painting as an object
        Cloning
        Painting Procedures Contents

Changing modes

You may quickly arrange the workspace to suit your editing needs by switching modes. From the Standard toolbar, click the Layout button and choose the desired mode or screen components.

 Basic Mode Only shows the Standard toolbar. This may be the perfect mode for quickly scanning and fixing images without requiring any thought. All the essential tools are in the Standard toolbar for refining the image.

 Intermediate Mode Adds the Tool panel and Attribute toolbar to the workspace. You can complete most editing tasks in this mode, but may lack some of the fine tuning ease.

 Advanced Mode Shows all PhotoImpact items except the Quick Command palette. This allows you to control color, filters, and special effects with greater ease.

 You may also select workspace items individually and access the Toolbars and Panels dialog box to control ToolTips and button appearance from this menu.

 Placing the toolbars

 Showing and hiding the ruler

 Configuring Procedures Contents

Six steps to sensational images

If you need a finished image quickly, use the Standard toolbar to guide you through all the essential steps to complete your task:

Click Acquire to scan an image into the workspace.

Click AutoProcess to fix any initial scanning problems such as Moiré patterns or skewed images.

Adjust the color to the perfect shade.

Adjust the brightness and contrast to make the image more vivid.

Open the EasyPalette and drag an effect or filter to the image.

Add a frame and shadow around the image.

Your image is finished! Now click Print ( ) or Save ( ).

Quick Procedures Contents

Any black pixels in the selection are opaque. White pixels are clear. Grays are partially transparent according to how close to white or black their values are.

In the RGB color model, a neutral color is one that has the same R, G, and B values. Look below the preview window for the current RGB values in the image and click when the mouse is over a color (pixel) you want to be perfectly neutral.

The manual tab shifts the colors in the image according to the HSB cone. The thumbnail immediately to the right of the reference thumbnail shifts the image towards red. Going clockwise, the other key colors are magenta (lower right corner), blue (lower left corner), cyan (across from red), green (top left corner), and yellow (top right corner). By progressively clicking on the squares, you can shift the colors to the desired hue.

For example, if you installed Kai's Power Tools in your system at C:\KPT, here is what you would add to the end of your ULEAD32.INI

    [PLUG IN]
    PLUGINDIR1 = C:\KPT

Zoom In / Zoom Out

Shows submenus for zooming in or out on the current image. The submenus offer magnifications ranging from 1/16 x to 16x.

[icon]

[icon]   Zooming in or out

Fit In Window / Fit In Window by

[icon]   **Fit In Window** resizes the current image to fit the largest window that can be displayed in the workspace.

[icon]   **Fit In Window by** offers a choice of   window sizes that can fit in the workspace and resizes the image accordingly.

[icon]

Full Screen

Hides the Windows interface, filling the screen with the current image and any floating PhotoImpact toolbars and panels. This enables you to edit or view an image without the distractions of other open windows or programs. To return to Windows, press Escape.

(Hot Key -- Ctrl+U)

[icon]

Photo Properties

Opens the Properties dialog box with statistics about the current file. This dialog box has two major sections:

[icon]   **Attributes** shows the data type, image and file size, and resolution.

[icon]   **File** shows the name, format, compression method, and other information about the file.

Hot Key -- Alt-Enter

[icon]

[icon]   Obtaining Information

Actual View

Resizes the image to 1x magnification

[icon]

System Properties

Opens the System Properties dialog box with tabs showing memory, hard disk, display, and plug-in information.

[icon]

[icon]   Obtaining Information

Remove Menu Bar

Hides the title and menu bars from the workspace. All currently displayed toolbars and panels remain visible. This is an alternative to full screen mode for maximizing screen space for editing. It differs from full screen mode in that the all menu commands remain available by using the keyboard. (For example, press Alt-O to access the Format menu.)

Arranging the workspace

Toolbars & Panels

Allows you to customize which features PhotoImpact shows to help you work more efficiently. Here you can turn ToolTips on and off, choose between small and large icons for the tool bars, and decide which tool bars and panels appear.

Note: You may also access most of the options in the Toolbars and Panels dialog box from a submenu by clicking the Layout commands button in the toolbar.

Arranging the workspace

Ruler

When checked, shows a ruler along the top and left sides of the current image as a reference to determine image size or align objects.

Note: You may also show the ruler or switch between inches, cm, and pixels by clicking the ruler button in the Status bar.

Showing and hiding the ruler

Ulead PhotoImpact Help

Starts the on-line help.

You can also access help topics by:

▶? Clicking the help button and then clicking on the item of interest

Placing the mouse over an item of interest and pressing F1.

About Ulead Products

Opens the About Ulead help, providing insight into Ulead Systems and its products.

Switch

Opens a menu listing other Ulead programs for quick access.

Switch Menu

Workspace

Menu commands

Dialog boxes

Advice

The Switch menu opens a menu listing other Ulead programs for easy access.

Click **Menu commands** on the left for help on other menus.

About PhotoImpact

Shows copyright and other information about this version of PhotoImpact.

Help

Allows you to use your mouse to access the on-line help about a command, button, or workspace item.

Internet Imaging

Opens a help document containing useful information and tips on using PhotoImpact to enhance your productivity when reading and writing for the World Wide Web.

Cascade

Arranges all open windows diagonally in the workspace from left to right and top to bottom.

(Hot Key -- Shift+F5)

Tile Horizontally & Tile Vertically

Evenly distributes all open windows in the workspace.

(Tile Vertically Hot Key -- Shift+F4)

Arrange Icons

Arranges icons for all minimized windows in the workspace neatly along the bottom of the workspace.

Currently Open Images

Lists the names of all currently open images in the workspace. Clicking on a file name activates its window

Tile with Album

Opens or resizes the PhotoImpact Album and PhotoImpact workspaces to fill the desktop more efficiently A submenu offers these choices:

Tile Album to the left of PhotoImpact.

Tile Album to the right of PhotoImpact.

Tile Album above PhotoImpact

Tile Album below PhotoImpact

Tile EasyPalette

Rearranges the workspace showing only the current image and the EasyPalette. Choose from these options:

Place the EasyPalette on the left and the image on the right.

Place the EasyPalette on the right and the image on the left.

Place the EasyPalette above the image.

Place the EasyPalette below the image.

PhotoImpact Explorer

Starts PhotoImpact Explorer where you can quickly and conveniently scan your system for multimedia files.

PhotoImpact CD Browser

Starts PhotoImpact CD Browser. This is an Album-like program that automatically scans the installed CD-ROM for Kodak Photo CD images and portrays them as thumbnails in an album.

Album / Browsers

Shows a menu for starting Ulead PhotoImpact Explorer, Album, or Photo CD Browser to help you find images for editing. You have four choices for how to open Album:

Tile Album to the left of PhotoImpact.

Tile Album to the right of PhotoImpact.

Tile Album above PhotoImpact

 Tile Album below PhotoImpact

Quick cropping

If your image had a clearly defined white edge, you can quickly remove it with the "Auto Process:Crop" command in the Format menu. PhotoImpact will delete the unwanted edge and resize the image accordingly.

Why convert data types?

There are several reasons for converting images to different data types. The most prevalent ones are:

Space savings Use the smallest sized data type that can produce the desired output. For example, true color images are roughly three times larger than their grayscale equivalents.

Editing An image may have been scanned using the wrong settings. Perhaps you scanned as grayscale when you wanted indexed color. By converting, you can edit the image instead of re-scanning.

Compatibility Perhaps the current image data type will not appear properly in the intended output device. Or maybe the format you want to save the image as does not support a particular data type.

Choosing the right resolution

The best resolution for an image displayed on screen may be quite different than that for printing. When an image is intended for displaying on screen, there is little advantage to assigning a resolution greater than the highest intended screen resolution. Further, when scanning, higher resolutions come at a significant cost in file size and memory requirements. (Changing the resolution of an existing file changes the physical size, not the file size.)

For printing, choose a resolution matching that of your printer for best results.

Background: Images - Resolution

Why calibrate my display?

Calibrating your display ensures the most accurate image reproduction. Each monitor is a little different, and temperature and environment can also play a role in determining how color appears. The Ulead calibration process takes a dithered black-and-white image and compares it with the color it is trying to approximate. Since black and white represent the extremes for your monitor, and the compared color is a set value, you can adjust your monitor to produce the best results.

Note: Calibrating your monitor works great for Ulead programs, but will not affect how images appear in other programs.

Why manage memory?

Working with graphics can require large amounts of system resources. Sometimes the standard way that Windows controls your memory is not efficient enough, so Ulead programs allow you to optimize it for your purposes. For example, if you work on a network, perhaps the network drive has more room for temporary storage than your local drive. So Ulead programs allow you to specify temporary file locations other than the standard Windows locations. Similarly, you may want to reserve some memory for other purposes. Typically, Windows grabs all the memory it can get, by using Ulead memory management you can limit how Windows uses memory for Ulead programs.

Dimensions or Resolution...You decide

The Dimensions command adds or removes, (resamples), data in an image to achieve the new size. Here are some reasons to resample:

  Reduce file size.

  Give several images the same dimensions without changing their resolutions.

  Change the scale of an image or object to make it appear suitable for placing into another.

Changing resolution changes the physical size of an image when printed. The resolution can also affect how an image appears on screen depending on the display device. Here are some reasons to resample:

  Change image size when printed

  Optimize the image appearance for on-line presentations.

Why Group Objects?

If you have several objects that you want to keep together, group them. That way, when you move or change one, all will be affected the same way.

Drag-and-drop editing

You can quickly apply preset filters, effects, textures, and styles to images by simply dragging them from the EasyPalette to the desired image.

Who needs the standard menus?

When you become familiar with the commands on the tool bar, choose "Remove Menu Bar" from the View menu. This gives you   a larger working area so you can edit more easily. If you ever need the menu bar, just press Escape to make it visible again.

Quick zooming

To zoom in on an area   exactly where you want at the

maximum view that will fit the area, just select the zoom tool and drag over the area you want to see more closely.

Creating a mask from a color image

You can use the brightness values of color images to create a mask by converting it to grayscale and then saving the image to the object pool as a mask.

Switching tools
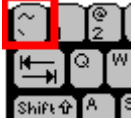
A quick way to switch tools without taking your mouse off the image is pressing the " ` " key in the top left corner of your keyboard, (below the Esc. key). A popup menu listing the PhotoImpact tools appears for you to choose from.

Original Image

This is the original image. Notice how everything appears somewhat washed out. The black horse does not appear black enough, the clearing is barely noticeable, and the hay feeder fades into the background.

Corrected Image

By remapping the colors in the image we have made the darkest color in the original pure black. Similarly, the lightest color is now pure white. All colors in between have been reassigned proportionally between the two extremes. Now the horse is more clear, the clearing is more obvious, and the hay feeder looks more inviting.

Darker

This illustrates what happens if the midtone settings are shifted to the left. More of the original pixels are shifted to darker shades than to lighter shades. This makes the image appear as if the photo was taken later in the day. If this had been done to a color channel, say the green channel, the grass would be less green. This image might look like it were taken in early autumn.

Lighter

This illustrates what happens if the midtone settings are shifted to the right. More of the original pixels are shifted to lighter shades than to darker shades. This makes the image appear as if the photo was taken earlier in the day. If this had been done to a color channel, say the green channel, the grass and background would be greener.

Original Image

This is the same adjusted image you saw earlier when the graph was introduced. Notice that the graph looks different now. That is because we saved the changes to the tone map earlier. This graphs shows the new color distribution.

Example 1
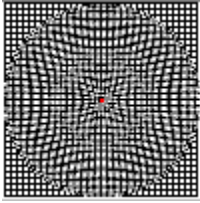
In this example the slope oscillates. Similarly the image seems to oscillate. This is a way you can create an effect similar to the ripples from throwing a pebble into water. The greater the number of oscillations, the more ripples.

Standard Curve
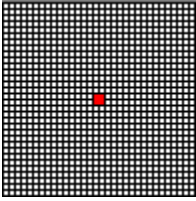
This is the uncorrected grid described earlier. Each pixel is remapped to the same location as its original.

Example 2
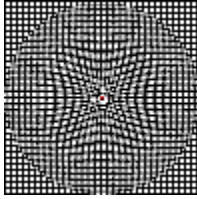
In this example the slope starts and ends large but is small in the center. Similarly, the center and edges of the image are pinched while the intermediate areas are punched.

Example 3
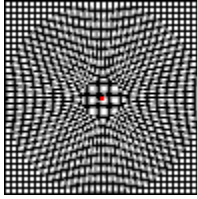
This example probably best illustrates the impact of slope on the image. Where the angle is steep, the image is pinched. Where the line is shallow it is punched.

Using Objects

Base Image   Object 1   Object 2

First we took the base image and made an object out of the Ferris wheel. Then we copied the object of the parachute into the project. Finally we dragged the parachute to where we wanted it to be in the image and merged all the objects to the base image.

Anti-aliasing

The process of smoothing jagged edges of curved shapes in bitmap images.

Aspect ratio

The relationship of length to width in an image or selection.

Bitmap / Raster

An image created by arranging pixels (or dots) in rows and columns.

Brightness

Brightness describes how much light appears to be coming from an image. A pure white image would be considered to have maximum brightness while a black one would have no brightness.

Burn

A term from photography that refers to the process of making areas in a photograph that are too light darker.

Channel

The color components of a color model. By combining channels the final color is achieved. For example, the RGB color model has three channels, Red, Green, and Blue. By combining the color values from each of these channels the intended color can be created.

        Imaging Essentials: Color

CMYK

A popular color model for post-process printing. It uses subtractive colors (Cyan, Magenta, and Yellow) to create all the other colors. A fourth channel, Black is added to create varying shades of gray and black.

        Imaging Essentials: CMYK color model

Color model

A method of describing the colors that can be shown in an image.

        Imaging Essentials: Color

Complimentary color

The color opposite in value to the currently displayed color. Examples of colors and their compliments are Red and Cyan, Blue and Yellow, and Green and Magenta. In

PhotoImpact, if you paint a color onto its compliment using the Pigment option in the Merge Control, the resulting color will be black.

🖼   Imaging Essentials: Color

Compression

A method of reducing file size for more efficient storage. In general, there are two types of compression methods: lossy and lossless. Lossy compression usually produces smaller file sizes, but some details may be lost.

🖼   Imaging Essentials: Compression

Contrast

The distinction between light and dark portions of an image. An image with low or poor contrast consists of many closely related shades. A high contrast image has clearly distinguishable transitions between light and dark areas.

Data type

Similar to color model, data type describes how colors are defined in digital images.

🖼   Imaging Essentials: Data type

Dithering

A method of creating new shades or colors from a pattern of other shades or colors. This is most useful in black and white images when you want to create gray or when trying to expand the number of colors in an indexed color palette.

🖼   Imaging Essentials: Black and White data type
🖼   Imaging Essentials: Indexed color data type

Dodge

A term from photography that refers to the process of making areas in a photograph that are too dark lighter.

DPI / PPI

A unit of measure for determining the density of pixels in a bitmap image. Fro printing and displaying, this also determines the physical size of the image.

🖼   Imaging Essentials: Resolution

Halftoning

A method of creating shades of gray or other colors by varying the size of each pixel in an image when printed. This is another form of dithering.

HSB

A color model for images base upon the color's hue, saturation and brightness. Hue determines the actual color, Saturation determines how strong the color is. Brightness determines the color's intensity.

     Imaging Essentials: HSB color model

Hue

The quality of a color that enables you to set it apart from other colors. For example Yellow and Orange are different hues.

     Imaging Essentials: About color

Mask

A selection area that isolates a portion of an image for editing. By placing the mask on an image, you can protect areas you do not want to alter.

     Understanding Masks

NTSC

National **T**elevision **S**tandards **C**ommittee, an organization that defines the standards for television in the United States and other parts of the world. These standards include restrictions on the range of colors available for displaying on television.

PAL

Phase **A**lteration **L**ine, a standard for television in the UK and most Commonwealth nations. This standard includes restrictions on the range of colors available for displaying on television.

RGB

A color model that defines all colors based upon how much of the three primary colors, (Red, Green, and Blue) is present in each pixel.

Saturation

A way of describing how pure a color is. If a color is saturated, it appears very strong. For example, fire trucks and pink carnations are both red. But the red in the fire-truck is saturated while that of the carnation is not.

Ruby Mask

A term from conventional commercial art that refers to the

color of a mask placed over an image to isolate areas to be modified.

     Understanding Masks

YIQ / YUV

Variations of the RGB color model used for television. YIQ is the color model for NTSC and YUV is the standard for PAL.

     Imaging Essentials: YUV / YIQ color model

ColorTable / Color Palette

For indexed color images, the color table (or palette) lists and arranges all the available colors for that image as a reference. All pixels in the image refer to this list to determine how they appear.

     Imaging Essentials: Indexed color

True Color

A data type that provides almost real-life accuracy in reproducing color. True Color images are at least 24-bit data types which means that at least 16.7 million colors are possible.

     Imaging Essentials: About color

Indexed Color

A data type that limits the number of available colors for an image to those it can fit is a lookup table. A four-bit indexed color image allows 16 colors. An eight-bit image allows 256 colors.

     Imaging Essentials: About color

Black and White

The simplest data type for images. It consists only of black and white pixels. To create shading, dithering or halftoning is required.

     Imaging Essentials: Black and White data type
     Imaging Essentials: About color

Vector graphics

Images created based on actual shapes rather than individual pixels.

   Imaging Essentials: Vector graphics

Textures

Uniquely patterned bitmaps that can seamlessly be tiled together in an image to serve as a background or fill. PhotoImpact has three categories of textures that you can

add to images:

■ Natural Textures simulate real-world material such as wood grains and rocks.

■ Magic Textures create seemingly random color patterns.

■ Custom Textures allow you to modify Magic Textures to change the hue or patterns.

Plug-in

Plug-ins are additions to the program that are not part of the standard package. They ad to the tools, filters, or effects to enhance or expand the image editing options available.

Canvas

The canvas is the base upon which the image is drawn.

Moiré patterns

Patterns in images due to poor dithering.

TWAIN device

An industry standard that enables image input devices, (such as scanners) and imaging software, (such as PhotoImpact) to communicate with each other. That way you can scan your images directly into the workspace of the program you want to edit it in.

Chrominance

Chrominance describes the combination of hue and saturation in a color.

Glossary   {button Close Glossary,CW(`g')}

Click below to read definitions for the following terms you might encounter in PhotoImpact.

■ Anti-aliasing
■ Compression
■ PAL
■ Aspect ratio
■ Contrast
■ Plug-in
■ Bitmap / Raster
■ Data type
■ PPI
■ Black and White
■ Dithering
■ Raster
■ Brightness

About images

Images, when mentioned in the context of computer graphics, are usually considered to be bitmaps. They are composed up of many dots (called "pixels") arranged on a grid. If the pixels are small and close enough, you will not be able to see them as individual dots. Rather, they will form patterns of colors and shapes. It is this arrangement that forms recognizable pictures for us to see.

The simplest images only contain black or white pixels. Shades and "grays" are formed by combining them in patterns that the human eye has trouble noticing. For example, the gray rectangle below is actually a pattern of black and white pixels. The inset shows the actual pattern used to create that shade.
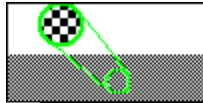
More complex images can contain over 16 million different colors. However, these additional colors come at the cost of increased file size.

When thinking about computer images, there are three things to consider:

Data type — for dealing with color and shading.

File Format — to determine how the computer stores and reproduces information.

Resolution — to determine the size.

While the number of colors a computer can display may be tremendous, that does not mean you can tell them all apart. It is commonly accepted that the human eye can only distinguish between 10,000 or fewer colors at any given time. For further details, read **About Color**

Data type

The data type determines how many colors an image can contain and how they are determined. Although most computers can display almost any data type, how it appears may vary. For example, a black and white monitor can portray color images, but the colors appear in black, white, and shades of gray. Similarly, a true color image can be shown on a 16-color display, but many of the colors will be dithered, (patterns of other colors).

No discussion of data type is complete without mentioning the number of bits it is composed of. It is this number that determines how many colors can exist in a single file. By raising two to the power of bits you can find out the maximum number of colors possible. For example, a black and white image data type is a one-bit data type. Thus you can only have two colors: black or white. Alternatively, an eight-bit data type allows 2 to the 8 (256) different colors. The amount of memory needed is directly related to the number of bits, so an image with a 16-bit data type would be four times larger than the same image with a four-bit data type.

Currently, there are six widely accepted data types used in PCs today. In order of the amount of memory required, (least to most), they are:

Black and White   (1-bit)
Indexed 16-color   (4-bit)
Grayscale   (8-bit)
Indexed 256- color   (8-bit)
RGB HiColor   (15- or 16-bit)
RGB True Color   (24-bit)

Black and White

Black and White is a one-bit data type. That does not mean that shades of gray are impossible though. By combining black and white pixels in special patterns, an illusion of lighter or darker shades can be created. For example, the gray square below is actually a pattern of black and white. The inset shows the actual pattern:

Grayscale

Grayscale images are eight-bit data type images. They contain black, white, and 254 different shades of gray. If you are working on images for black and white printing, this is a good format to work with. You can easily draw and modify images to create the shading and accents you want. When it is time to print out, you will have a very good idea about the appearance of the actual printout.

Indexed Color

Indexed color images have color tables   to define which colors can be used. The Indexed 16-color data type is a 4-bit data type while the 256-color data type is an 8-bit data

type. Just like black and white images, additional colors can be simulated by combining existing colors in a pattern. For example, the 16-color image below creates purple by using a pattern of red and blue pixels:
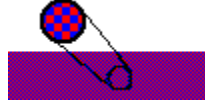
Since each image can have its own unique table, the choices of available colors for two different images may be completely different.

RGB

RGB stands for Red, Green, and Blue, the three colors your monitor uses to create all its colors. There are currently two popular RGB data types; HiColor and True Color. HiColor is a 15- or 16-bit data type and can produce 32,268 or 65,536 different colors respectively. RGB True Color is a 24-bit data type and can produce over 16.7 million colors. Both of these data types are particularly useful if you are working with photographic quality images on your computer.

To understand how the RGB data types work, lets look at the True Color version. RGB True color divides its 24 bits between Red, Green, and Blue so that each color has eight bits. Thus, there can be 256 shades of each color ranging from 0, (none), to 255, (intense). By combining shades of each color together, other colors in the visible spectrum can be created.

The problem with RGB True Color is that it demands huge amounts of memory. To limit this problem, RGB HiColor was developed. There are two forms of RGB HiColor and they each work a little differently: 15-bit RGB HiColor, rather than devoting eight bits to each color, only assigns five. Thus Red, Green, and Blue each have only 32 shades. 16-Bit RGB usually devotes an extra bit to one of the primary colors.

A color table is a list of the allowable colors for a given image. By defining the Red, Green, and Blue values for each space in the table you can determine which colors that image can contain. For more detailed information, read **About Colors**

As a rule, green is usually allocated the extra bit because the human eye is more sensitive to it.

File format

Almost every computer program has its own unique way to store information for later retrieval. The way programs organize this information is what makes up the file format. There are probably over 100 different file formats for graphics files alone. Some of these files are unique to specific programs while others are general formats that extend over several platforms. The two things to consider when discussing file formats are

Representation Scheme – how the computer interprets data to reproduce it.

Compression Scheme – how the computer utilizes memory to store the image.

Representation Scheme

Bitmap files may be broken down into two or more sections. Each section has a unique function to tell the computer how to reproduce the file. The simplest bitmap image files will have two or three parts: the header, bitmap data, and optionally, the footer.

The header contains important information to prepare the computer for the data that follows. It may include some or all of the following items:

Bitmap data makes up the bulk of the file. It contains the "meat" of the information. It consists of values for each pixel in the image. The computer reads these values, and using the information from the header reproduces them in the proper place in the image.

The footer is an optional addition to the format. In many cases, information in the footer consists of data that was omitted from the header because of version changes.

Compression

There is an unwritten law that states, "No matter how big your hard disk is, you always need 10 MB more." Depending on the size and data type, images can be major contributors to this problem. For example an uncompressed, low-resolution, (100 dpi), one-page, black and white fax would occupy about 935 KB. Imagine how much more space would be required for full color images! That is where compression comes in, it manages the image data so that less space is required to store the image.

Most compression schemes fall into one of two categories: lossless and lossy. Lossless compression means that no data is irreparably altered in the process of "shrinking" and "expanding" a file. Lossy compression, however, does change the original data. In most cases, the changes are insignificant, and rarely can the naked eye make them out even when magnified to sixteen times normal size. The advantage of lossy over lossless is that lossy schemes usually offer much better compression ratios. Thus, files are smaller.

Think about the compression method when saving images. If you have a True Color or other high quality image where there are few similarities from pixel to pixel, using lossless compression can actually result in a larger file! On the other

hand, if you work on an image with a large solid background or one-color regions, you can save valuable disk space. Similarly, don't be put off by lossy compression schemes. Usually, the depreciation of the data is too small for most to see. Click below to see if you can tell the difference between compression methods:

Can you tell the difference between compression methods?

The most common compression methods are:

Pixel Packing — More a memory management scheme than compression method, it shifts data to fill every available memory register instead of isolating each piece of date in its own byte register. Using pixel packing often slows down performance when opening and closing files.

Run Length Encoding (RLE) — A compression method that looks for continuous occurrences of the same information. It then stores that occurrence in two bytes. The first byte defines the number of repetitions; the second what is to be repeated. For example, the string "AAAAAAAAA" would become "9A" (9 bytes becomes 2 bytes) This type of compression is good for simple images with large continuous color areas. But if a file has few or very small continuous region, it could cause the file to grow in size instead of shrink. The best way to demonstrate this is to use a simple sentence: "Reading books is good." This sentence is 21 bytes long, (including spaces and the period). Using RLE compression, it would be 38 bytes long, almost double the size!

CCITT — A .compression method that uses a predefined look-up table to identify and replace expected patterns in the actual data. Think of this as shorthand for computers.

LZW — A proprietary compression method that uses a look-up table called a dictionary. The difference is that it creates its own dictionary from the original data. So the dictionaries in LZW files tend to be smaller and more well suited to the specific data they represent. Similar to RLE compression, images with few regular patterns would likely grow instead of shrink using this compression.

JPEG A was developed to create a standard for sending images over digital communication lines. Although it is a lossy compression method, most high and true color images compressed with it show little or no degradation, thus it is becoming one of the most popular ones in use today. The methods used to achieve JPEG compression vary and are and difficult to explain.

Here are two eight gallon barrels. The first one is half full of red sand; the second of green. To save barrels, we are going to put the green sand on top of the red sand, making sure neither color mixes.

This image contains 121 red, green, blue, brown, or white pixels. The picture below shows a possible way of coding the bitmap where R means Red, G means Green, B means Blue, N means Brown, and W means White. When we store this image without compression, it might look like: BBBBBBBBBBBBBGGBBB.....BBBBBRRRRRBBB. The total amount of memory used would be 121 bytes. Using RLE compression, this might become 13B2G3B.....5B5R3B. The total memory used would be 82 bytes, a 25% reduction in size.

What kind of compression is being used?
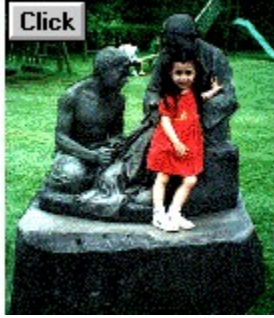
Resolution

The resolution is the number of pixels in each inch of an image and is measured in ppi, (pixels per inch) or dpi, (dots per inch). At first, it can be a little confusing because it can have different significance depending on what you are doing. When scanning an image resolution affects its clarity; higher resolution scans are more precise. Once an image is in the computer, it takes on a whole new meaning. Now it represents image size. If you change resolution, the number of pixels remains the same, but their individual sizes and proximity to each other changes. So, If you scan an image at one resolution, and then increase the scanned image's resolution to a higher one, the resulting image, when printed, will be smaller. However, if you look at it on your monitor, you will see no changes in the size because your monitor's resolution and the total number of pixels did not change.

About computer graphics

There are three general formatting methods for representing graphics on a computer:

Bitmap – Images are defined as a series of dots, each having its own assignment in a grid.

Vector – Drawings are composed of shapes defined by starting and ending points for lines to make each shape.

Metafile – Pictures combine both bitmap and vector characteristics, using the vector format to define shapes, outlines, and fills but the bitmap format to do complex shading and coloring.

Bitmap graphics

Files that use a bitmap format are often referred to as images. They define the picture with an assignment for each pixel in the picture. Most images produced by scanners, fax machines, and other optical input devices produce bitmap images. An other popular use for bitmap files is photographs and other images requiring a wide array of colors or filled regions.

Bitmap Plusses and Minuses

The advantages of bitmaps are:

They are easy to create and store

They are easy to reproduce on several different types of output devices

Bitmaps offer tremendous flexibility in displaying a range of colors

It is easier to create solid colors with bitmaps

The disadvantages to bitmaps are:

Files tend to be very large when compared with

other formats

■ Editing shapes can be very difficult, especially if an image is composed of many similar colors.

■ Resizing bitmap images often results in noticeable distortion to the original data.

Vector graphics

Computer graphics began with the vector format. This is because many of the devices used to display and print were not pixel based, but line based. The displays were modeled after the oscilloscope, and drawings were printed on devices called plotters.

Vector graphics do not concern themselves with each pixel in the drawing. They are shape-based formats composed of one or more objects. Each object is defined by two (or more) points that define its shape. For example, a straight line would have two points marking the start and end. A square might consist of two or four points to mark the line segments or shape.

The vector format is most useful for drawings where high levels of accuracy and smooth, well defined lines are most important. Some examples include blueprints, exploded view drawings, and poster art.

Vector Plusses and Minuses

The main advantages of vector formats are:

■ They can easily be scaled up or down with marginal loss in accuracy.

■ They are well suited for creating three dimensional drawings.

■ Vector file sizes are usually much smaller than similar looking bitmaps.

The disadvantages to vector formats are

■ They can be highly dependent on the device that displays or prints them.

■ The detailed attention to shading and color required for photographic quality is practically impossible.

■ Detailed vector files may take longer to draw on screen or print out since each object is independent of others in the file.

Metafile graphics

At first glance, metafiles would seem to be the ideal file format because they combine both vector and bitmap characteristics. While the format may be nice in its final form, there are many complications associated with designing software that can create and work on metafiles effectively. For this reason, many programmers avoid using this format. The primary use for metafiles is for transferring files over different hardware platforms.

Metafile Plusses and Minuses

The advantages to metafiles are:

      They are usually extremely portable.

      Uncompressed, they tend to be smaller than a similar bitmap.

      They compress well.

The primary disadvantage to metafiles is

      They are very complex and difficult to edit.

For a more complete explanation of the issues involving images and computers, see **Images**.

About color

Colors are formed by light reflected off a surface. Although there are an infinite number of colors in the world, there is a limit to how many we can see. Without considering a person's age or health, the first limitation comes from the visible spectrum. Only light between 380 (red) to 770 (purple) nanometers in wavelength is visible by the human eye. We can see any color in this range, but it is generally believed that people can only distinguish between 10 to 16-million different colors. Further, even under the best lighting conditions, in any single moment, the range is limited to somewhere around 10,000. And under poor or colored lighting, this number is further reduced.

It is important to remember this when working with digital color because there is a very real limit on the number of colors you can display or produce depending on the format, available memory, and your equipment. On the PC platform, the fewest is two, Black and White, while the most sophisticated color formats may allow over 68 billion colors at one time!

Depending on your needs, there are several different ways for generating colors. Each has its own strengths and weaknesses. The most common models are:

RGB Cube — Generally used with light emitting devices like TV's and monitors

CMYK Color Model — Usually used for printed media like books

HSB Cone — A popular format for photographers and painters

YUV / YIQ Color Model — A variation of the RGB Cube used for sending images over digital networks.

RGB color model

The RGB model is an additive color model. By that we mean color is added to black to create the new ones. The more color you add, the closer to white you can get. This color model is built around the three primary colors of Red, Green, and Blue.
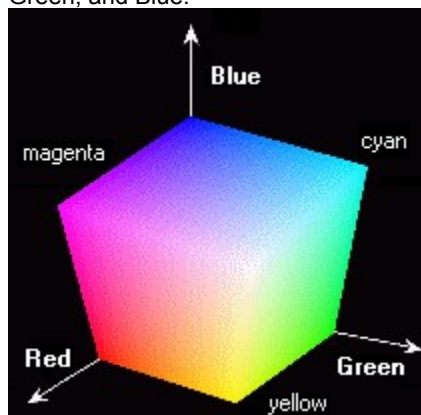
This picture of an RGB cube illustrates how the system works. The color red starts from nothing and gradually increases along one horizontal (x) axis. Along a second horizontal (y) axis the same thing is done for green. The vertical (z) axis uses blue. At the point where all three axes meet, there is no color, hence black. Diagonally through the cube, across from this point, Red, Green, and Blue are fully represented, creating white. If you could see the line connecting these two points, you would see shades of gray. As you move away from the origin along each axis, the value for that color increases. New colors result from combining the primary colors in proportion to the distance from the origin.

This color model is most popular in luminous media such as computer monitors and televisions. The reason is that when these devices are off, the display goes dark (black). So, adding colors to the existing black is easiest.

notused

HSB color model

The HSB cone is a completely different concept from the RGB and CMYK models. Rather than using three primary colors to create new ones, it treats every color of the spectrum as its own unique entity (Hue). Then black is used to control the brightness and white the purity (Saturation).
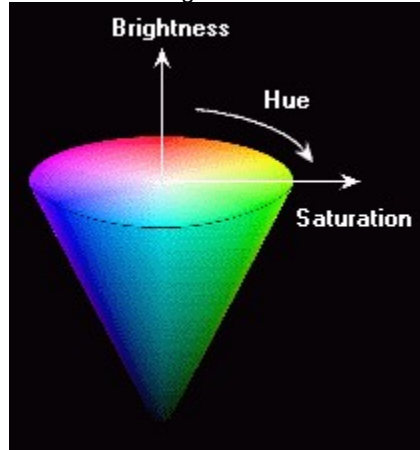
The colors of the spectrum are arranged in a circle around the top of the cone and identified according to their position relative to red. The three primary colors are arranged 120° apart with their complements directly opposite. Pure white is at the top center of the cone and black at the apex. If you follow a line from the outer edge to the center, you will see color getting brighter until the bright white is achieved. Similarly, if you follow a line from the outer edge to the apex, color darkens until only black is visible.

The best example of how the HSB model works is shown in painting. Generally speaking, artists will pick pure colors to work with. Then to tint the color, they add white. To shade, they add black. Finally, to create a tone, they will combine black and white with the pure color.

YUV / YIQ color model

These models are variations of the RGB model. Their primary uses are for sending television signals, (YUV for PAL and YIQ for NTSC), but is also of interest because of its application in JPEG compression. This model interprets colors in terms of the luminance (Y), and two degrees of chrominance or color (U,V). The biggest downside to this model is that it actually changes some data during the conversion.

Try looking at a picture of the bright blue sky under a fluorescent white light and then under a yellow light. In the second case, the sky will take on a green tint. Under these conditions, some colors you might otherwise easily distinguish may be masked by the environment.

Don't be too discouraged by the implied limitations of Black and White. By combining these two colors smartly, several other shades can be simulated in many types of images. For more about how to create more colors from a small palette, see **<u>Images - Data Type</u>**.

At first, you might think slides and film would use the RGB color model. Actually, CMYK is more popular. This is because the media upon which we are viewing is not the light that projects the images; it is the wall or film where it is projected.

This is an uncompressed image. It is about 65 KB.

This image was saved using JPEG compression. This lossy compression scheme reduced the total file size from 65 KB to a little more than 9 KB!

This image is compressed with a lossless compression method. But when the file was saved the size increased from 65 KB to 66 KB! The reason for this is that there are so many dissimilar colors and no easily recognizable patterns.
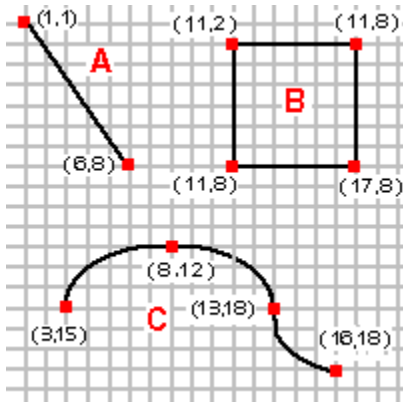
This picture illustrates three types of vector shapes. Using the upper left corner as the reference, image A shows the simplest vector shape, the line. Two points identify the ends and a straight line connects the points. In a file, this might look like "line,1,1,6,8" Image B is a square. One possible way to represent it could be "Square,11,2,17,8", which identifies the shape an two diagonal corners. Image C is a curved line. It might be represented as "Arc,3,15,8,12,13,18,16,18" The program would calculate the curvature for a line to connect those points in sequence.

Ulead supported file formats

There are over one hundred different graphics file formats currently in use on computers. It would be impossible to cover them all here. Click below for details about the formats supported by Ulead programs:

BMP	**PCX**	**PSD**	**UFO**
CUR	**PCD**	**TGA**	
JPG	**PNG**	**TIF**	
	Key		

Key

This is a key to the symbols appearing to the left of each format description.

Full Supported Ulead programs can open and save them.

Partial Support Ulead programs can open these files but can only save them as bitmaps.

Read Only Ulead programs can read these files, but cannot save to the same format.

PC Paintbrush (PCX)

Originally developed by ZSoft Corporation for their PC Paintbrush program, this format gained early popularity. Shortly after its development, ZSoft entered into several OEM agreements with early fax board and scanner manufactures. As a result, this format has become an important standard on the PC and other desktop platforms. It supports all data types.

Some PCX images do not include resolution information in their headers. If a Ulead program opens such an image, it will automatically match the image resolution with the current display resolution.

Bitmap (BMP)

This is a widely recognized format made popular by Microsoft Windows and IBM OS/2. It supports several data types ranging from black and white all the way up to 24-bit True Color. It is good for images you want for your Windows wallpaper or to distribute to others who you know have Windows, but are not sure of what else. Although the BMP format supports RLE compression, most programs (including Ulead) do not take advantage of it.

Microsoft Windows Cursor (CUR)

You mouse pointer likely uses (or at one time used) the .CUR format. The features that set apart from most other file formats are:

1. It can only be 32 x 32 pixels in size.
2. It is a 2-bit data type, using Black, white, transparent, and inverse.

When Ulead programs open .CUR files, the transparent color appears as white and the inverse color as black.

JPEG File Interchange Format (JPG)

The JPEG format is best suited for digital photographs and other natural-looking images. It is not as good for precise artwork such as line-art. This is because some "averaging" takes place during compression, and edges may be blurred. In photographs, this is not so noticeable because such sharp edges are rare.

It uses a lossy compression method to achieve compression ratios of up to 100 to 1. This is far better than 10 to 1 which may be the best most other compression methods might produce. This format supports grayscale and True Color data types; because it uses a lossy compression method, indexed and black and white data types do not reproduce well and are not supported. One interesting feature of this format is that you can vary the degree of compression. So you can decide what level of data retention vs. space savings is best for your needs.

Kodak Photo CD (PCD)

When the prospect of using computers to save images became a reality, Eastman Kodak developed this format to store photographs digitally. This proprietary format is used by images in Kodak CDs. To support multiple display modes, each PCD file contains image data in 5 resolutions, and allows you to choose between viewing the image in True Color, indexed 256 color, or grayscale.

Adobe PhotoShop (PSD)

This format was created by Adobe Systems Inc. for use with their high-end image enhancement program. It supports all data types and is one the most popular formats for

professional photographers who use desktop computers to touch up their work.

Targa (TGA)

This format, one of the principal true color image formats, can store image data with up to 32 bits per pixel. Compared to TIF and JPEG which are other options for true color images, TGA is relatively simple and therefore widely used in imaging programs. The only drawback to this format is that it lacks a good compression scheme.

Tagged Image File Format (TIF)

This is a standard file format for most imaging programs which supports all data types from monochrome up to 24-bit true color, as well as many color models and compression schemes. An even more powerful aspect of TIF is that its files can move easily between platforms, making it an ideal format for storing image data.

About images

Data type

File format

Resolution

Ulead File for Objects (UFO)

This proprietary file format was designed by Ulead Systems for use in PhotoImpact. It is the only format supported by Ulead programs that allows objects that have not been merged to the base image to be retained. UFO files use RLE or no compression when saved.

Portable Network Graphics (PNG)

PNG, pronounced "Ping," was developed to replace the GIF format which lost popularity due to proprietary concerns. It is designed primarily for sharing image data on line. Perhaps one of the most fascinating aspects of this format is how it opens images. Unlike most other file formats, this one is designed to show a representation of the image as fast as possible. When opening a PNG image, it first appears out of focus and gradually becomes more clear. In this way, you gain a better idea of the entire image faster, (and can cancel a download sooner if you see that you don't want it). Another feature, especially designed for on-line concerns, is easy file checking for transmission accuracy and against file corruption.   PNG supports indexed 256 color, true color, and grayscale data types.

CMYK color model

Overview
Computer graphics
Images
Color

The CMYK color model is a subtractive color model. By that we mean that new colors come from the removal of color from white.

Like the RGB cube, the CMYK model is based on three primary colors — Cyan, Magenta, and Yellow. If you look for these colors on the RGB cube, you will see they are complements (opposites) of the RGB colors. (Cyan is complement of Red, Magenta of Green, and Yellow of Blue.) These colors differ from the RGB primary colors in that they absorb instead of reflect light.

At the origin, (0,0,0), no color would be removed and white would result. Similarly, if sufficient amounts of all three colors were blended, all red, blue, and green would be absorbed, hence black.

So we see what C, M, and Y mean in CMYK, what about K? K represents a fourth channel added to the model for Black and Grays. In an ideal environment, this channel should not be necessary, but in the real world, blending cyan, magenta, and yellow rarely produces a rich, dark black; it usually creates a dark muddy brown. This is due to subtle impurities in the colors when they are blended. To overcome this problem, a pure black (and gray) channel is added for when those colors are needed.

The CMYK color model is used primarily in the printed media. This is because printed surfaces are reflective, (that

is they allow us to see colors not absorbed by the surface).
By using colors from the CMYK model, we can influence
which colors are absorbed and which are reflected.

Technical support

Technical support

How to contact us

Please prepare the following information before contacting us so we can offer you the best possible support:

The program name and serial number.

Nature of the problem.

Any error messages or dialog boxes that appear when the problem occurs.

System information including CPU, operating system, and any other programs running when the problem occurs.

If you write or fax us, please add printouts of the following:

AUTOEXEC.BAT

CONFIG.SYS

WIN.INI

ULEAD32.INI

Note: You can open most of these files at once by running SYSEDIT.EXE, found in your Windows program directory.

How to contact us

Technical support

How to contact us

Click below for more information on contacting us.

North and South America
International

Phone

Fax

Mail

BBS

E-Mail

Call

+886-2-764-8599

Send a fax to

+886-2-764-9599

Send a letter to

Ulead Systems, Inc.
10 F, 111 Tung Hsing St,
Taipei, Taiwan, R.O.C.

WWW

http://www.ulead.com

E-Mail

mkt@ulead.com.tw

Dial up the Ulead BBS at

+886-2-764-7585 19200 bps (N,8,1)

Compuserve

GO ULEAD

Call

(310)-523-9391

Send a fax to

(310)-523-9399

Send a letter to

Ulead Systems, Inc.
970 West 190th Street, Suite 520
Torrance, CA 90502

WWW

http://www.ulead.com

E-Mail

mkt@ulead.com

Dial up the Ulead BBS at

(310)-523-9389 19200 bps (N,8,1)

Compuserve

GO ULEAD

Send E-Mail to

support@ulead.com

Understanding

This section contains detailed explanations of concepts you will work with in PhotoImpact. By understanding these ideas, you will be able to work more effectively and choose the commands, tools, and effects you need with better accuracy.

Most of the topics in this section are fairly long and require some thought. Try reading them when you have some spare time and want to develop your skills rather than when you have an important job to complete quickly.

Object-based editing

Object-based image editing is a powerful editing method that adds versatility and ease to detailed image editing tasks. Its primary advantage is that you can make several changes and enhancements to an image without permanently changing the original until you are ready. This enables you to experiment more freely with shapes, backgrounds, frames, and other objects in an image.

You can mix, match, move, and modify objects in an image until you find the perfect arrangement. Once everything looks right, just merge the objects to the image and save.

Objects

Objects are the foundation of editing images in PhotoImpact. They are images or selections that float above the image (or base). As long as they remain objects, you can move and change them without affecting the original image. Once you complete all your changes to an object, you can merge them to the base image. Then they become part of the base.

Each object occupies its own layer above the base image. By changing the layers you can place objects above and below each other. In this way you can hide parts of one object behind another. Click below for an example.

Reference -- Layer Manager

Masks

Masks are selections that isolate a portion of an image so you can edit it without affecting the rest of the image. In PhotoImpact, you can create two types of masks: a regular mask, (marquee), or a grayscale mask.

A regular mask is a simple transparent shape. Any part of the base image under the shape can be changed. Anything not covered by the shape is "masked" or protected. These types of masks are generally referred to as marquees.

A grayscale mask is similar to a regular mask except the area is covered by a grayscale pattern. Depending on the grayscale value of each pixel in the mask, changes you apply to the image may be more or less significant. If the mask is white, then it is clear and the base image may be changed; if it is black, the mask is opaque and the base is protected. In between values produce in between results. For example, if the value is a middle gray, then the change to the base image will be 50% of the applied change blended with 50% of the original image data.

Some uses for masks include protecting parts of your image when painting, creating, shading, and colorizing black and white or grayscale images.

Creating a grayscale mask

Precision selecting

Color mapping

A good understanding of color mapping can go a long way to making your final images better. That's because you can quickly and easily optimize your images to use the colors or shades that are most important for your image.

PhotoImpact offers you two ways to remap the colors in images. Both are available from the Tone Map command in the Format Menu. For best understanding, let's look at the histogram in the Highlight Midtone Shadow tab of the Adjust Map dialog box:
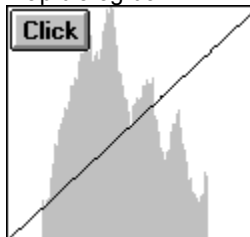
The gray shape in this graph shows the distribution of colors in the image where the darkest shades are to the left and the lightest shades to the right. This image uses a lot of mid tones but no very dark or very light ones. As a result it looks washed out. If we can increase the dynamic range, perhaps it will look better. Click on the graph to see the image for this graph.

Click

By increasing the Highlight setting the top of the graph moves to the left; by reducing the Shadow setting, the bottom of the graph moves right. This reassigns the original pixel values (horizontal axis) of the image to new values based on the new curve. In this example, we have made the lightest color in the original image pure white, and the darkest pure black. Thus we have increased the dynamic range, (range of colors available), for the image. Click on the graph to see how the image looks now.

But dynamic range is rarely the only problem images encounter. Many times the brightest and darkest areas are fine, but the image seems to dark, too light, or too rich (i.e. too red). That's where adjusting the mid-tones come in. While adjusting the shadow or highlight changes the full range of colors, changing the midtone adjusts how the range is distributed. By changing the shape of the curve, you can lighten or darken an image; or emphasize or reduce the impact of a particular color in the image. Click on the graphs below to see how shifting the midtone curve affected the image.
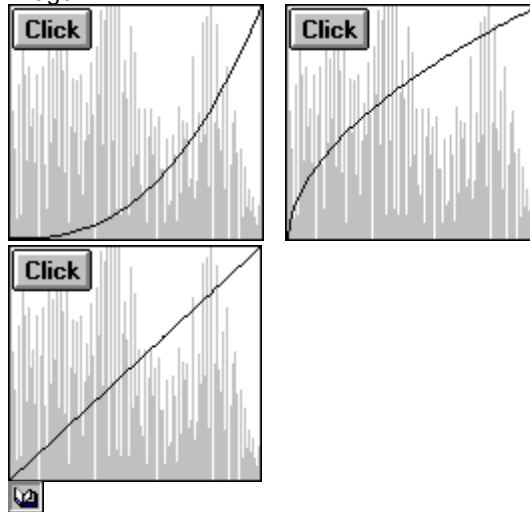
Click   **Click**

Click

Pixel mapping

This is probably one of the most complex concepts to understand in PhotoImpact. But it is one of the simplest to apply. All pixel mapping does is give you a high level of control for adding and combining sphere-like effects such as Pinch and Punch.
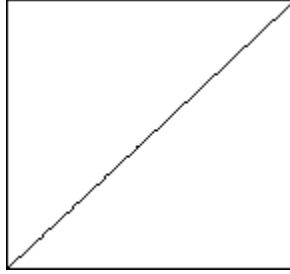
The best way to see what is happening is to use a grid such as the image on the left. The red pixel in the middle represents the center of the grid. This is an important spot

Pixel mapping

because everything the Custom Effect does is symmetrical to that point.

Here is the graph the Custom Effect uses to redistribute image pixels. The origin, (bottom left corner represents the center of the red dot in the image above. The horizontal axis represents the placement of all pixels in the image. The slope of the curve determines the new location for the pixels.

If the slope of the curve at a given point is between -1 and 1, (not including 1,-1, and 0), the image will be punched. If the slope is greater than 1 or less than -1, it will be pinched. If it is -1, 0, or 1 it will be unchanged.

This means, if you change the slope near the left side of the graph, you affect the pixels closest to the center of the image the most. If you change the slope near the right side, pixels near the image edges are most affected.

Experiment with the Custom Effect. In the beginning it may be confusing. And you probably won't have occasion to use it often. But when you do want it, it is a powerful aide to editing. Click below to see some examples of how changing the curve affects the image:
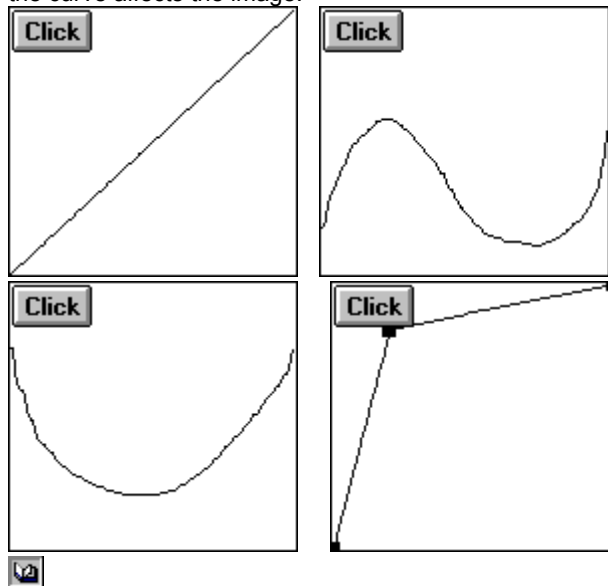
About Merging Objects

Simply merging an object to the base of an image can often produce unwanted results. Often edges of the merged object stand out from the image and you can clearly see

where changes were made. There are a couple of ways you can prevent these kinds of unwanted results:

[img]   Apply a soft edge to your object. This causes the edge to gradually blend into the background.

[img]   Use the Blur ([img]) or Smudge ([img]) tools to mix or smear the edges of the objects with the base after you merge them.

There are also other things you can do when merging objects. For example, you can use different merge options to change how the colors blend with the base image. Depending on the image's data type and the current tool or dialog box these are the options available for merge control and what they do. Click the button before each option to see an example of what each does:

[img]   **Base Image**   [img]   **Object to be merged**

[img]   **Always** Replaces the original data with the painted color.

[img]   **Hue and Saturation** Bases the blend on the color and its richness.

[img]   **Hue Only** Bases the blend on the nature of the color only, ignoring brightness and saturation.

[img]   **Saturation Only** Bases the blend on the purity of the color pixels in the object.

[img]   **Luminosity Only** Blends only the lightness values of the colors.

[img]   **If Lighter** Paints over the image only if the painted color is lighter than the background.

[img]   **If Darker** Paints over the image only if the painted color is darker than the background.

[img]   **Lighting** This merge control is only available in the Object Properties dialog box. It enhances the base image based on the grayscale equivalent values of the object. If the grayscale values are below 128 (neutral gray), PhotoImpact darkens the image slightly. Otherwise PhotoImpact lightens the image slightly. This might be useful for subtle highlighting.

[img]   **Difference** Uses the absolute value of the difference between the RGB values for the base image and those of the object. For example, if the base color is 10,210,125 and the object is 30,100,100 the resulting color, when merged, will be 20,110,115. This is useful for comparing two images with similar backgrounds. The parts that are significantly different will appear clearly while the rest will disappear.

[img]   **Addition** Adds the RGB values of the base image and the object together. For example, if the base color is 10,210,125 and the object is 30,100,100 the resulting color, when merged, will be 40,255,235. (Note that sums greater than 255 are rounded down to 255.) You might use this method to lighten areas where your images overlap.

[img]   **Subtraction** Subtracts the RGB values of the base image from those of the object. For example, if the base color is 10,210,125 and the object is 30,100,100 the resulting color, when merged, will be 20,0,0. Note that values less than 0 are rounded up to 0.) You might use this method to darken where your images overlap.

 Multiplication Multiplies the RGB values of the base image by those of the object and then divides the result by 255, rounding to the closest integer value for each color channel. For example, if the base color is 10,210,125 and the object is 30,100,100 the resulting color, when merged, will be 1,82,49. This might be a good way to darken and highlight where your images overlap.

 Division Multiplies the RGB values of the base image by those of the object and then divides the result by 255, rounding to the closest integer value for each color channel. Then PhotoImpact subtracts the value from 255 and uses this result for the image. For example, if the base color is 10,210,125 and the object is 30,100,100 the resulting color, when merged, will be 254,173,206. This is a good way to make the image much lighter where you merge, as if it were whitewashed or bleached.

 Pigment This merge control is only available with the paint tool. It blends the painted color with the existing base image colors similar to the way an artist creates new colors by mixing paints.   (Note: White has no effect on the base image when using this merge control.)
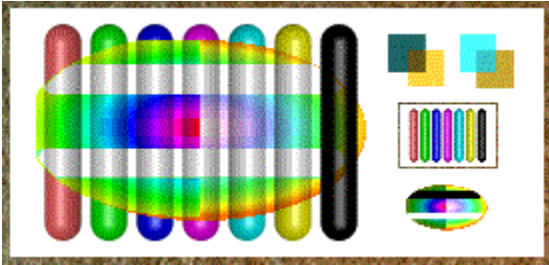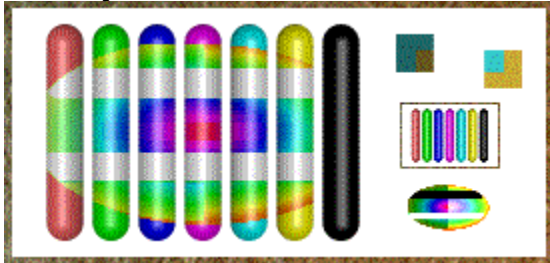

Always
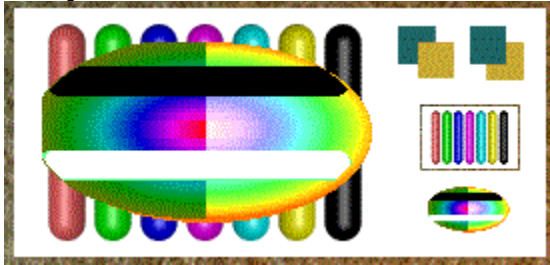
Notice how the object completely replaces the base image.
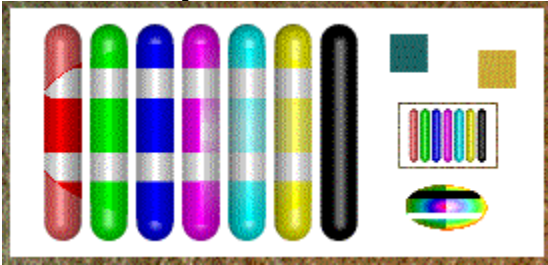
Hue and Saturation

Notice how colors tend to be more rich and vivid now.

Hue only

Notice how the changes only occur where the hue of the object is stronger than that of the base image.
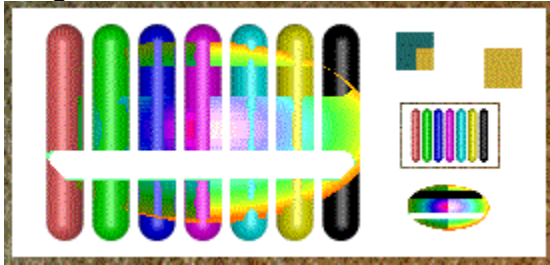
Saturation only

Notice that only the colors in the object that were fully saturated affected the base image.
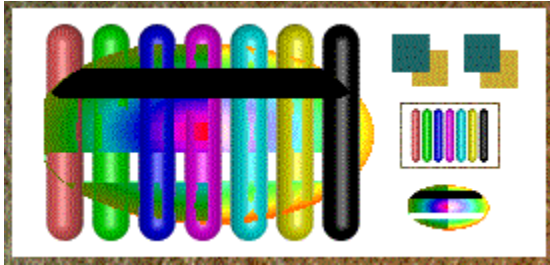
Luminosity only

Notice that only the brightest colors in the object affected the base image.

If Lighter

Notice that the colors in the object replaced those in the base image only where the object was lighter.

If Darker

Notice that the colors in the object replaced those in the base image only where the object was darker.

Lighting

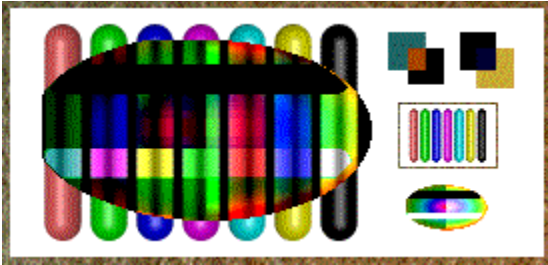Notice how there is a faint outline of the object over the base.

Difference

Notice how the overlapping areas in the color squares are the same.

Addition

Notice how all colors in this image are bright. Also notice how distinctly different colors, when merged result in new colors that did not exist in either original image.
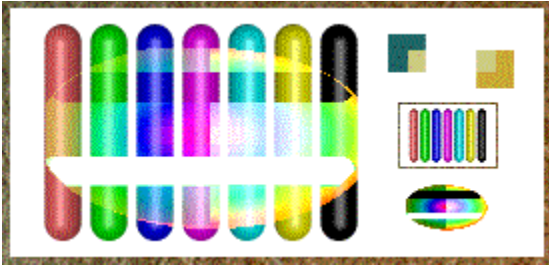
Subtraction

Notice how all colors in this image are dark. Also notice how distinctly different colors, when merged result in new colors that did not exist in either original image.

Multiplication
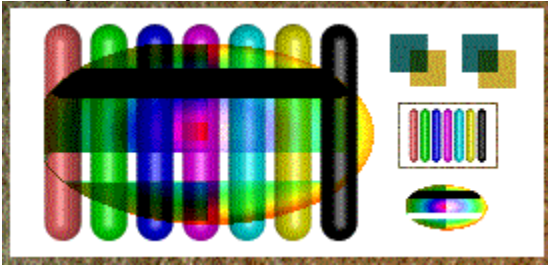
Notice how this image becomes darker while still retaining some of its original basic structure
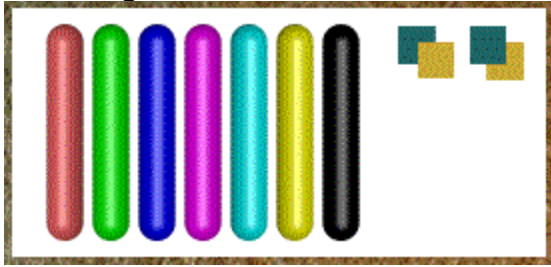
Division

Notice how this image becomes lighter while still retaining some of its original basic structure.
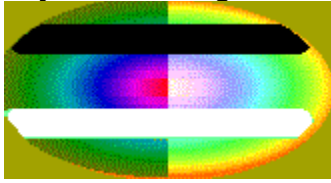
Pigment

Note: The Pigment merge control is not available for object merging. We created this using the airbrush tool on the original base image.

Base Image

Object to be merged

Merge Factor

Determines how PhotoImpact blends painted colors with the underlying image. The options you have for blending objects depends on the color model of your image and the current tool or dialog box. For a complete explanation of each merge control feature, see About Merging Objects in the Understanding PhotoImpact Basics section of the help.

Fill tool

Workspace

Menu commands

Dialog boxes

Advice

The Fill tool offers four ways to fill an area with color. Depending on the selected tool and its settings, the fill can be a solid color or gradually changing range of colors. Scroll down or click below to learn more about the fill tool.

Bucket   Linear   Rectangular   Elliptical

Bucket

Fills the object with a solid color or pattern.

| Fill Color	Similarity:	Transparency :	Merge:
	32	0	Always

☑ Anti-aliasing   Add

Linear

Fills the object with gradually changing colors starting from one point and extending to the along a straight line another. Anything beyond the start and end points for the fill within the selected area is filled with the start and end colors.

Fill Color	Color Ramp:	Transparency :	Merge:	Add
=>	RGB	0	Always	
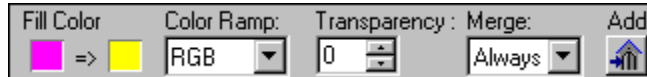
Rectangular

Fills the object with gradually changing colors starting from one point and extending outward along four lines to the corners of a rectangular shape. If the outer edge of the fill occurs before the edge of the object being filled, the remaining area is filled by the end color.

Fill Color	Color Ramp:	Transparency :	Merge:	Add
=>	RGB	0	Always	
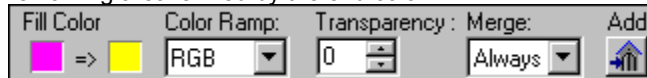
Elliptical

Fills the object with gradually changing colors starting from one point and extending radially outward. If the outer edge of the circular fill occurs before the edge of the object being filled, the remaining area is filled by the end color.

Fill Color	Color Ramp:	Transparency :	Merge:	Add
=>	RGB	0	Always	
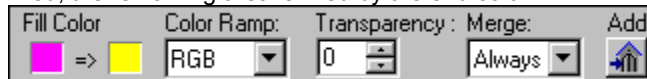
not used

Select Menu

Workspace

Menu commands

Dialog boxes

Advice

The Select submenu appears when you right click on a selection or the base image. Click below for more information.

Edit Text   Similar

Undo   Soften

Select Base Image   Convert to Object

Select Prev. Selection   Merge All

None   Load Selection

All   Save Selection

Invert   Copy Sel. to Obj. Library

Border

Click **Menu commands** on the left for help on other PhotoImpact menus.

Help Menu

Workspace

Menu commands

Dialog boxes

Advice

The Help menu contains these commands for getting information. Click below for more information.

Ulead PhotoImpact Help

Internet Imaging

About Ulead Products

On-line Registration

About PhotoImpact

Click **Menu commands** on the left for help on other PhotoImpact menus.

File Menu

Edit Menu

View Menu

Format Menu

Effect Menu

Window Menu

Help Menu

Switch Menu

Select Menu

Object Menu

EasyPalette Menu

Object Library Menu

Color Picker Menu

Other Popup Menus

Brightness & Contrast dialog box

Makes an image lighter or darker and allows you to make parts of it stand out or blend in more.

Preview Images The center image shows the current settings for the image. Clicking one of the others adjusts the settings, and places an image with those settings in the center.

Real-time preview Check to instantly show changes in the actual image. The change is not officially applied until you click OK.

Thumbnail Choose a portion of the active image to show in the dialog box preview window.

Brightness Choose higher values to produce a brighter image.

Contrast Choose higher values make the midtone colors standout more.

Gamma Shifts the midtone colors in the image without affecting those at the extreme ends of the color spectrum.

Thumbnail variation Control how much of a change clicking on an outside preview window has on the image.

Channel Specify which color channel to adjust.

Add Add the settings for this dialog box to the My Gallery.

Reset Returns all dialog box settings to the conditions they were in when the dialog box opened.

Preview Click to see how the changes affect the actual image before applying them.

Darkest colors (black, pure red, and pure cyan, for example) and lightest colors (white) are unaffected by adjusting the gamma. Midtones, (grays, pinks and oranges, for example) will shift.

Frame & Shadow dialog box

Applies a border, background, and shadow to the base image.

Frame Choose the width and color or pattern for the border. (The border immediately surrounds the image.) You may choose any of these types of frames for the image:

Color A single color border matching that of the color square. To choose a different color, right click on the color square and choose the desired command for selecting a new color.

Magic texture Create a multi-color border matching that of the texture square. To change textures, click Library and choose from the samples in the Magic Texture dialog box.

Natural texture Create a natural looking multi-color border matching that of the texture square. To change textures, click Library and choose from the samples in the Texture Library dialog box.

Shadow Choose the size and color of a shadow to go around the border.

Color and Direction The shadow color will match that of the color square. To choose a different color, right click on the color square and choose the desired command for selecting a new color. Then select the option that shows a shadow in the direction you want.

X and **Y offset** Set the size, in pixels of the shadow. (X is horizontal, Y is vertical.)

Transparency Set a higher value to allow more of the underlying image to appear through the shadow.

Edge blending Set a higher value to have the shadow blend into the background more smoothly.

Canvas Set the size and color for the background.

Color Choose a color for the background. To choose a different color, right click on the color square and choose the desired command for selecting a new color.

Direction Set the size for the background.

Lock Press to set four directions equally. Unlock to change each direction independently.

Preview window Shows an example of how the background, border, and shadow will appear.

Add Add the settings for this dialog box to the My Gallery.

Color Picker Menu

On-line Registration

Opens Ulead Systems Registration Wizard which allows you register your products through our web page or the   e-mail internet connection. Registering your software ensures periodic updates of all our products.

Color Picker Menu

Workspace

Menu commands

Dialog boxes

Advice

The Color Picker menu allows you to change the foreground and background colors for use when painting or filling images. Click below for more information.

Ulead Color Picker

Windows Color Picker

Eyedropper

Foreground / Background Color

Swap F/B Color

Reset

Quick Pick Squares

Gradient Fill

Texture Fill

Click **Menu commands** on the left for help on other menus.

Quick Pick Squares

Choose from a selection of 32 popular colors.

Reset

Restores the color squares to their default colors.

Swap F/B Color

Switches the foreground and background color settings.

Foreground / Background Color

Reminds you of the current settings and allows you to quickly choose them.

Eyedropper

Opens the Use Eyedropper dialog box so you can select a color from the current image.

Windows Color Picker

Opens the standard Windows color palette for choosing a color.

Ulead Color Picker

Opens the Ulead Color Picker dialog box offering colors and special options for choosing a color.

Gradient Fill

Opens a dialog box where you can specify the starting and ending colors for a gradient fill in a 3D object and how the transition progresses.

Note: This menu command only appears when you click the Color Square in the Path or Text Attribute toolbar or Options dialog box.

Texture Fill

Opens the Texture Library dialog box where you can choose a texture to fill a 3D object with.

Note: This menu command only appears when you click the Color Square in the Path or Text Attribute toolbar or Options dialog box.

Adding third party plug-ins

1. Install the plug-ins according to their documentation. Make sure you note the name and path for the folder where you install them.
2. Make a backup copy of your ULEAD32 configuration file (ULEAD32.INI) located in your default Windows folder. (**Note:** The .INI extension may not appear in Windows Explorer.)
3. Open the original ULEAD32.INI file and create a PLUG IN section in it if it does not already exist by adding the following:

    [PLUG IN]
4. For each folder containing plug-ins add a line as follows:

    PLUGINDIR*n* = *drive*:*foldername*

    where *n* changes sequentially, starting with 1 for the first folder.

       Example

       If you can't find ULEAD32.INI

       General Procedures Contents

       Configuring Procedures Contents

If you can't find ULEAD32.INI in your Windows folder, do the following steps:

1. From your Windows Explorer, choose "Options" from the View menu.
2. From the Options dialog box, clear the "Hide MS-DOS file extension for file types that are registered" option to display the .INI extension.
3. Click OK when done.

Preferences dialog box

🖼 **PhotoImpact**

🖼 Associate

🖼 Memory

🖼 Display

🖼 Photo CD

The PhotoImpact tab enables and disables PhotoImpact features affecting overall program performance.

🖼 **Measurement unit** Choose how to determine new image sizes and display them in the workspace.

🖼 **Enable undo** Check to enable the Undo command in the File menu. Then enter the number of commands PhotoImpact should retain for undoing.

🖼 **Number of recently opened files** Specify the maximum number of files to show at the bottom of the File Menu.

🖼 **Generation quality** Choose Best for PhotoImpact to calculate changes to images when applying certain transform tools or image filters and effects. Choose Fair for fastest operation.

🖼 **Highlight inactive selections and objects** Check to show borders around selections and objects even when they are not active. This may help you to find objects more easily and keep track of your image better.

🖼 **Display a confirmation message when saving** Check to have PhotoImpact warn you when saving images where data may be lost during the save.

🖼 **Display quick samples** Check you want quick visual advice for applying an effect or filter instead of directly setting the options. Leave unchecked to directly open the filter/effect dialog box for fine control over the settings.
Note: You may still access the filter/effect dialog boxes from the visual selection box.

🖼 **Show marquees of active objects** Check to display the outline boundaries of each of the selected objects.

🖼

Generation quality for 3D objects

For fastest performance when creating 3D objects, change your "Preferences: Generation quality" settings in the File Menu to fair or good. This can increase rendering speed by as much as ten times.

Adding text

1. Select the Text tool.
2. Click where you want to add the text.
3. Enter the desired text in the Text Entry box.
4. Select a font, size and style from the Attribute toolbar.
5. Click the color square to access the Ulead Color Picker to change the text color. (Right click for the Color Picker menu.)
6. Click OK.

Note: To edit existing text, select the Text tool and double-click on the text object you want to change.

     Switching tools

     Curving text

     Transforming Procedures Contents

Import/Export

Shows a submenu containing Adobe Photoshop Plug in modules for adding additional file formats and opening or saving methods.

Combine to Single Object

Creates a single object from all currently selected objects. This is similar to the Group command except that combined objects can only be split if the Undo command is available.

Gradient Fill dialog box

Allows you to choose the starting and ending colors to fill a path object with and how the gradient should progress.

Fill type Click the button that illustrates the desired direction for the fill.

Color Squares Click to select the desired starting and ending colors for the fill.

Transpose button Click to switch the starting and ending colors.