

## Contents

Click a topic in the graphic to learn more about it.



## Related Topics

[Using Picture Publisher](#)

[Moving from Adobe PhotoShop](#)

[Commands](#)

[Error Messages and Solutions](#)

[Subject Index](#)

[Shortcut Keys](#)

[Toolbox](#)

[Using Picture Publisher](#)

[Moving from Adobe PhotoShop](#)



Command Reference



Alphabetical Subject Index

## Editing Images

Retouching

Painting

Fills

Text

View

Color

Shortcut Keys

Messages and Solutions

Moving from Photoshop

What's New in 5.0

## File Menu Commands

The File menu commands let you create, open, import, save, close, recall, and print image files. Additional commands let you acquire digital images using a TWAIN scanner, video grabber, or other input device; change the setup of your printer, scanner, or TWAIN device; play and record macros; and close Picture Publisher.

<u>New</u>	Creates a new image.
<u>Open</u>	Opens a previously saved file.
<u>ImportBrowser</u>	Imports a vector-based drawing.
<u>Scan</u>	Scans or digitizes an image using a scanner.
<u>Acquire</u>	Lets you open the TWAIN interface.
<u>Recall</u>	Lists the last nine files opened or saved.
<u>Save</u>	Saves the file on which you are working, using the current filename.
<u>Save As</u>	Assigns a name to a file or makes a copy of the file under a new name.
<u>Revert To Saved</u>	Reverts to the last saved version of the file.
<u>Close</u>	Closes the current image window.
<u>Print</u>	Prints your image to the current printer.
<u>Print Preview</u>	Displays a simulation of the current image as it will print.
<u>Setup</u>	Lets you set up the printer, scanner, monitor, and calibrate the scanner and printer.
<u>Macro</u>	Lets you record and play back macros.
<u>Package PP5</u>	Locates temporary support files and places them on media automatically.
<u>Exit</u>	Closes Picture Publisher.

## New Command

The New command (**CTRL+N**) in the File menu opens a dialog box that lets you create a new image.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

[Saving an Image](#)

## New Image Dialog Box

### Image Type List Box

Click the down arrow in the list box to display these options for creating a new image: Line Art, Grayscale, RGB Color, and CMYK Color.

### Width Area

The Width area lets you set the width of the new image. The default setting is 4 inches. Increasing the width increases the amount of memory Picture Publisher requires to create the image.

### Units List Box

Click the down arrow to display the available units, including inches, millimeters (mm), picas, centimeters (cm), and pixels.

### Height Area

The Height area lets you set the height of the new image. The default setting is 5 inches. Increasing the height increases the amount of memory Picture Publisher requires to create the image.

### Resolution Area

The Resolution area lets you set the resolution (pixels per inch) of the new image. The default setting is 100 pixels per inch. Increasing the resolution increases the amount of memory Picture Publisher requires to create the image.

### Color Area

The Color area lets you open the Color Picker dialog box to choose a color for the image.

### Image Size Area

Picture Publisher displays the amount of memory required to create the image.

### Related Topics

[Command information](#)

[Procedure information](#)

## Creating a New Image

### To create a new image:

1. Open the File menu and choose New, or press **CTRL+N**. The New Image dialog box opens.
2. Choose the image type you want.
3. Type the width, height, and resolution for the new image.
4. If you want a color other than white for the image, double click the box in the center of the Color area, choose a color from the Color Picker or Palette Picker dialog box, and click OK. (If the image is line art, you can toggle between black and white.)
5. Click Create, or press **ENTER**. Picture Publisher creates a new image.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Open Command

To edit, view, or print an image in Picture Publisher, you first open (or load) the file using the Open command (CTRL+O) in the File menu.

The ImageBrowser dialog box opens when you choose the Open command.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Opening an Image

### To open an image:

1. Open the File menu and choose Open, or press **CTRL+O**. The ImageBrowser dialog box opens.
2. Click the down arrow to the right of the File Type list box. The list box opens and a list of available file formats appears.
3. Point to the file format you want to use and click the left mouse button to select it.
4. Click the down arrow to the right of the Drives list box. The Drives list box opens.
5. Click the drive you want to use.
6. Choose the directory containing the file that you want to open. The filename appears in the Files area.
7. Double click the file you want to open, or highlight the file and click Open. The image appears in an image window.

### Related Topics

[Command information](#)

[Dialog Box information](#)

[Recalling a file](#)

[Photo CD format](#)

## Photo CD Format

With Picture Publisher, you can read Kodak's Photo CD format for access to thousands of images stored on compact discs.

Photo CD images are images formatted in the Photo CD format and stored on compact discs. These images are accessed with a compact disc player connected to your computer. To Picture Publisher, the compact disc player appears to be another drive. The images on a Photo CD can be opened like any other image file format.

### Related Topics

[Photo CD Options dialog box](#)

[Opening an Image](#)

[Saving an Image](#)

## Photo CD Options Dialog Box

### Data Type List Box

Click the down arrow to choose how you want to open the Photo CD file--in color or grayscale.

### Resolution List Box

Click the down arrow to choose the resolution for opening the Photo CD file.

### Image Size Area

This area displays the size of the Photo CD image.

### Cropped Size Area

This area displays the size of the image at the resolution you have chosen. If you used the Preview area to select a portion of the image to open, this area displays the size of the cropped image.

### Photo CD Information Area

This area displays information about the Photo CD file, including the Medium, Media Type, Scanner Vendor, Scanner Model, and Equipment used. Click the down arrow to scroll through the information.

### Use Color Management Option

Choose this option to display the following information.

### Source Profile Area

This area displays the source profile chosen for this file.

### Destination Profile Area

This area displays the destination profile chosen for this file.

If the Color Management option is deselected, the following options are available.

### Red Balance Area

Change the values to add or subtract red from the image. (Positive values reflect addition of color, and negative numbers reflect subtraction of color.)

### Green Balance Area

Change the values to add or subtract green from the image. (Positive values reflect addition of color, and negative numbers reflect subtraction of color.)

### Blue Balance Area

Change the values to add or subtract blue from the image. (Positive values reflect addition of color, and negative numbers reflect subtraction of color.)

### Brightness Balance Area

Change the values to brighten or darken the image. (Positive values reflect lightening the image, and negative numbers reflect darkening the image.)

### Saturation Balance Area

Change the values to saturate or take away color from the image. (Positive values reflect more saturation in the image, and negative numbers reflect less saturation in the image.)

### Adjustment Table List Box

Click the down arrow to choose a mapping table for mapping the Photo CD data to RGB data.

### File Options Button



The File Options Button opens a menu containing these commands for print styles: Add, Delete, and

Rename.

**Show Out of Gamut Colors Option**

Choose this option to show the image data that will be lost when the image is opened.

**Note:** Use a different adjustment table to lose more or less data.

**Remove Scene Balance Adjustment Option**

Choose this option to remove the scene balance adjustment put on the CD by the manufacturer.

**Update Button**

Click the Update button to view how Picture Publisher will display the file with the options you have chosen. You can drag the mouse to select a portion of the image that you want to open. If you do not select a portion of the image, Picture Publisher opens the entire image.

**Related Topics**

[Photo CD format](#)

## ImportBrowser Command

The ImportBrowser command opens the [ImportBrowser dialog box](#) to let you import vector-based drawings into Picture Publisher. A vector-based drawing is a drawing that is based on "lines" rather than "pixels" and is created by a vector-based drawing application such as Micrografx Designer. After the drawing is opened by Picture Publisher, it becomes an image that Picture Publisher can edit.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Importing Drawings

### To import a drawing:

1. Open the File menu and choose ImportBrowser, or press **CTRL+SHIFT+I**. The ImportBrowser dialog box opens.
2. Click the down arrow to the right of the File Type list box. The list box opens and a list of available file formats appears.
3. Point to the file format you want to use and click the left mouse button to select it.
4. Click the down arrow to the right of the Drives list box. The Drives list box opens.
5. Double click the drive you want to use and click the left mouse button to select it.
6. Choose the directory containing the file that you want to open. The filename appears in the Files area.
7. Double click the file you want to import, or highlight the file and click Import. The Import Options dialog box opens.
8. Choose the image type and resolution you want.
9. Choose the anti-alias option, if you want to smooth the edges of the drawing.
10. Click OK. The file is converted to an image and appears in an image window.

### Related Topics

[Command information](#)

[File Name view](#)

[Thumbnail view](#)

## Scan Command

The Scan command (F3) lets you scan images, which is the most common method used to acquire images. A scanner copies a photograph, slide, or transparency into digital format, which is ready for editing.

Make sure your scanner is turned on and is operating properly. Also be sure that the necessary Picture Publisher scanner driver is installed with the [Scanner command](#) in the Setup submenu of the File menu.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Scan Dialog Box

The Scan dialog box opens when you choose the Scan command in the File menu. Use the scanner options to improve the quality of a scanned image.

**Note:** Options not supported by certain scanners are disabled (gray).

### Scan Type Options

There are three possible image types: Line Art, Grayscale, and Color. The Color option is not available for black-and-white scanners. To choose an image type, click the option you want.

### Sizing Area

Sizing works interactively with the crop box. When either the width or height dimension is changed, the scale adjusts accordingly. Changing the scale percentage also changes the width and height. Once set, the aspect ratio of the crop box maintains itself with any scaling.

### Resolution Option

The Resolution option sets the resolution of the scanned image.

### Scan Size Area

The Scan Size area specifies the size of the image to be scanned. As you change the Width, Height, Scale, or Resolution, the size of the image changes.

### Lock Scan Size Option

Choose this option to set the size of the scanned image.

### Use Color Prescan Option

Choose this option for a color prescan. If this option is not selected, the prescan will be a grayscale scan. A color prescan is usually slower.

### Invert Option

The Invert option lets you choose to have the image scanned as a negative.

### Mirror Option

The Mirror option lets you choose to have the image scanned as a mirror image, flipped from left to right.

### DMA Option

The DMA (Direct Memory Access) option reduces the amount of time required to scan an image. This option is available on some scanners.

**Note:** Because conflicts can occur between DMA and other devices, such as monitors, I/O cards, network cards, and printers, make sure you thoroughly test your scanner before using this option.

### Contrast and Brightness

Some scanners allow contrast and brightness adjustments to be made as the image is scanned. To increase or decrease contrast and brightness in the scanner, set values in the appropriate text boxes. A value of 0% is normal for both contrast and brightness, with positive values adding contrast and brightness, and negative values subtracting contrast and brightness.

**Note:** If the scanner has been calibrated, this adjustment should not be necessary except in the case of an unusually dark or light photograph. When the scanner and printer are calibrated, you should not have to adjust the contrast and brightness.

### Speed Option

The Speed option sets the speed at which the image will be scanned. Not all scanners have variable speeds. If the scanner has this option, click the desired speed. A setting of five is the fastest scanning

speed. A setting of one is the slowest scanning speed, and usually offers more accurate digital images.

### **Prescan Button**

Unless the exact dimensions and location of the image on the scanner bed are known, you should prescan the image by clicking the Prescan button. Prescan produces a low-resolution, quick scan of the entire scanning bed. The scanner scans the entire image area and then displays the preview image in the Scan dialog box image area. Set the image type prior to prescanning to get a different type of prescan display. A crop box lets you define what portion of the image you want to scan.

Adjust the crop box by moving it or by moving each of the four sides to the edges of the image. Set width (or scale), height, and resolution to the desired settings, then click Scan to begin high-resolution scanning. After the scanner has passed over the image, the image is ready to be saved or edited.

### **Check Button**

The Check button lets you check an image for black-and-white values and levels of gray.

### **Scan Button**

Click the Scan button to scan the image.

### **Options Button**

The Scan dialog box may contain an Options button, which opens a dialog box specific to the selected scanner. Please refer to your scanner documentation for information on this dialog box.

### **Related Topics**

[Command information](#)

[Procedure information](#)

[Calibrate a scanner](#)

## Scanning Images

### To scan an image:

1. Open the File menu and choose Scan.
2. Choose the scan type, either Line Art, Grayscale, or Color.

**Note:** Prescanning may be slow in color mode with certain scanners.

3. Click Prescan. The image displays in the scanning bed window.
4. Crop the image by moving and sizing the crop box.

**Note:** You move and size the crop box by corner and side handles. If you want a new crop box, press and hold **Shift** and drag in the scanning bed window.

5. Set the scanner speed, if available. The speed settings range from 1 to 5. Five is the fastest, and 1 is the slowest. The slower the speed, the more accurate the scanned image.
6. Adjust the scale field of the image by typing a value in the Scale area to create a larger or smaller image than the scanned image.
7. Set the resolution of the image by typing a value in the Resolution area. Use a minimum resolution of 1.5 times the maximum screen ruling that you are using to print the image. If printing to a 300 dpi laser printer, use a resolution setting of 80 pixels per inch (the standard 53-line screen times 1.5 approximately equals 80).
8. Click Scan. The image appears in a new image window.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Acquire Command

The Acquire command lets you open the TWAIN interface. Picture Publisher supports the TWAIN driver interface to give you access to more scanners, video grabbers, and other data acquisition devices without requiring special drivers.

TWAIN is a protocol developed by leading imaging hardware and software companies to make it easier to integrate input peripherals and applications. TWAIN eliminates the need to have hardware-specific drivers.

The Acquire command requires a compatible hand scanner or video frame grabber with a video camera or videocassette recorder attached to the interface card.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Acquire Dialog Box

The options in the Acquire dialog box will vary according to the TWAIN driver and hardware installed.

### Related Topics

[Command information](#)

[Procedure information](#)

## Acquiring an Image

### To use the TWAIN driver interface:

- Open the File menu and choose Acquire. A dialog box opens; each Acquire dialog box will be different, depending on the device being used.

### Related Topics

[Dialog Box information](#)

[Command information](#)

## Recall Command

The Recall command in the File menu opens a submenu containing the last files you opened or saved in Picture Publisher. This command lets you quickly access the most recently used files.

If a file is deleted or is on a drive that is not available, it may still appear in the submenu. When you choose one of these files, Picture Publisher displays a message stating that it cannot find the file and removes it from the list.

### Related Topics

[Procedure information](#)

## Recalling a File

### To recall a file:

1. Open the File menu and choose Recall. The Recall submenu opens, containing previously opened or saved files.
2. Click the file you want to recall.

### Related Topics

[Command information](#)

## Save Command

The Save command (**Ctrl+S**) lets you save the currently active image using the current filename with the same file type and image settings.

If the file has never been saved and you choose the Save command, the [ImageBrowser dialog box](#) opens.



When you choose the Save command, the file is saved where the file was opened or in the directory you specified in the ImageBrowser dialog box.

### Related Topics

[Procedure information](#)

## Saving an Existing File

Press **CTRL+S** to choose the Save command in the File menu and save an existing file.

### Related Topics

[Command information](#)

## Save As Command

The Save As command (**CTRL+A**) lets you assign a new name to a file or make a copy of an existing file by giving it a new name. You can also change the file format or image type using the Save As command.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

[Save command](#)

## DCS Options Dialog Box

The DCS Options dialog box opens when you save a file as a DCS file, and lets you choose options for color separations. A Desktop Color Separations (DCS) file is a variation of the popular encapsulated file format (EPS).

Saving a file as DCS lets you create color separations of an image using Picture Publisher. When you save a file as DCS, Picture Publisher creates five files: the main EPS file, which contains the TIFF preview (optional) and filenames for the other files; and the four files containing the color EPS separations (cyan, magenta, yellow, and black). (You can place the main EPS into another application.)

### Preview TIFF List Box

The Preview TIFF list box lets you choose how you want to preview the TIFF image of the DCS file: None (Macintosh), 1-Bit Scattered, 8-Bit Grayscale, or 8-Bit Color. Choose the option that is supported by the application into which you are importing the DCS file.

### Include Composite Option

The Include Composite option turns on and off the RGB composite that is stored in the main file. If you do not choose this option, the file size is much smaller and Picture Publisher works faster than if you choose the option. Choose this option if the application into which you are importing the DCS file supports composites.

### Using Print Style Area

This area displays the name of the current print style.

### Clipping Path Area

Type a name for the clipping path in the text box.

### File Options Button



The File Options button opens a menu containing these commands for clipping paths: [Add](#), [Delete](#), and [Rename](#).

### Always Prompt For Options on Save Option

Choose this option to always have the options dialog box open when saving to this format.

### Related Topics

[Creating a clipping path](#)

[Saving a file](#)

## JPEG Options Dialog Box

When you save an image file as a JPEG file, the JPEG Options dialog box opens to give you four JPEG methods to save your file: High Quality/Low Compression, Good Quality/Good Compression, Low Quality/High Compression, and Custom Compression.

Information is lost when you save files in the JPEG format; the more compression you use, the more information that is lost. The JPEG algorithm tries to throw out information that will not be noticed. The amount of information you lose depends on the image. Some files may not show any deterioration in quality even when you choose the Low Quality/High Compression option. Other files may show an unacceptable amount of deterioration when you use the higher levels of compression.

### **Custom Compression option**

The Custom Compression option gives you more flexibility to compress your images. When you choose the Custom Compression option, the bottom half of the JPEG Options dialog box is active.

The Subsampling area lets you choose from three options: Low, Medium, and High Resolution. The higher the resolution, the less the compression and the higher the image quality. The lower the resolution, the greater the compression and the lower the image quality.

The Luminance Compression area refers to the non-color component of the image. The Luminance range can be any number from 0 to 100; the higher the number, the greater the compression and the lower the image quality.

The Chrominance Compression area refers to the color component of the image. The Chrominance range can be any number from 0 to 100; the higher the number, the greater the compression and the lower the image quality.

### **Always Prompt For Options on Save Option**

Choose this option to always have the options dialog box open when saving to this format.

### **Related Topics**

[Saving an Image in JPEG format](#)

## Saving an Image Using JPEG

### To save an image using JPEG:

1. Open the File menu and choose Save As. The Save Image File dialog box opens. (The ImageBrowser Save dialog box opens if the View Thumbnails option is selected.)
2. Click the down arrow to the right of the File Type list box. The list box opens and a list of available file formats appears.
3. Point to the JPEG file format and click the left mouse button to select it. Any JPEG files in the current directory appear.
4. Type a new filename for the image in the File Name text box.
5. Click the down arrow to the right of the Drives list box. A list box opens.
6. Point to the drive you want to save to and click the left mouse button to select it.
7. Double click the directory in the Directories list box to which you want to save your file.
8. Click the down arrow to the right of the Image Type list box. The list box opens.
9. Point to the image type you want and click the left mouse button to select it.
10. Click Save. A dialog box opens.
11. Click the quality setting you want for your image. The higher the quality setting you choose, the slower the compression routine and the less image quality you lose.
12. Click OK. The file is saved in the JPEG format.

## Saving a File

### To save a new or existing file:

1. Open the File menu and choose Save As. The ImageBrowser dialog box opens.
2. Type a new filename for the image in the File Name text box.
3. Click the down arrow to the right of the Drives list box. The list box opens.
4. Point to the drive and click the left mouse button to select it.
5. Click the down arrow to the right of the File Type list box. The list box opens and a list of available file formats appears.
6. Point to the file format you want to use and click the left mouse button to select it.
7. In the Directories list box, double click the directory where you want to save the file.
8. Click the down arrow to the right of the Image Type list box. The list box opens.
9. Point to the image type you want and click the left mouse button to select it.
10. Click Save. The file is saved to the specified drive and directory.

**Note:** When you save as JPEG, DCS, or TIFF, a corresponding options dialog box opens.

When you type an existing filename, the message "Replace existing file (filename)?" appears. Picture Publisher defaults to Yes. You can perform one of the following responses, depending on what you want to accomplish.

- Press N (for No) to assign another name to the current image. Type a different name in the File Name text box and press **ENTER**.
- Press Y (for Yes) to replace the existing image with the current image.

**Note:** Pressing a character key when a filename is highlighted in the text box makes the name disappear. To edit the filename, press the **RIGHT ARROW** to remove the highlight. Then press the **RIGHT** or **LEFT ARROW** to move the text cursor. To delete characters to the left of the text cursor, press **BACKSPACE**.

### Related Topics

[Dialog Box information](#)

[Command information](#)

## Revert To Saved Command

The Revert To Saved command (**CTRL+HOME**) restores the image to the most recently saved version, undoing all changes made since you last saved the file.

When you choose the Revert To Saved command, Picture Publisher asks if you are sure you want to ignore all changes before reverting to the previous version. Click OK to revert to the previously saved version. Click Cancel to return to the current image.

### Related Topics

[Procedure information](#)

## Reverting to a Previous Version

To revert to the most recently saved version:

1. Open the File menu and choose Revert To Saved.
2. Click OK. The most recently saved version opens.

### Related Topics

[Command information](#)

## Close Command

The Close command (**CTRL+F4**) closes the active image window.

### Related Topics

[Procedure information](#)

## Closing an Image Window

To close the active image window:

- Open the File menu and choose Close.

If the image you are working with has been edited, and you did not save it before choosing the Close command, Picture Publisher requests that you select one of three choices: Yes, No, or Cancel.

- **Yes** saves changes to your image before closing the image window.
- **No** does not save changes to your image and closes the image window.
- **Cancel** cancels the Close command and returns you to the current image.

### Related Topics

[Command information](#)

## Print Command

The Print command (**CTRL+P**) in the File menu lets you send an image to the selected printer.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Print Dialog Box

The Print dialog box contains options to visually, or numerically, place and size the image to be printed. You can also change print styles to make adjustments to your printer for optimal results.

### Page Setup Area

Choose Visual or Numeric.

Choosing Visual lets you view how the positioning of the image when it is printed. You can move the image to change its placement on the printed page.

Choosing Numeric lets you set the width, height, size of the image, and positioning of the image when printed. When you choose Numeric, the area below the Numeric option allows the following choices.

### Allow Size Distortions Option

The Allow Size Distortions option lets you change the Width and Height values independent of each other. Use this option to stretch an image when it prints.

### Width and Height Areas

The Width and Height areas show the size of the image on the printed page. These values are computed automatically from the aspect ratio of the image. The Width and Height areas default to the actual image size.

You can change the values in the Width and Height areas. Changing either dimension automatically changes the other, unless the Allow Size Distortions option is selected. When you choose this option, the width and height can be adjusted independently.

**Note:** Changing the Width and Height areas does not change the size of the image on the disk or in memory. Only the printed version of the image is affected.

### WScale and HScale Areas

The WScale and HScale areas show the percent change in the width and height. They are identical if the aspect ratio is maintained. If the Allow Size Distortions option is selected, the horizontal and vertical dimensions can be scaled independently.

**Note:** Changing the WScale and HScale areas does not change the size of the image on the disk or in memory. Only the printed version is affected.

### Center On Page Option

The Center On Page option prints the image on the center of the page. When you deselect this option, you can then specify where to position the image relative to the top and left margins.

### Type of Output List Box

The Type of Output list box lets you choose how you want to output an image. Click the down arrow to the right of the Type of Output list box and choose the type of output you want.

### Printer Selected Area

The Selected Device area displays the currently selected output device.

### Print Style Selected Area

The Print Style Selected area displays the currently selected print style.

### Use ScatterPrint Option

ScatterPrint is a special dithered, image-printing technique used to produce high-quality, high-detail images on low-resolution printers. Unlike a standard halftone, no screen ruling is required for ScatterPrint. Choosing the ScatterPrint option ignores the Screen Ruling option for your printer. See your printer

documentation for more information on screen ruling.

### **Use Print Scaling Option**

The Use Print Scaling option lets you send the minimum amount of data to a PostScript printer to get the highest resolution capable from the printer. This usually speeds the printing of images to PostScript printers. If this option is not selected, all the data is sent to the printer

### **Send Binary PostScript Option**

The Send Binary PostScript option lets you send information to your printer in the binary format, rather than the ASCII format. Printing with the binary format is faster than ASCII; however, not all printers or service bureaus can accept the binary format.

### **Use Printer Screening Option**

The Use Printer Screening option lets you use the default screening values of the printer.

### **Print Button**

Click Print to send the image to your current printer. A dialog box opens, specifying the current printer driver and printer port.

### **Cancel Button**

Click Cancel to close the Print dialog box without printing the image.

### **Setup Button**

The Setup button opens the [Setup Printer dialog box](#).

### **Reset Button**

Click Reset to reset to the values before changes were made.

### **Related Topics**

[Command information](#)

[Procedure information](#)

## Printing an Image

To print an image:

1. Open the File menu and choose Print, or press **CTRL+P**. The Print dialog box opens.
2. Choose the print options and image size that you want.
3. Click Print.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Setup Command

The Setup command opens a submenu containing the following commands:

Printer

Scanner

Monitor

Calibration

## Printer Command

Use the Printer command to set up a printer and choose print styles.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Setup Printer Dialog Box

### Select Print Style Area

The Select Print Style area contains the predefined print styles that are supplied with Picture Publisher, as well as any that you have set up and saved yourself. Print styles are collections of default printer settings that have been optimized for a variety of output needs. You can define print styles for your own needs and add them to the list.

### File Options Button



The File Options Button opens a menu containing these commands for print styles: [Add](#), [Delete](#), and [Rename](#).

### Select Printer Type

The Select Printer Type area lets you choose the type of printer you are using. Choices are Monochrome, CMYK color, and RGB color.

### Select Print Device Area

The Select Print Device area lists the currently installed Windows printer drivers. Printer drivers can be added or deleted through the Windows Control Panel as with any other application. Any installed printer driver can be activated and used by Picture Publisher.

### Setup Print Style Button

Click the Setup Print Style button to open the [Setup Print Style dialog box](#).

### Setup Print Device Button

Click the Setup Print Device button to open the currently selected printer dialog box. Choose printer options and click OK.

### Related Topics

[Command information](#)

[Procedure information](#)

## Setup Print Style Dialog Box

The Setup Print Style dialog box is divided into four panels: Separation, Halftone, Calibration, and Extras.

To open the panel you want, click one of the four tabs.

## Setup Print Style Dialog Box - Separation Tab

The Separation tab lets you use color management, setup ink correction, black generation, black removal, ink limits, and saturation boost.

### **Use Color Management Option**

The Use Color Management Option lets you use the Kodak Color Management System to control color.

### **Recipe for Printing Red Option**

The Recipe for Printing Red option lets you adjust the percentages of magenta and yellow inks used to print red.

### **Recipe for Printing Green Option**

The Recipe for Printing Red option lets you adjust the percentages of yellow and cyan inks used to print green.

### **Recipe for Printing Blue Option**

The Recipe for Printing Red option lets you adjust the percentages of cyan and magenta inks used to print blue.

### **Black Generation Style Option**

The Black Generation Style option lets you adjust the amount of black generation.

### **Black Removal (GCR) Area**

The Black Removal (GCR) edit box lets you specify the percentage of overlapping CMY to remove areas where black is generated.

### **Black Limit Area**

The Black Limit edit box lets you adjust the maximum amount of black. As you adjust the amount, the Ink Amount map changes.

### **Total Ink Limit Area**

The Total Ink Limit edit box lets you adjust the total amount of ink that the presses can hold. Consult with your service bureau to determine the best value.

### **Saturation Boost Area**

The Saturation Boost edit box lets you increase the amount of saturation when the image is output. This setting can compensate for ink impurities and saturation loss that may occur when printing.

## Setup Print Style Dialog Box - Halftone Tab

The Halftone tab lets you adjust the shape of the halftone dot, frequency, and angle of the halftones.

### **Use Printer Halftone Option**

The Use Printer Halftone option, when selected, lets you use the default printer halftone values. If the Printer Halftone option is not selected, Picture Publisher halftone values are used.

### **Halftone Dot Option**

The Halftone Dot option lets you choose the type of halftone dot created. Choices are Circular, Square, and Elliptical.

### **Frequency and Angle Areas**

The Frequency and Angle areas let you specify the screen frequency and angle for cyan, magenta, yellow, and black.

## Setup Print Style Dialog Box - Calibration Tab

The Calibration tab lets you calibrate Picture Publishers output by selecting and editing printer calibration maps and adjusting dot gain.

### Color Plate List Box

The Color Plate list box lets you select a cyan, magenta, yellow, or black calibration map to view.

### Printer Calibration Map List Box

The Printer Calibration Map list box lets you choose a pre-defined calibration map. The File Options

Button  opens a menu containing these commands for printer calibration maps: Edit, Add, Delete, and Rename.

### Dot Gain Area

The Dot Gain area lets you adjust the dot gain. Consult your service bureau for the dot gain setting required for their devices.

### Minimum Highlight Dot Area

The Minimum Highlight Dot area lets you adjust the minimum dot percentage for highlights. As you change the value, the calibration map changes.

### Maximum Shadow Dot Area

The Maximum Shadow Dot area lets you adjust the maximum dot percentage for shadows. As you change the value, the calibration map changes.

### When to Apply Calibration Areas

The When to Apply Calibration Style area lets you determine when a calibration map is applied to an image. If the Apply During Convert to CMYK option is selected, the calibration map is applied to a CMYK image as it is converted using the Convert To or Save As commands. If the Apply During Print option is selected, the calibration map is applied to the image only when it is printed. This option only applies to CMYK images. Other types of images have the calibration map applied when printed. Calibration maps can also be applied using the Apply Calibration Map command in the Map menu.

## Setup Print Style Dialog Box - Extras Tab

The Extras tab lets you select various options that are useful when printing an image.

### Trim Marks Options

Choose this option to automatically place trim marks (crop marks) at the corners of the image. Trim marks indicate where the paper should be cut by the print shop to produce the correct page size. The trim marks appear as four sets of 1/2-inch horizontal and vertical lines.

### Registration Marks Options

Registration marks align the separations during printing. Picture Publisher uses the industry-standard circle and crosshairs. The marks appear outside the printed image on the four sides of each separation or composite print.

### Separation Labels Options

Choose this option to identify the separations and verify the printer colors on a composite. Each label appears parallel to the longest edge of the page, at a unique location on the page so that it does not overprint the others. This option also prints the print style options on the top-left corner of each page. This is useful for determining the controls that were used to create an image when comparing it with other images or examining the output for quality improvement.

### Steps Scale Options

This option adds a set of color bars to help monitor four-color printing quality. The scales appear on each separation as halftones at the selected line screen ruling. They print on the right of the black plate and on the left of the cyan, magenta, and yellow plates. As a result, the CMY colors overprint to produce grays. Print shops use the grayscale in monitoring values for gray color removal and black color replacement. The step scale also provides a direct comparison of CMY colors to evaluate dot-for-dot values, screen angles, moire, and dot gain.

### Negative Options

This option lets you produce film on an imagesetter for platemaking.

### Mirror for Emulsion Down Options

Like negative images, most image work is done "right reading," and emulsion side up or down is specified as part of the imagesetting process when outputting to film. In most cases, the Mirror command in the Image menu is used to flip an image. Choosing the Mirror for Emulsion Down option toggles the mirror image to provide emulsion up or down control when sending mixed images to the imagesetter.

## Using the Printer Command

### To use the Printer command:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Choose Printer. The Setup Printer dialog box opens.
3. Choose the print style you want to use.
4. Choose the printer device you want to use.
5. Set other printing options as necessary.
6. Click OK.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Scanner Command

The Scanner command lets you choose a scanner driver and calibration style.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Setup Scanner Dialog Box

### Acquire Device Name Area

The Acquire Device Name area displays the name of the TWAIN driver that is currently loaded.

### Select Source Button

Click this button to open the [Select Source dialog box](#).

### Select A Scan Device List Box

The Select a Scan Device list box displays the available scanner drivers. Click the down arrow to the right of the list box, then select a scanner driver name.

### File Options Button



The File Options Button opens a menu containing these commands for scanner drivers: [Add](#), [Delete](#), and [Rename](#).

### Scanner Address Area

Check your scanner documentation for the proper input/output address and adjust it accordingly.

### Use Color Management Option

The Use Color Management option lets you activate the Kodak Color Management System.

### Scanner Calibration Map List Box

The Scanner Calibration Map list box displays the available scanner calibration maps. Click the down arrow to the right of the list box, then select a scanner calibration map.

### File Options Button



The File Options Button opens a menu containing these commands for print calibration styles: [Edit](#), [Add](#), [Delete](#), and [Rename](#).

### Related Topics

[Command information](#)

[Procedure information](#)

## Setting Up Your Scanner

### To set up your scanner:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Choose Scanner. The Setup Scanner dialog box opens.
3. Choose the appropriate driver for your scanner.
4. Set the scanner address.
5. Choose the appropriate scanner calibration map.
6. Click OK.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Select Source Dialog Box

This dialog box is for selecting TWAIN device drivers designed for a specific input device and any application with a TWAIN interface. Dialog box options include a source list box for choosing the input device you want to use. You must select a TWAIN input driver before choosing the Acquire command in the File menu.

## Monitor Command

The Monitor command opens the Setup Monitor dialog box to let you adjust the monitor gamma and to select a monitor device when using the Kodak Color Management system. This dialog box is divided into two panels: Monitor Gamma and Monitor Profile.

## Setup Monitor Dialog Box- Monitor Gamma Tab

The Monitor Gamma tab lets you compensate for how your monitor displays images to provide you with accurate image editing. There are different factors that affect accurate viewing of an image file. Different monitors, various lighting conditions in your work area, and varying human perceptions of color affect the accuracy of the image display.

With the Monitor command, you can adjust the gamma correction curve for both monochrome and RGB color screens. If you are working on a black-and-white screen, your gamma correction edits should be concentrated on only the bottom gamma patch. If you are working with a color monitor, you can use all four tables in the dialog box.

You should perform the two steps below before using the Monitor command.

The first step to adjusting your gamma curve for your monitor is to establish a norm, or constant environment in which you will be working. This includes ambient room light and any color, contrast, and brightness controls on your monitor. A change in any one of these could drastically affect how you would adjust your gamma curve.

The second step is to make sure that your monitor has been on for at least one hour.

The Monitor Gamma dialog box opens when you choose the Monitor Gamma command in the Map menu, and it displays three large color patches. Use the slider under each color patch to adjust the gamma curve.

### **Lock Button**

Click the Lock button to lock the sliders together so that when you move one you move them all.

### **Unlock Button**

Click the Unlock button to unlock all sliders.

### **Disable Monitor Gamma Option**

The Disable Monitor Gamma option, when selected, disables the monitor gamma.

### **Related Topics**

[Procedure information](#)

## Adjusting Monitor Gamma

### To adjust monitor gamma:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Choose Monitor. The Setup Monitor dialog box opens.
3. Click the Monitor Gamma tab.
4. Drag each slider under the three large color patches until the small patch inside each large color patch is the same color as its surrounding area.

**Note:** If the small patch is not visible inside of the large color patch, it is already in adjustment.

5. Click OK to set up the new monitor gamma compensation.

Your new gamma curve is automatically saved in the PP.INI file when you close Picture Publisher.

**Note:** You can turn off the monitor gamma correction by clicking the Disable Monitor Gamma option or setting all three values to 1 in the [Setup Monitor dialog box - Gamma tab](#).

### Related Topics

[Command information](#)

## Setup Monitor Dialog Box - Monitor Profile Tab

The Monitor Profile tab lets you select a monitor profile when you are using the Kodak Color Management System.

### **Monitor Device List Box**

The Monitor Device list box lets you select a monitor profile.

### **Monitor Profile Area**

The Monitor Profile area shows information relating to the monitor device you selected.

### **Related Topics**

[Command information](#)

[Procedure information](#)

## Selecting a Monitor Profile

### To select a monitor profile:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Choose Monitor. The Setup Monitor dialog box opens.
3. Click the Monitor Profile tab.
4. Click the down arrow in the Monitor Device area and select a device.
5. Click OK.

### Related Topics

[Command information](#)

## Calibration Command

The Calibration command opens a submenu containing the following commands you can use for calibrating your scanner or printer.

For Scanning

For Printing

## For Scanning Command

Choose the For Scanning command to open the [Calibrate Scanner dialog box](#). With this dialog box, you can calibrate your scanner by either the visual or measurement method.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Calibrate Scanner Dialog Box

The Calibrate Scanner dialog box lets you calibrate your scanner using either the visual or measurement method.

### Calibration Method List Box

The Calibration Method list box lets you choose the Visual or Measurement method of calibration.

### Channel List Box

When the All Channels the Same option is not selected, you can use the Channel list box to select a red, blue, or green channel to edit.

### Editing List Box

The Editing list box lets you view the calibration map visually or numerically with the Visual or Numeric options.

### Map Area

If the Editing option is Visual, you can make changes to the scanner calibration map by adding, deleting, and moving calibration points. To add a calibration point, click the cursor on the calibration map. To delete a calibration point, select a point to delete and click the **Delete** key on your keyboard. To move a calibration point, select a point to move and drag it to another location.

The Up, Down, Left, and Right arrows let you move the entire calibration map in the direction of the arrow you click.

If you click inside either the vertical or horizontal gradient area, you flip the axes of the calibration map.

The curve style button lets you display the calibration map as curves or lines.

### Gamma Adjust Slider

The Gamma Adjust slider lets you adjust the gamma of the calibration map.

### All Channels the Same Option

The All Channels the Same option lets you indicate whether adjustments to the calibration map affect all red, blue, and green channels together or separately. This option is only available when the scanned image is a color image.

### Use for Grayscale Scans Option

The Use for Grayscale Scans option lets you indicate whether the color channel calibration is also applied to the grayscale channel calibration. This option is only available when the scanned image is a color image.

### Use for Color Scans Option

The Use for Color Scans option lets you indicate whether the grayscale channel calibration is also applied to the color channel calibration. This option is only available when the scanned image is a grayscale image.

### Load Button

The Load button opens the Load Scanner Calibration Map dialog box to let you select a previously saved calibration map.

### Options Button

The Options button opens the Mapping Options dialog box. This dialog box lets you define the smoothness of the calibration curve, the default number of calibration points, and whether or not to automatically preview the map changes on the image, use percentages or numeric values, or show the grid.

**Preview Button**

If the Use Auto Preview option is not selected in the Mapping Options dialog box, you can use the Preview button to preview the effects of the calibration map on the image.

**Reset Button**

The Reset button resets the current changes.

**Reset All Button**

If the All Channels the Same option is not selected, you can use the Reset All button to reset the changes made to all channels.

**Save Button**

The Save button opens the Scanner Calibration Name dialog box to let you save the current calibration map.

**Cancel Button**

The Cancel button cancels any changes and closes the Calibrate Scanner dialog box.

**Measure Image Button**

The Measure Image button lets Picture Publisher automatically enter values in the Calibrate Scanner dialog box. This button is only available when the calibration method is Measurement.

**Related Topics**

[Command information](#)

[Procedure information](#)

## Calibrating a Scanner

To visually calibrate your scanner, scan an image, hold the scanned image next to your monitor, and adjust a map until the scanned image is similar to the displayed image. After the map is adjusted, save and load the calibration map.

If you have a color scanner, you may have to scan the image twice, once for grayscale calibration and once for color calibration. Calibrate your scanner for grayscale calibration first and test the results. If you find the results satisfactory, color calibration is not necessary.

Before you calibrate your scanner, you must disable the scanner calibration map for accurate calibration.

### To disable a scanner calibration map:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Choose Scanner. The Setup Scanner dialog box opens.
3. Click the down arrow in the Scanner Calibration Map area and select None.
4. Click OK.

### To calibrate your scanner for grayscale scanning:

1. Place a test photograph on your scanner bed.
2. Open the File menu and choose Scan (or Acquire if your scanner is a TWAIN device). The Scanner (or Acquire) dialog box opens.
3. Click the down arrow in the Scan Type area and select Grayscale.
4. Click Scan. The image is scanned.
5. Open the File menu and choose Setup. The Setup submenu opens.
6. Choose Calibration. The Calibration submenu opens.
7. Choose For Scanning. The Visual Calibrate Scanner dialog box opens.
8. Disable the Use for Color Scans option. There are separate "channels" for grayscale and color calibration maps. By disabling this option, the color calibration map channel will not be overwritten.
9. If you have already calibrated your scanner for color scanning, click Load, locate the color calibration map, and click Load. The color channels of the calibration map are loaded.
10. Adjust the map until the image on the screen matches the original photo. If the image is blocked by the Visual Calibrate Scanner dialog box, you can drag it to the side of the image.
11. Click Save. The Scanner Calibration Name dialog box opens.
12. Type Visual Scanner in the Enter New Name area and click OK.
13. Open the File menu and choose Setup. The Setup submenu opens.
14. Choose Scanner. The Setup Scanner dialog box opens.
15. Click the down arrow in the Scanner Calibration Map area and choose Visual Scanner.
16. Click OK. The scanner is calibrated for grayscale scanning.

### To calibrate your scanner for color scanning:

1. Place a test photograph on your scanner bed.
2. Open the File menu and choose Scan (or Acquire if your scanner is a TWAIN device). The Scanner (or Acquire) dialog box opens.
3. Click the down arrow in the Scan Type area and select Color.
4. Click Scan. The image is scanned.
5. Open the File menu and choose Setup. The Setup submenu opens.
6. Choose Calibration. The Calibration submenu opens.
7. Choose For Scanning. The Visual Calibrate Scanner dialog box opens.
8. Select the All Channels the Same option to make it active.
9. Disable the Use for Grayscale Scans option. There are separate "channels" for grayscale and color calibration maps. By disabling this option, the grayscale calibration map channel will not be

overwritten.

10. If you have already calibrated your scanner for grayscale scanning, click Load, locate the grayscale calibration map, and click Load. The grayscale channel of the calibration map is loaded.
11. Adjust the map until the image on the screen matches the original photo. If the image is blocked by the Visual Calibrate Scanner dialog box, you can drag it to the side of the image.
12. Click Save. The Scanner Calibration Name dialog box opens.
13. Type Visual Scanner in the Enter New Name area and click OK.
14. Open the File menu and choose Setup. The Setup submenu opens.
15. Choose Scanner. The Setup Scanner dialog box opens.
16. Click the down arrow in the Scanner Calibration Map area and choose Visual Scanner.
17. Click OK. The scanner is calibrated for color scanning.

**Note:** If you cannot adjust the colors correctly, deselect the All Channels the Same option (see step 8), and adjust the Red, Green, and Blue channels separately.

You can also calibrate your scanner using a calibrated step scale. Contact Micrografx for information about purchasing a calibrated step scale.

#### **To calibrate your scanner using a step scale:**

1. Place step scale on your scanner bed.
2. Open the File menu and choose Setup. The Setup submenu opens.
3. Choose Scanner. The Setup Scanner dialog box opens.
4. Click the down arrow in the Scanner Calibration Map area and select "none."
5. Click OK.
6. Open the File menu and choose Scan (or Acquire if your scanner is a TWAIN device). The Scanner (or Acquire) dialog box opens.
7. Click the down arrow in the Scan Type area and select Grayscale.
8. Click Prescan to view the step scale in the preview window.
9. Move the cursor to a corner of the step scale and drag a rectangle around the step scale.
10. Release the left mouse button to set the crop rectangle.
11. Type 150 in the Resolution edit box.
12. Click Scan. The image is scanned.
13. Open the File menu and choose Setup. The Setup submenu opens.
14. Choose Calibration. The Calibration submenu opens.
15. Choose For Scanning. The Visual Calibrate Scanner dialog box opens.
16. Click the down arrow in the Calibration Method area and select Measurement.
17. Drag a rectangle around the step scale. (Do not include the cross-hatch patterns at the top of the step scale image.)
18. Click Measure Image. A message appears asking if you want to update the readings.
19. Click OK.
20. Click OK.
21. Click Save. The Scanner Calibration Name dialog box opens.
22. Type a name in the Enter New Name area and click OK.

#### **Related Topics**

[Command information](#)

[Dialog Box information](#)

## For Printing Command

Choose the For Printing command to open the [Calibrate Printer dialog box](#). With this dialog box, you can calibrate your printer by either the visual or measurement method.

### Related Topics

[Dialog Box information](#)

[Procedure information](#).

## Calibrate Printer Dialog Box

The Calibrate Printer dialog box lets you calibrate your printer using either the visual or measurement method. Some options are only available if you choose the measurement method.

### Calibration Method List Box

The Calibration Method list box lets you choose the Visual or Measurement method of calibration.

### Channel List Box

The Channel list box lets you select either the Master, Red, Blue, or Green channel to edit.

### Editing List Box

The Editing list box lets you view the calibration map visually or numerically with the Visual or Numeric options.

### Map Area

If the Editing option is Visual, you can make changes to the printer calibration map by adding, deleting, and moving calibration points. To add a calibration point, click the cursor on the calibration map. To delete a calibration point, select a point to delete and click the Delete key on your keyboard. To move a calibration point, select a point to move and drag it to another location.

The Up, Down, Left, and Right arrows let you move the entire calibration map in the direction of the arrow you click.

If you click inside either the vertical or horizontal gradient area, you flip the axes of the calibration map.

The curve style button lets you display the calibration map as curves or lines.

### Gamma Adjust Slider

The Gamma Adjust slider lets you adjust the gamma of the calibration map.

### Load Button

The Load button opens the Load Printer Calibration Map dialog box to let you select a previously saved calibration map.

### Options Button

The Options button opens the Mapping Options dialog box. This dialog box lets you define the smoothness of the calibration curve, the default number of calibration points, and whether or not to automatically preview the map changes on the image, use percentages or numeric values, or show the grid.

### Preview Button

If the Use Auto Preview option is not selected in the Mapping Options dialog box, you can use the Preview button to preview the effects of the calibration map on the image.

### Reset Button

The Reset button resets the current changes.

### Reset All Button

The Reset All button resets the changes made to all channels.

### Save Button

The Save button opens the Printer Calibration Name dialog box to let you save the current calibration map.

### Cancel Button

The Cancel button cancels any changes and closes the Calibrate Printer dialog box.

**Measure Image Button**

The Measure Image button lets Picture Publisher automatically enter values in the Calibrate Printer dialog box. This button is only available when the calibration method is Measurement.

**Related Topics**

[Command information](#)

[Procedure information](#)

## Calibrating a Printer

Before you calibrate your printer, you must disable the printer calibration map for accurate calibration.

### To disable a printer calibration map:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Choose Printer. The Setup Printer dialog box opens.
3. Click Setup Print Style. The Setup Print Style dialog box opens.
4. Click the Calibration tab.
5. Click the down arrow in the Printer Calibration Map area and select none.
6. Click OK. The Printer Style Name dialog box opens.
7. Type a name in the Enter New Name and click OK.
8. Click OK.

### To calibrate your printer:

1. Open the File menu and choose Print. The Print dialog box opens.
2. Click Print. The image prints to your printer.
3. Open the File menu and choose Setup. The Setup submenu opens.
4. Choose Calibration. The Calibration submenu opens.
5. Choose For Printing. The Visual Calibrate Printer dialog box opens.
6. Adjust the map until the image on the screen matches the printed image. If the image is blocked by the Visual Printer Scanner dialog box, you can drag it to the side of the image.
7. Click Save. The Printer Calibration Name dialog box opens.
8. Type Visual Printer in the Enter Map Name area and click OK.
9. Open the File menu and choose Setup. The Setup submenu opens.
10. Choose Printer. The Setup Printer dialog box opens.
11. Click Setup Print Style. The Setup Print Style dialog box opens.
12. Click the Calibration tab.
13. Click the down arrow in the Printer Calibration Map area and choose Visual Printer.
14. Click OK. The Printer Style Name dialog box opens.
15. Type Calibrated Printer in the Enter New Name area.
16. Click OK. The Printer Style Name dialog box closes.
17. Click OK.

Now when you print an image, it should look like the original image. You may notice that some colors may not be as rich and pure as those you see on screen. This is because your printer may not be capable of printing these colors.

You can also calibrate your printer using an image of a color or grayscale step scale image that ships with Picture Publisher.

### To calibrate your printer using a step scale:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Open the Setup menu and choose Printer. The Setup Printer dialog box opens.
3. Click Setup Print Style. The Setup Print Style dialog box opens.
4. Click the Calibration tab.
5. Click the down arrow in the Printer Calibration Map area and select none.
6. Click OK. The Printer Style Name dialog box opens.
7. Type a name in the Enter New Name and click OK.
8. Click OK.
9. If you are using a color printer, open the file STEPS.TIF. If you are using a grayscale printer, open the file GSTEPS.TIF. (These files are located in the Tutorial subdirectory.)
10. Open the File menu and choose Print. The Print dialog box opens.

11. Click Print. The image is sent to your printer.
12. Scan the results from your printer with a scanner that has been calibrated or measure the patches with a dot area meter and enter the results in the Calibrate Printer dialog box.
13. Open the File menu and choose Setup. The Setup submenu opens.
14. Open the Setup menu and choose Calibration. The Calibration submenu opens.
15. Choose For Printing. The Calibrate Printer dialog box opens.
16. Click the down arrow in the Calibration Method area and choose Measurement.
17. Drag a rectangle around the scanned scale.
18. Click Measure Image. Picture Publisher reads the value of each step and enters each value in the Calibrate Printer dialog box. If the scanned image is color, the cyan, magenta, and yellow values are entered. If the scanned image is grayscale, the black values are entered.
19. Click Save. The Printer Calibration Name dialog box opens.
20. Type a name for the calibration file and click OK.

**Note:** If you have access to a dot area meter, you can use it rather than the scanner to read the values of the step scale. Follow the above steps to step 12, read the values with a dot area meter, and manually enter the values in the Calibrate Printer dialog box.

### **Related Topics**

[Command information](#)

[Dialog Box information](#)

## Macro Command

The Macro command opens a submenu containing the following commands:

Play

Play Batch

Record

Edit

Stop

## Play Command

The Play command lets you play back a pre-recorded session.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Play Macro Dialog Box

### Select Macro Name List Box

Click the down arrow to the right of the list box and choose a macro.

### File Options Button



The File Options Button opens a menu containing these commands for macros: [Add](#), [Delete](#), and [Rename](#).

### Repeat Area

Set the number of times you want the macro to repeat in this area.

### Related Topics

[Command information](#)

[Procedure information](#)

## Playing a Pre-Recorded Macro

### To play a macro:

1. Open the File menu and choose Macro. The Macro submenu opens.
2. Choose Play. The Play Macro dialog box opens.
3. Select the name of the macro you want to play.
4. Click Play. The macro begins.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Play Batch Command

The Play Batch command lets you run a macro on more than one file. For example, if you wanted to change the contrast on several files, you could create a macro changing the contrast, then run it on the selected files.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Play Batch Macro Dialog Box

### Image Files Area

The Image Files area shows the image files that will be affected by the macro or macros.

### Macro List Area

The Macro List area shows the macro or macros that will be run. Each image file can have a different set of macros applied to it.

### Add Images Button

The Add Images button opens the Batch ImageBrowser dialog box to let you choose an image file, or files, to be affected by the macro.

### Add Macros Button

The Add Macros button opens the Load Macro dialog box to let you select a macro or macros.

### Delete Button

Click the Delete button to delete the selected files or macros.

### Options Button

Click the Options button to open the [Play Batch Macro Options dialog box](#).

### Play Button

The Play button plays the selected macros.

### Cancel Button

The Cancel button closes the Play Batch Macro dialog box.

### Related Topics

[Command information](#)

[Procedure information](#)

## **Play Batch Macro Options Dialog Box**

### **On Macro Completion List Box**

Click the down arrow to the right of the list box and choose a save option: Don't Save, Save Over Original, Save to Directory, or Save to Album.

### **Close Image Option**

Choose this option if you want the image to close after the batch macro is completed.

## Playing a Macro For a Group of Files

To play a macro for a group of files:

1. Open the File menu and choose Macro. The Macro submenu opens.
2. Choose Play Batch. The Play Batch Macro dialog box opens.
3. Click Add Images. The Batch ImageBrowser dialog box opens.
4. Choose the files you want to process and click Select.
5. Click Add Macros. The Load Macro dialog box opens.
6. Choose the macro you want to run and click Load. The macro is added to the Macro List. You can add more than one macro to the Macro List.
7. Click Play to run the macro on the selected files.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Record Command

The Record command lets you record actions in Picture Publisher, then save them in a macro file.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Record Macro Dialog Box

### Enter Macro Name Text Box

Type a name for the macro you want to record, or click the down arrow and choose a macro.

### File Options Button



The File Options Button opens a menu containing these commands for macros: [Add](#), [Delete](#), and [Rename](#).

### Related Topics

[Command information](#)

[Procedure information](#)

## Recording a Macro

### To record a macro:

1. Open the File menu and choose Macro. The Macro submenu opens.
2. Choose Record. The Record Macro dialog box opens.
3. Type the name of the macro you want to create and click Record to start recording the macro.
4. Complete all of the tasks you want to include in the macro. If you make a mistake, use the Undo command in the Edit menu to restore the image to its previous condition. When you run the macro on other files, it will make and undo the mistake, just like you recorded it. If you do this a lot, you probably want to record the macro from the beginning because making and undoing a lot of errors can cause the macro to take a longer amount of time to complete a series of tasks.
5. Open the File menu and choose Macro. The Macro submenu opens.
6. Choose Stop to end recording the macro.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Edit Command (Macro Submenu)

The Edit command opens the [Load Macro dialog box](#) to let you select a macro to edit. After you select a macro, the Edit Macro dialog box opens.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Load Macro Dialog Box

### Select Macro Name List Box

Click the down arrow and choose a macro.

### File Options Button



The File Options Button opens a menu containing these commands for macros: [Add](#), [Delete](#), and [Rename](#).

### Related Topics

[Command information](#)

[Procedure information](#)

## Edit Macro Dialog Box

### Commands Selected Area

The Commands Selected area indicates the number of selected commands in the macro area.

### Macro Area

The Macro area displays the macro commands.

### Show Full Detail

The Show Full Detail option toggles between showing command details or only the commands without the details.

### Disable Button

The Disable button disables the selected commands in the Macro area.

### Delete Button

The Delete button deletes the selected commands in the Macro area.

### Load Button

The Load button lets you load another macro to edit.

### Save Button

The Save button opens the Save Macro dialog box to save the current macro.

### Play Button

The Play button plays the commands listed in the Macro area.

### Close Button

The Close button closes the Edit Macro dialog box.

### Related Topics

[Command information](#)

[Procedure information](#)

## Editing a Macro

### To edit a macro:

1. Open the File menu and choose Macro. The Macro submenu opens.
2. Choose Edit. The Load Macro dialog box opens.
3. Select the name of the macro you want to edit.
4. Click Load. The Edit Macro dialog box opens.
5. Edit the macro by clicking Disable or Delete, or by dragging the commands to different locations in the Command List.
6. Click Save to save the changes, click Play to play the changed macro, or click Close to close the Edit Macro dialog box.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## **Stop Command**

The Stop command stops recording the actions in Picture Publisher.

## Exit Command

Choose the Exit command (**Alt+F4**) in the File menu to close Picture Publisher when you are finished working.

If you have made changes to your work, Picture Publisher prompts you to save the file before the window closes.

### Related Topics

[Procedure information](#)

## Closing Picture Publisher

Choose the Exit command in the File menu to close Picture Publisher.

### To close Picture Publisher:

- Open the File menu and choose Exit.

If the file you are working with has changed, and you did not save it before choosing the Exit command, a dialog box opens and requests that you select one of three choices: Yes, No, or Cancel.

- **Yes** saves the changes to the image before closing Picture Publisher.
- **No** does not save changes to your image and closes Picture Publisher.
- **Cancel** cancels the Exit command and returns you to the current image.

### Related Topics

[Command information](#)

## **Print Preview Command**

The Print Preview command is available when you have a color-managed image open, and displays a preview of how the image will print.

Press **ESC** to return to the normal view.

## Package PP5 Command

After creating an image using the Command List and PP5 format, you may need to take it to a service bureau. If you have cut and pasted onto the image, you need to find these temporary support files and place them on the transfer media. Normally, this could take some time, so instead the Package PP5 command in the File menu locates these files and places them on the media automatically. This command is only available when a PP5 file is open.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Package PP5 Dialog Box

### Enter Path for Files Text Box

Type the path to the temporary support files. Picture Publisher copies the files to the location you specify.

### Related Topics

[Command information](#)

[Procedure information](#)

## Packaging a PP5 for Transport

To package a PP5 file for transporting to a service bureau:

1. Open the File menu and choose Package PP5. The Package PP5 dialog box opens.
2. Enter the path to the temporary support files. (For example, a:.)
3. Click Package. Picture Publisher copies the temporary files to the specified path.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Edit Menu Commands

The commands in the Edit menu undo operations and transfer data to and from the Clipboard. The Edit menu commands also let you specify paste options and program preferences.

<u>Undo</u>	Reverses the last edit or change to an image.
<u>Redo</u>	Restores the most recent edit that has been undone.
<u>Manual Apply</u>	Manually applies changes to an image.
<u>Auto Apply</u>	Automatically applies changes to an image when you are editing.
<u>Command List</u>	Commands to Undo, Redo, and Edit the Command List.
<u>Cut</u>	Cuts the image area defined by a mask to the Clipboard.
<u>Copy</u>	Copies the image area defined by a mask to the Clipboard.
<u>Copy To</u>	Copies the image area defined by a mask to a user-define Clipboard.
<u>Paste</u>	Pastes the contents of the Windows Clipboard into the current image.
<u>Paste As New Image</u>	Pastes the Clipboard contents into a new image.
<u>Clear</u>	Clears the masked portion of an image from the window.
<u>ClipboardBrowser</u>	Manage and paste saved Clipboard images.

## Undo Command

The Undo command (**CTRL+Z**) removes all changes made to an image since the last time changes were applied. In Auto Apply mode, changes are applied as you proceed to the next edit, so the Undo command removes only the last change. In Manual Apply mode, you control when changes are applied.

### Related Topics

[Procedure information](#)

## Reversing a Change

### To undo a change:

- Open the Edit menu and choose Undo, or press **CTRL+Z**. The image appears as it did before the last edit.

### Related Topics

[Command information](#)

## Redo Command

The Redo command replaces the Undo command in the Edit menu after the Undo command is selected. Redo restores the most recent edit that has been undone. You can toggle between Undo and Redo to see an image before and after the latest change.

### Related Topics

[Procedure information](#)

## Redoing Changes to an Image

### To redo changes to an image:

- Open the Edit menu and choose Redo. The image appears as it did before you chose the Undo command.

### Related Topics

[Command information](#)

## Manual Apply Command

The Manual Apply command is available only when the Manual Apply option is selected in the Undo panel of the [Preferences dialog box](#). This command lets you control when changes become a permanent part of the image. After changes are applied, they cannot be removed with the Eraser tool or the Undo command.

**Note:** The changes are not applied to the permanent image file until you use the [Save command](#).

### Related Topics

[Procedure information](#)

## Manually Applying Changes to an Image

To manually apply changes to an image:

- Open the Edit menu and choose Manual Apply.

### Related Topics

[Command information](#)

## Auto Apply Command

The Auto Apply command appears when the Auto Apply option is selected in the Undo panel of the Preferences dialog box. Choosing the Auto Apply option means changes are automatically applied; you cannot undo them. It also frees up memory.

### Related Topics

[Manual Apply Command](#)

## Command List Command

The Command List command provides commands to undo, redo, and edit the Command List, which is a record of all actions that you perform in Picture Publisher. You can edit the Command List by reordering, adding, and deleting recorded actions to change how commands and tools affect the image. To have a command list, you must have saved the original file as a PP5 file. An original file is the file that the PP5 file refers to, such as a TIF file.

To ensure that a Command List is created, save the file before editing it. You must also save the image in the PP5 format.

Choose the Command List command to open a submenu that contains these commands:

Undo

Redo

Edit

## Undo Command (Command List Submenu)

The Undo Command opens the Command List Undo dialog box to let you select commands to undo.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Command List Undo Dialog Box

### Commands to Undo Area

The Commands to Undo area indicates the number of selected commands in the Command area.

### Command Area

The Command area displays the available commands to undo.

### Show Full Detail

The Show Full Detail option toggles between showing command details or only the commands without the details.

### Save Button

The Save button lets you save the commands in the Command area as a macro.

### OK Button

The OK button closes the Command List Undo dialog box. Picture Publisher processes the image based on the commands you selected.

### Cancel Button

The Cancel button closes the Command List Undo dialog box.

### Related Topics

[Command information](#)

[Procedure information](#)

## Undoing a Command

1. Open the Edit menu and choose Command List. The Command List submenu opens.
2. Choose Undo. The Command List Undo dialog box opens.
3. Select the commands you want to undo.

**Note:** You can only undo commands from the bottom of the Command List towards the top.

4. Click OK. The image is rebuilt and the commands you selected are undone.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Redo Command

The Redo Command opens the Command List Redo dialog box to let you select commands that were previously undone with the Undo command.

### Related Topics

[Command information](#)

[Procedure information](#)

## Command List Redo Dialog Box

### Commands to Redo Area

The Commands to Redo area indicates the number of selected commands in the Command area.

### Command Area

The Command area displays the available commands to redo.

### Show Full Detail

The Show Full Detail option toggles between showing command details or only the commands without the details.

### Save Button

The Save button lets you save the commands in the Command area as a macro.

### OK Button

The OK button closes the Command List Redo dialog box. Picture Publisher processes the image based on the commands you selected.

### Cancel Button

The Cancel button closes the Command List Redo dialog box.

### Related Topics

[Command information](#)

[Procedure information](#)

## Redoing a Command

1. Open the Edit menu and choose Command List. The Command List submenu opens.
2. Choose Redo. The Command List Redo dialog box opens.
3. Select the commands you want to redo.

**Note:** You can only redo commands from the top of the Command List towards the bottom.

4. Click OK. The image is rebuilt and the commands you selected are redone.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Edit Command (Command List Submenu)

The Edit command opens the Command List Editor dialog box to let you edit the command list.

### Related Topics

[Command information](#)

[Procedure information](#)

## Command List Editor Dialog Box

### Commands Selected Area

The Commands Selected area indicates the number of selected commands in the Command area.

### Command Area

The Command area displays the commands.

### Show Full Detail

The Show Full Detail option toggles between showing command details or only the commands without the details.

### Disable Button

The Disable button disables the selected commands in the Command area.

### Delete Button

The Delete button deletes the selected commands in the Command area.

### Insert Option

The Insert option lets you insert commands in the Command area.

### Save Button

The Save button opens the [Save Macro dialog box](#) to save the commands in the Command area as a macro.

### OK Button

The OK button closes the Command List Editor dialog box. Picture Publisher processes the image based on your edits.

### Cancel Button

The Cancel button ignores all edits and closes the Command List Editor dialog box.

### Related Topics

[Command information](#)

[Procedure information](#)

## Editing the Command List

### To edit the Command List:

1. Open the Edit menu and choose Command List. The Command List submenu opens.
2. Choose Edit. The Command List Editor dialog box opens.
3. Edit the Command List by clicking Disable, Delete, or by dragging the commands to different locations in the Command List.
4. Click OK. The image is rebuilt with the new Command List.

### To insert new commands in the Command List:

1. Open the Edit menu and choose Command List. The Command List submenu opens.
2. Choose Edit. The Command List Editor dialog box opens.
3. Select the command in the Command List where you want to add commands.
4. Click the Insert option in the Command List Editor to select it.
5. Click OK. The Command List Editor closes.
6. Make the additional changes to the image.
7. Open the Edit menu and choose Command List. The Command List submenu opens.
8. Choose Edit. The Command List Editor dialog box opens showing the inserted commands highlighted in red.
9. Click the Insert option in the Command List Editor to deselect it.
10. Click OK. The Command List Editor dialog box closes and the image is rebuilt using the new Command List.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Cut Command

The Cut command (**CTRL+X**) cuts an area of the image (defined by a mask) to the Windows Clipboard. The cut-out area appears as a white hole in the image. The contents of the Clipboard then can be pasted back into a Picture Publisher image or any other Windows application that accepts a bitmap format, such as a page layout or graphics presentation program.

The Clipboard retains the most recently cut or copied image. Each subsequent cut or copy from any Windows application replaces the contents of the Clipboard.

### Related Topics

[Procedure information](#)

## Cutting Images

### To cut an area of an image to the Clipboard:

1. Mask the area you want to cut out of the image.
2. Open the Edit menu and choose Cut, or press **CTRL+X**. The masked area is cut to the Clipboard.



To remove an area of the image without overwriting the contents of the Windows Clipboard, choose the Clear command in the Edit menu.

### Related Topics

[Command information](#)

## Copy Command

The Copy command (**CTRL+C**) sends a duplicate copy of the image area defined by a mask to the Windows Clipboard. The working image is unaffected when using the Copy command. The contents of the Clipboard can be pasted back into a Picture Publisher image or any other Windows application that accepts a bitmap format, such as a page layout or graphics presentation program.

The Clipboard retains the most recently cut or copied image. Each subsequent cut or copy from any Window application replaces the contents of the Clipboard.

### Related Topics

[Procedure information](#)

## Copying Images

### To copy an area of an image to the Clipboard:

1. Mask the area you want to copy to the Clipboard.
2. Open the Edit menu and choose Copy, or press **CTRL+C**. The masked area is copied to the Clipboard.

### Related Topics

[Command information](#)

## Copy To Command

The Copy To command (**CTRL+SHIFT+C**) is similar to the Copy command, except that the Copy To command copies the image area defined by a mask to a file instead of to the Clipboard. The Copy To command gives you the flexibility to copy to a named file, a new image, a texture, or a custom brush.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Copy To Dialog Box

When you choose the Copy To command, the Copy To dialog box opens.

### Named Clipboard Option

The Named Clipboard option lets you save a masked area to a Clipboard file.

### New Image Option

The New Image option lets you save a masked area to a new image window.

### Texture Option

The Texture option lets you save a masked area to a texture file.

### Custom Brush Option

The Custom Brush option lets you save a masked area to a custom brush file.

### Name Text Box

Enter a new filename in the Name text box or select an existing clipboard file.

### File Options Button



You can use the File Options button to delete and rename files.

### Related Topics

[Command information](#)

[Procedure information](#)

## Copying Masked Areas of an Image to a File

### To copy a masked area to a file:

1. Mask the area you want to copy to a file.
2. Open the Edit menu and choose Copy To. The Copy To dialog box opens.
3. Click a file type. You can choose from Named Clipboard, New Image, Texture, or Custom Brush.
4. Type a filename in the Name text box.
5. Click Copy To.

**Note:** When you choose the New Image option, the mask is automatically copied to a new image window.

You can also delete or rename a file using the Copy To command.

### To delete or rename a file:

1. Open the Edit menu and choose Copy To. The Copy To dialog box opens.
2. Click the down arrow to the left of the file icon. A list of files appears.
3. Choose the file you want to delete or rename.
4. Click the File Options button. A menu opens.
5. Choose Delete or Rename, as appropriate. Choosing the Delete command deletes the name as well as the DOS file from the Clipboard directory.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Clipboard Name Dialog Box

The Clipboard Name dialog box lets you rename a named clipboard.

### Enter New Name Text Box

Type a name for the new file and click OK.

## Texture Name Dialog Box

The Texture Name dialog box lets you rename a texture.

### **Enter New Name Text Box**

Type a name for the new file and click OK.

## **Brush Name Dialog Box**

The Brush Name dialog box lets you rename a custom brush.

### **Enter New Name Text Box**

Type a name for the new file and click OK.

## Paste Command

The Paste command (**Ctrl+V**) pastes the contents of the Windows Clipboard into the current image. When you choose the Paste command, the ribbon area displays options that you can use with the Mask Transform tool.

### Related Topics

[Procedure information](#)

## Pasting Images

The Paste command in the Edit menu retrieves images from the Windows Clipboard that were cut or copied to the Clipboard.

### To paste an image from the Clipboard:

- Open the Edit menu and choose Paste, or press **CTRL+V**. The image appears in the image window with the Mask Transform tool active.

### Related Topics

[Command information](#)

## Using the Paste Options

While using the Mask Transform tool, you can use the ribbon area to size, scale, rotate, and skew the pasted image. You can also change the quality and transparency of the pasted image, as well as choose a merge mode.

### Transformation List Box

The Transformation list box contains the Scale, Skew, Perspective, and Distort options.

Choose the **Scale** option in the Transformation list box of the ribbon area to change the size of the mask. Drag a corner handle to enlarge or shrink the selection using its current aspect ratio. Drag an edge handle to change just the height to width.

Choose the **Skew** option to rotate or skew the mask. Drag a corner handle or a top and bottom edge handle to skew the selection left or right. Drag an edge handle to skew the selection up or down.

Choose the **Perspective** option to add a three-dimensional appearance to the selection. Dragging a corner handle in one direction moves an adjacent corner handle an equal distance in the opposite direction.

Choose the **Distort** option to stretch the selection as if it were a rubber sheet. Each corner handle operates independently of the others.

### Rotation Buttons

The Rotation buttons let you choose a pivot point for rotation.

Choose to rotate the selection flat, as if you are looking down on a spinning disk.

Choose to rotate the selection by pushing the top back and pulling the bottom forward, or vice versa, as if you are turning a barbecue spit. This rotation is actually from a 45 degree angle.

Choose to rotate the selection by pushing the left back and pulling the right forward, or visa-versa, as if you are turning a revolving door. This rotation is actually from a 45 degree angle.

**Note:** The rotation tool resides in the middle of the bounding box surrounding the selection. The rotation tool consists of a circle marking the pivot point, a square marking the rotation handle, and a line connecting the two. You rotate the selection by dragging the handle. Dragging the pivot point allows you to change the center of rotation. You can change the sensitivity of the rotation tool by dragging the handle closer to or further away from the pivot point. The tool becomes less sensitive as you drag the handle further away. This simply means you must drag the handle more to rotate the image.

### Flip Buttons

Choose the Flip Horizontal button to mirror the paste horizontally; choose the Flip Vertical button to mirror the paste vertically. Choosing a button turns on mirroring; deselecting a button turns off mirroring.

### Quality Area

Select the High option in the Quality area of the ribbon to improve the quality of the pasted image. This is especially useful for rotated or skewed images. This option makes the image less jagged.

Most other programs discard pixels arithmetically, regardless of color value. With Picture Publisher, each pixel that remains is newly generated from the color values of the discarded neighboring pixels. Each of the pixels in the original image contributes to the pixels in the new image.

### Mask Area

The Into option in the Mask area of the ribbon lets you paste the copied object into a mask on the image.

### Transparency Slider

The Transparency slider lets you set the degree of transparency: The higher the transparency percentage, the more the underlying image shows through.

If the pasted image is set to 99% transparency, it is almost invisible. If it is set to 0% transparency, it is opaque and the underlying image cannot be seen.

To change the transparency percentage, move the slider to the right to increase transparency or to the left to decrease transparency.

### Merge Mode List Box

The Merge Mode list box displays lets you define the way the colors of an object related to the existing base image and other overlapping objects merges.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
	-----		
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
	-----		
	R(100)	G(100)	B(200)
	-100	-100	-100
	-----		
Blue	R(0)	G(0)	B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140,

round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the active color and the color of the image to create a new color.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no affect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or source, used. For example, if you are painting with green (H=120), all colors (except white and black) that are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value

of the red channel source. Only the red channel is affected. The results from using the Red option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100,100, 0 (yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

## Paste As New Image Command

The Paste As New Image command (**CTRL+SHIFT+N**) lets you create a new image based on the contents of the Clipboard. This is a great way to capture screen shots.

### Related Topics

[Procedure information](#)

## Pasting as a New Image

### To paste as a new image:

- Open the Edit menu and choose Paste As New Image. The cut or copied selection is pasted as a new image.

### Related Topics

[Command information](#)

[Screen captures](#)

## Capturing Screen Shots

You can use the Paste As New Image command in the Edit menu to capture screen shots.

### To capture screens:

1. Create the screen you want to capture.
2. Press **PRINT SCREEN**. A screen shot of your window is copied to the Windows Clipboard.
3. In Picture Publisher, open the Edit menu and choose Paste As New Image. Picture Publisher opens your screen shot.

## Clear Command

The Clear command (**CTRL+DEL**) removes masked portions of an image from the image window.

**Note:** You can restore an image that was removed with the Clear command by choosing the Undo command in the Edit menu immediately after deleting.

### Related Topics

[Procedure information](#)

## Clearing an Image Area

To clear an image area:

1. Mask the area of the image you want to clear.
2. Open the Edit menu and choose Clear.

### Related Topics

[Command information](#)

## ClipboardBrowser Command

The ClipboardBrowser Command opens the [ClipboardBrowser dialog box](#) to let you manage and paste saved Clipboard images. You can create a saved Clipboard image by masking an area and using the [Copy To](#) command.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## ClipboardBrowser Dialog Box

### Clipboard Name

The Clipboard Name area displays the names of the selected Clipboard images. (If the View Thumbnails option in the ClipboardBrowser Options dialog box is selected, the Clipboard Name area displays thumbnails instead of names.)

### File Options Button



The File Options button opens a menu containing these commands for Clipboard images: [Add](#), [Delete](#), and [Rename](#).

### Preview Area

The Preview area shows Clipboard images that have been added to the ClipboardBrowser. You can scroll through the Preview area using the scroll bars.

### Paste Button

If you select a single Clipboard image from the Preview area, you can use the Paste button to paste the selected Clipboard image.

### Close Button

The Close button closes the ClipboardBrowser dialog box.

### Options Button

The Options button opens the [ClipboardBrowser Options dialog box](#).

### Information Button

The Information button opens the [Clipboard Information dialog box](#) which contains file and image information.

### Related Topics

[Command information](#)

[Procedure information](#)

## Using the ClipboardBrowser

### To use the ClipboardBrowser:

1. Open the Edit menu and choose ClipboardBrowser. The ClipboardBrowser dialog box opens.
2. Select a Clipboard name you want to use and click Paste. The Clipboard image is pasted to the active image.
3. Click Close to close the ClipboardBrowser.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## ClipboardBrowser Options Dialog Box

This dialog box lets you turn on or off the View Thumbnails, Auto Create Thumbnails, and Create Thumbnails on Copy To options.

### **View Thumbnails Options**

This option, when selected, lets you view thumbnails of the Clipboard images. If this option is not selected, the names of the Clipboard images are displayed.

### **AutoCreate Thumbnails Option**

This option, when selected, automatically creates the thumbnails.

### **Create Thumbnails on Copy To Option**

This option, when selected, automatically creates the thumbnails after using the Copy To command.

## Save Macro Dialog Box

### Enter Macro Name Area

Type a name for the macro in this area, or scroll through the list box and choose a macro.

### File Options Button



The File Options Button opens a menu containing these commands for command lists: Add, Delete, and Rename.

## Clipboard Information Dialog Box

### **Path**

This field shows the full pathname of the file.

### **File Type**

This field shows the name of the file.

### **Extended Name**

This field shows the extended name, if any, of the file.

### **File Type**

This field shows the type of file, for example: TIFF, JPEG, BMP, etc.

### **File Size**

This field shows the size of file.

### **File Date**

This field shows the date the file was last saved.

### **File Time**

This field shows the time the file was last saved.

### **Data Type**

This field shows the data type of the file, for example: RGB, CMYK, 16-color, etc.

### **Image Width**

This field shows the width of the image.

### **Image Height**

This field shows the height of the image.

### **Resolution**

This field shows the resolution of the active image.

### **Precision Transform**

This field indicates if the image is using the Kodak color management system.

### **File Description**

This area lets you type a description about the file.

### **Previous**

This button lets you view previous file information.

### **Next**

This button lets you view next file information.

### **Update**

This button lets you update thumbnail information.

## Mask Menu Commands

The Mask menu works in conjunction with the Mask tools to remove, load, and save masks. The menu also contains commands that let you crop an image and blend an image to the edges of a pasted image.

<u>Undo/Redo Mask</u>	Removes the last change made to a mask.
<u>Remove Mask</u>	Deletes all active masks.
<u>Load Mask</u>	Loads a previously saved mask and places it in the current image.
<u>Save Mask</u>	Saves masks for future use.
<u>Chroma Mask</u>	Creates a mask based on color.
<u>Create Mask From Object</u>	Creates a mask from a selected object.
<u>Invert Mask</u>	Reverses the masked and unmasked areas.
<u>Feather Mask</u>	Smooths the edge transition between the masked and unmasked areas of an image.
<u>Remove Holes</u>	Removes holes from the inside of masks.
<u>Mask Smoother</u>	Smooths a mask.
<u>Crop To Mask</u>	Lets you cut out unwanted portions of an image.
<u>Stroke Mask</u>	Draws a border outline under a mask.
<u>Hide Mask</u>	Hides the masks borders while keeping the masks in place.

## Undo/Redo Mask Command

The Undo command removes the last change made to a mask.

The Redo command restores the most recent undo. After you use the Undo command, the Redo command replaces it in the Mask menu. You can toggle between Undo and Redo to see your mask before and after the latest change.

**Note:** To save memory, you can disable undo for masks with the Undo options in the Preferences dialog box.

## Remove Mask Command

The Remove Mask command (**CTRL+R**) deletes all active masks. You can restore removed masks by choosing the Undo command in the Mask menu.

### Related Topics

Procedure information

## Removing Active Masks

To remove all active masks:

- Open the Mask menu and choose Remove Mask, or press **CTRL+R**. All active masks disappear.

### Related Topics

[Command information](#)

## Load Mask Command

The Load Mask command (**CTRL+SHIFT+L**) loads a previously saved mask and places it on the current image.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Load Mask Dialog Box

The Load Mask dialog box lets you choose a mask file to open.

### Select Mask Name List Box

Click the down arrow to the right of the Select Mask Name list box and choose a mask file to open.

### File Options Button

The File Options button lets you Add, Delete, and Rename masks without leaving Picture Publisher.

### Delete Mask Option

This option removes any other masks in the image, and is active by default.

### Related Topics

[Command information](#)

[Procedure information](#)

## Loading a Mask

### To load a previously saved mask:

1. Open the Mask menu and choose Load Mask, or press **CTRL+SHIFT+L**. The Load Mask dialog box opens.
2. Click the down arrow to display mask names, then choose the name of the desired mask and click Load. The mask appears on the screen.

**Note:** To move or edit the mask, use the Mask Transform tool or the Mask Point Editing tool in the Mask tool set.

**Note:** If the mask is a different size from the image, or you have an existing mask, the Mask Transform tool becomes available.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Save Mask Command

The Save Mask command (CTRL+SHIFT+S) saves masks for future use.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Save Mask Dialog Box

The Save Mask dialog box lets you name and store a mask that you created.

### Enter Mask Name Text Box

Type a name in the Enter Mask Name text box, then click Save to save the mask.

### File Options Button

The File Options button lets you Add, Delete, and Rename masks without leaving Picture Publisher.

### Related Topics

[Command information](#)

[Procedure information](#)

## Saving a Mask

### To save a mask:

1. Open the Mask menu and choose Save Mask, or press **CTRL+SHIFT+L**. The Save Mask dialog box opens.
2. Type a name for the mask and click Save.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Chroma Mask Command

The Chroma Mask command (**CTRL+SHIFT+K**) lets you create a mask based on the colors in the image. For example, if an image has a neutral background (blue, gray, or green), you can use the Chroma Mask command to draw a mask around the background, and easily replace the background with a texture.

### Related Topics

[Procedure information](#)

[Dialog box information](#)

## Chroma Mask Dialog Box

### Color Model List Box

The Color Model list box lets you choose a color model when using the Chroma Mask. Choices are Normal, HSL (Hue, Saturation, and Lightness), and Lightness.

### Mode Buttons

The Mode buttons let you choose the additive mode or the subtractive mode to add or subtract a masked area.

### Color Select Buttons

The Color Select buttons let you select up to eight colors from an image to be affected by the Chroma Mask. Click a Color Select button and the cursor becomes a probe. Move the probe to a color in an image and click the left mouse button to set the color.

### Range Area

The Range area lets you specify a percentage range to define how close the mask color will be to the chosen color. A 0% setting masks only an exact color match; a 100% setting masks all colors.

### On/Off Option

The On/Off option lets you turn on or off the color selected in the Probe button.

### Fade

The Fade option lets you set the fade percentage. As you increase the Fade percentage, the edges of the mask become softer. As you decrease the Fade percentage, the edges of the mask become more defined.

### Delete Current Mask

The Delete Current Mask option lets you specify whether Chroma Mask removes the current mask in an image.

### Preview Button

The Preview button lets you preview the area that Chroma Mask affects before applying the mask.

### Reset Button

The Reset button resets the image to its original state.

### Related Topics

[Command information](#)

[Procedure information](#)

## Creating a Chroma Mask

To create a mask with the Chroma Mask command:

1. Open the image you want to use.
2. Open the Mask menu and choose Chroma Mask, or press **CTRL+SHIFT+K**. The Chroma Mask dialog box opens.
3. Choose a color model.
4. Choose the Additive or Subtractive mode button to add or subtract to the mask.
5. Click a Probe button in the Chroma Mask dialog box. The pointer changes to a probe.
6. Move the pointer to a color in the image and click the left mouse button.
7. Set the Range value for the probe you selected, if necessary.
8. Increase the Fade value, if necessary.
9. Click Preview to view the mask.
10. Repeat steps 7 through 9 until the mask is as you want it.
11. Click OK. The Chroma Mask dialog box closes and an area of the image is masked.

### Related Topics

[Command information](#)

[Dialog box information](#)

## Create Mask from Object Command

The Create Mask from Object command (**CTRL+SHIFT+X**) lets you create a mask around an object. The object itself is not affected by this command.

### Related Topics

[Procedure information](#)

## Creating a Mask from an Object

To create a mask from an object:

1. Select an object from which you want to make a mask.
2. Open the Mask menu and choose Create Mask from Object, or press **CTRL+SHIFT+X**. A mask is drawn around the selected object.

### Related Topics

[Command information](#)

## Invert Mask Command

The Invert Mask command (**Ins**) removes a mask from the area inside the border and masks the area outside the border. If you mask an area of an image, this command removes the mask from that area and masks everything else.

### Related Topics

[Procedure information](#)

## Inverting a Mask

### To invert a mask:

- Open the Mask menu and choose Invert Mask, or press **INS**.

### Related Topics

[Command information](#)

## Feather Mask Command

The Feather Mask command (**CTRL+SHIFT+B**) smooths the edge transition between the masked and unmasked areas of an image. Feathering lets you feather the edges of masks so the edges blend smoothly into the surrounding base image.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Feather Mask Dialog Box

### Amount Area

Enter the number of pixels for the feathering to extend from the border.

### Edge List Box

Click the down arrow to display the options for selecting how quickly the feathering drops off: hard, normal, or soft.

### Direction List Box

Click the down arrow to display the options for selecting whether to feather the mask inside the border, outside the border, or centered on the border.

### Related Topics

[Command information](#)

[Procedure information](#)

## Feathering a Mask

### To feather a mask:

1. Create a mask using one of the mask tools.
2. Open the Mask menu and choose Feather Mask, or press **CTRL+SHIFT+B**. The Feather Mask dialog box opens.
3. Type the number of pixels to feather.
4. Choose an edge type.
5. Choose a direction for the feathering.
6. Click Feather to feather the mask.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Remove Holes Command

The Remove Holes command (**CTRL+D**) lets you remove holes from the inside of masks. For example, if you used the Smart Mask tool to create a mask, but it left part of the image inside the mask unmasked, you could use the Remove Holes command to fill the areas inside the mask.

### Related Topics

[Procedure information](#)

## Removing Holes in a Mask

To remove holes in a mask:

- Open the Mask menu and choose Remove Holes, or press **CTRL+D**.

### Related Topics

[Command information](#)

## Mask Smoother Command

The Mask Smoother command (**CTRL+SHIFT+G**) in the Mask menu lets you smooth rough edges of masks.

### Related Topics

[Procedure information](#)

## Mask Smoother Dialog Box

### Amount Area

The Amount area lets you specify the amount of smoothness, in pixels, you want.

### Related Topics

[Command information](#)

[Procedure information](#)

## Smoothing a Mask

### To smooth a mask:

1. Open the Mask menu and choose Mask Smoother, or press **CTRL+SHIFT+G**. The Mask Smoother dialog box opens.
2. Set the Amount for smoothing. This specifies how many pixels the mask will be smoothed.
3. Click Smooth. The Mask Smoother dialog box closes and the mask is smoothed.

### Related Topics

[Command information](#)

## Crop To Mask Command

The Crop To Mask command (**CTRL+Y**) lets you cut out unwanted portions of an image.

### Related Topics

[Procedure information](#)

## Cropping an Image to a Mask

### To use the Crop To Mask command:

1. Mask the portions of your image you wish to keep.
2. Open the Mask menu and choose Crop To Mask, or press **Ctrl+Y**. The screen repaints to the size of the masks, crops the image area, and removes the masks.

**Note:** If more than one mask is defined, the image is cropped to the smallest area that includes all of the masks.

### Related Topics

[Command information](#)

## Stroke Mask Command

The Stroke Mask command (**CTRL+SHIFT+J**) draws a border outline under a mask. You can use this command to add any number of special effects, such as adding a neon border to a masked part of the image.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Stroke Mask Dialog Box

### Tool List Box

Lets you select a tool type, including Paint, Airbrush, Texture, Smear, Sharpen, Smooth, Lighten, and Darken.

### Stroke Style List Box

Lets you select a style associated with the selected tool including Solid, Solid (Overlap), Chalk, Colorize, Crayon, Dots, Marker, Pencil, Smudgy Marker, Scatter, Scatter (Overlap), Oil Paint, Brushed Oils, and WaterColor.

### Brush List Box

Lets you choose the shape of the Stroke tool tip.

### Size Area

Lets you define the dimensions of the drawing tip in pixels, from 0 to 99. You can increase and decrease the values in small increments by clicking the spin control next to the edit boxes.

### Feather Area

Lets you set the size of the smoothing transition between the line and surrounding image. You define the size as a percent of the drawing tip size. Feathering applies to both sides of the line.

### Merge Mode List Box

Lets you define the way a line color relates to existing colors in the image.

### Transparency/Pressure List Box

Lets you select the amount of transparency or pressure of the stroke.

**Note:** No masking takes place with this operation.

### Related Topics

[Command information](#)

[Procedure information](#)

## Stroking a Mask

### To stroke a mask:

1. Draw a mask using one of the mask tools.
2. Open the Mask menu and choose Stroke Mask. The Stroke Mask dialog box opens.
3. Choose the options you want to use.
4. Click Stroke.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Hide/Show Mask Command

The Hide/Show Mask command (**SHIFT+END**) keeps all masks in place but hides or shows the mask borders. The mask border consists of a black and white animated line (red and green in grayscale images) denoting the edges of the mask. If the mask is blocking a detailed area of the image, you may want to hide it so you can better view any changes you make to the masked area.

### Related Topics

[Procedure information](#)

## Hiding/Showing a Mask

To hide/show a mask:

- Open the Mask menu and choose Hide Mask, Show Mask, or press **SHIFT+END**.

### Related Topics

[Command information](#)

## Map Menu Commands

The Map menu commands let you adjust the colors and intensities in an image to enhance it for output. They include adjustments to contrast, hue, brightness, and saturation and special effects such as posterizing and thresholding.

<u>Modify Color Maps</u>	Controls the output density of the primary colors, individually and combined, over the full range from highlight to shadow.
<u>Contrast/Brightness</u>	Sharpens (or softens) and darkens (or lightens) the image, similar to the controls on a computer monitor.
<u>Color Balance</u>	Increases or decreases the effect of certain colors on an image.
<u>Tone Balance</u>	Modifies tonal range.
<u>Posterize</u>	Produces special effects by reducing the levels of grays and colors in an image.
<u>Threshold</u>	Produces special effects by changing the threshold point in an image.
<u>Hue Shift</u>	Shifts all hues in an image.
<u>Hue Map</u>	Shifts selected ranges of hues in an image.
<u>Histogram</u>	Displays the shadows, midtones, and highlights of an image.
<u>Apply Calibration Map</u>	Lets you make adjustments in Picture Publisher to improve the quality of your images by compensating for imperfections in scanning and printing devices.
<u>Edit Palette</u>	Lets you edit the palette if the image converted to palette color.

## Modify Color Maps Command

The Modify Color Maps command (**CTRL+M**) controls brightness, contrast, color balance, hue, saturation, and tonal details. You can also use it to create special effects such as posterization.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Modify Color Maps Dialog Box

The Modify Color Maps dialog box lets you modify maps, and also add, rename, and delete MAP files.

### Channel List Box

The Channel list box displays the color channels that you can modify. Modify either the RGB channels or the CMYK channels based on the type of image. The Master channel affects all colors equally.

### Editing List Box

The Editing list box lets you view the map visually or numerically with the Visual or Numeric options.

### Map Area

If the Editing option is Visual, you can make changes to the map by adding, deleting, and moving points. To add a point, click the cursor on the map. To delete a point, select a point to delete and click the Delete key on your keyboard. (You can also press **SHIFT** and click a point to delete it.) To move a point, select a point to move and drag it to another location.

The Up, Down, Left, and Right arrows let you move the entire map in the direction of the arrow you click.

If you click inside either the vertical or horizontal gradient area, you flip the axes of the map.

The Probe button lets you place a point on the map by probing colors in the image. Click the Probe button, move the pointer to the image, and click the left mouse button to set a point on the map.

The curve style button lets you display the map as curves or lines.

### Gamma Adjust

The Gamma Adjust slider lets you adjust the gamma of the map.

### Load Button

Click the Load button to open the [Load Map dialog box](#)

### Save Button

Click the Save button to open the [Save Map dialog box](#)

### Options

The Options button opens the Mapping Options dialog box. This dialog box lets you define the smoothness of the calibration curve, the default number of points, and whether or not to automatically preview the map changes on the image, use percentages or numeric values, or show the grid.

### Preview Button

Click the Preview button to preview changes before applying them permanently to the image. The screen repaints the image as if the changes were applied.

### Reset Button

Click the Reset button to revert to the original settings, either by individual channel or all channels.

### Reset All Button

Click the Reset All button to reset all of the color channels.

### Related Topics

[Command information](#)

[Procedure information](#)

## Modifying Color Maps

### To modify the color map:

1. Open the Map menu and choose Modify Color Maps, or press **CTRL+M**. The Modify Color Maps dialog box opens.
2. Click the down arrow to the right of the Channel list box. A list of channels appears.
3. Click the channel you want to modify.
4. Click the down arrow to the right of the Editing box and choose Visual or Numeric.
5. Move the cursor to a point on the curve, press and hold the left mouse button, and drag the point to a new location. Release the left mouse button.  
*or*  
Choose the Numeric option in the Editing list box to display values, then type in new input and output values for each of the points to be modified.
6. Click Preview to preview the changes.
7. Click OK. The dialog box closes and the image repaints as modified.

If the changes are not acceptable at this point, you can choose the Undo command to revert to the previously applied changes. To make the changes a part of the working image, either choose the Manual Apply command in the Edit menu if in manual apply mode or resume editing to automatically apply them in auto apply mode.

As you change a point in the point graph, the corresponding input and output values change. Also, as you change input and output values, the corresponding point graph changes.

**Note:** Even though the image may change interactively (with a 256-color Windows display driver) and provide feedback as a map is modified, only Preview shows the full effect of all changes.

Once satisfactory results have been confirmed using Preview, click Save to save the modified map. A dialog box opens to prompt you to save the map with a new name.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Save Map Dialog Box

The Map Name dialog box opens when you click the Save button in the [Modify Color Maps dialog box](#).

### Enter Map Name List box

Click the down arrow to show the list of map names available. You also can type a new name for the map, then click Save to save the map.

### Related Topics

[Modifying Color Maps](#)

## Load Map Dialog Box

The Load Map dialog box opens when you click the Load button in the [Modify Color Maps dialog box](#).

### Select Map Name List Box

Click the down arrow to the right of the Select Map Name list box. A list box opens, displaying map names. Choose the map you want, then click Load.

### Related Topics

[Modifying Color Maps](#)

## **Contrast/Brightness Command**

The Contrast/Brightness command opens a submenu containing the Joystick and Visual commands.

## Joystick Command (Contrast/Brightness Submenu)

The Joystick command (**CTRL+J**) lets you use the Contrast/Brightness dialog box to sharpen (or soften) and darken (or lighten) the image.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Contrast/Brightness Dialog Box

The Contrast/Brightness dialog box lets you adjust the contrast and brightness of an image.

### Tonal Range List Box

The Tonal Range list box displays the tone ranges that you can choose to affect. They include Full, Highlights, Midtones, and Shadows.

### Contrast and Brightness Areas

Use these areas for entering the percentage of change you want to apply to these attributes. Enter a positive number, such as 10, to increase an attribute. Enter a negative number, such as -10, to decrease it. You can increase and decrease the values in small increments by clicking the spin control next to the areas. Entering values in these areas moves the joystick in the Change area.

### Change Area

The Change area reflects the changes in contrast and brightness when you move the joystick. You can also type the values you want in the Contrast and Brightness areas.

### Preview Button

Click the Preview button to preview changes before applying them permanently to the image. The screen repaints the image as if the changes were applied. If you are using an eight-bit (256-color) video board, Picture Publisher shows the changes as you make them. Preview, however, shows a more accurate rendering.

### Reset Button

Click the Reset button to revert to the original settings.

### Auto Preview

The Auto Preview check box lets you turn on or off automatic preview.

### Related Topics

[Command information](#)

[Procedure information](#)

## Setting the Contrast/Brightness (Joystick Command)

### To adjust brightness and contrast:

1. Open the Map menu and choose Contrast/Brightness. A submenu opens.
2. Choose Joystick. The Contrast/Brightness dialog box opens, showing a representation of a joystick.

**Note:** Value boxes in the Change area display numerical percentages for changes in contrast and brightness. The joystick and numerical displays are interactive, and changes can be made with either one.

3. Drag the handle of the joystick or enter numerical values in the Contrast and Brightness areas to adjust the image.

**Note:** Move the joystick up and down to adjust the contrast; move it left and right to adjust the brightness. The same results are achieved by entering positive or negative values in the Change boxes. To reset both values to 0, click Reset or double click the joystick.

4. Click Preview to preview the changes.

**Note:** Even though the image may change interactively (with a 256-color Windows display driver) and may provide feedback as contrast and brightness are modified, only Preview shows the full effect of all changes.

5. Click OK. The dialog box closes and the image repaints as modified.

If the changes are not acceptable at this point, you can choose the Undo command to revert to the previously applied changes. To make the changes a part of the working image, either choose the Manual Apply command in the Edit menu (if in manual apply mode) or resume editing to automatically apply them (in auto apply mode).

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Visual Command (Contrast/Brightness Submenu)

The Visual command (**CTRL+K**) lets you use the Visual Contrast/Brightness dialog box to adjust the contrast and brightness of an image. This dialog box displays a series of small images showing how changes alter the image.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Visual Contrast/Brightness Dialog Box

### Original Image Button

The Original Image button shows the original image. Click this button to reset all changes to the image.

### Modified Image Button

The Modified Image button shows how all current changes alter the image.

### Image Buttons

Image buttons display in the dialog box for adjusting the color balance of the image. Labels indicate the affect each button has. The images show the change each button will make. Click the appropriate button to make a change.

### Contrast/Brightness Area

The Contrast/Brightness area shows the percent of change to the contrast and brightness values.

### Tonal Range List Box

The Tonal Range list box displays the tone ranges that you can choose to affect. They include Full, Highlights, Midtones, and Shadows.

### Increments Slider

The Increments slider lets you enter the percentage of change you want to apply to a color each time you click on the one of the image buttons. Move the slider by dragging the control.

### Preview Button

Click the Preview button to preview changes before applying them permanently to the image. The preview appears in place of the thumbnails. If you are using an eight-bit (256-color) video board, Picture Publisher shows the changes as you make them. Preview, however, shows a more accurate rendering. Click in the Preview area to leave Preview mode.

### Reset Button

Click the Reset button to revert to the original settings.

### Related Topics

[Command information](#)

[Procedure information](#)

## Setting the Contrast/Brightness (Visual Command)

To modify the contrast and brightness visually:

1. Mask the area you want to modify or use the entire image.
2. Open the Map menu and choose Contrast/Brightness. A submenu opens.
3. Choose Visual. The Contrast/Brightness dialog box opens.
4. Set the increment of change you want to apply.
5. Click the image buttons to apply the changes.
6. Click Preview to see how the changes alter the image.
7. Click OK to apply the changes to the image.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Color Balance Command

The Color Balance command opens a submenu containing the Joystick and Visual commands.

## Joystick Command (Color Balance Submenu)

The Joystick command (CTRL+F) increases or decreases the effect of certain colors on an image.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Color Balance Dialog Box

### Channel List Box

The Channel list box displays the seven color channels that you can modify (Master, Red, Green, Blue, Cyan, Magenta, and Yellow). Make global changes using the Master channel.

### Tonal Range List Box

The Tonal Range list box displays the tone ranges that you can choose to affect. They include Full, Highlights, Midtones, and Shadows.

### Contrast and Brightness Areas

Use these areas for entering the percentage of change you want to apply to these attributes. Enter a positive number, such as 10, to increase an attribute. Enter a negative number, such as -10, to decrease it. You can increase and decrease the values in small increments by clicking the spin control next to the areas. Entering values in these areas moves the joystick in the Change area.

### Preview Button

Click the Preview button to preview changes before applying them permanently to the image. The screen repaints the image as if the changes were applied. If you are using an eight-bit (256-color) video board, Picture Publisher shows the changes as you make them. Clicking the Preview button shows a more accurate rendering.

### Reset Button

Click the Reset button to revert to the original settings.

### Reset All button

Click the Reset All button to reset all of the color channels.

### Auto Preview

The Auto Preview check box lets you turn on or off automatic preview.

### Related Topics

[Command information](#)

[Procedure information](#)

## Modifying the Color Balance (Joystick Command)

To modify the color balance using the joystick:

1. Mask the area you want to modify or use the entire image.
2. Open the Map menu and choose Color Balance. A submenu opens.
3. Choose Joystick. The Color Balance dialog box opens.
4. Choose the color layer (channel) you want to alter.
5. Choose the Tonal Range you want to affect.
6. Type in the edit boxes the percentage changes in contrast and balance (brightness) you want to apply. You can also set these values by dragging the joystick up and down to adjust the contrast and left and right to adjust the balance.
7. Click Preview to see how the changes alter the image.
8. Make any additional changes to other channels and values.
9. Click OK to apply the changes to the image.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Visual Command (Color Balance Submenu)

The Visual command (CTRL+G) increases or decreases the effect of certain colors on an image.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Visual Color Balance Dialog Box

### Original Image Button

The Original Image button shows the original image. Click this button to reset all changes to the image.

### Modified Image Button

The Modified Image button shows how all current changes alter the image.

### Image Buttons

Image buttons display in the dialog box for adjusting the color balance of the image. Labels indicate the color each button modifies. Clicking a button always adds color to the image. The images show the change each button will make. Click the appropriate button to make a change.

### Tonal Range List Box

The Tonal Range list box displays the tone ranges that you can choose to affect. They include Full, Highlights, Midtones, and Shadows.

### Increments Slider

The Increments slider lets you enter the percentage of change you want to apply to a color each time you click on the one of the image buttons. Move the slider by dragging the control.

### Maintain Density Option

This option lets you maintain the overall density of the original image.

### Preview Button

Click the Preview button to preview changes before applying them permanently to the image. The preview appears in place of the thumbnails. If you are using an eight-bit (256-color) video board, Picture Publisher shows the changes as you make them. Clicking the Preview button shows a more accurate rendering. Click in the Preview area to leave Preview mode.

### Reset Button

Click the Reset button to revert to the original settings.

### Reset All button

Click the Reset All button to reset all of the color channels.

### Related Topics

[Command information](#)

[Procedure information](#)

## Modifying the Color Balance (Visual Command)

To modify the color balance visually:

1. Mask the area you want to modify or use the entire image.
2. Open the Map menu and choose Color Balance. A submenu opens.
3. Choose Visual. The Visual Color Balance dialog box opens.
4. Set the increment of change you want to apply.
5. Click the image buttons to apply the changes.
6. Click Preview to see how the changes alter the image.
7. Click OK to apply the changes to the image.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Tone Balance Command

The Tone Balance command (**CTRL+Q**) lets you modify tonal range. This usually improves the contrast of an image. Suppose the darkest tone of an image is 70% black. You can use the Tone Balance command to make it 100% black. The purpose of this command is to let you adjust the highlight, midtone, and shadow points in an image.

The amount of image data between each pair of markers controls the expansion or compression of the tonal range in each section of the color map. Moving the markers reshapes the color map. For this reason, the Tone Balance command is often used first, before fine-tuning the color map with the other Map menu commands.

After you choose the Tone Balance command, Picture Publisher generates a luminance histogram of an image displayed in the Tone Balance dialog box. This histogram is a chart of an image where the horizontal axis represents the percentage of gray values and the vertical axis represents the number of image pixels with each value. If you click the Auto Clip button, Tone Balance automatically sets the starting positions of the highlights and shadows to the lightest and darkest values in an image. You can move the markers to any location in the histogram.

By moving the markers you can also manually "sacrifice" more highlight and shadow points to increase midrange detail. For example, if you select 10 percent as your highlight, all pixels with values 10 percent or less become 0 percent or white. This adjustment brightens an image. By doing this you discard some of the highlights, but you gain midtone details. A similar effect happens with the shadows. If you set the darkest shadow value to 90 percent, pixels with values of 90 percent and more turn black. Picture Publisher distributes the other values relative to their beginning values.

You can also locate the value of a shadow, midtone, or highlight in an image by clicking the respective probe button and clicking the probe on the image.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## **Tone Balance Dialog Box**

The Tone Balance dialog box displays a histogram of the image. The histogram is a chart, where the horizontal axis represents the percentage of gray values and the vertical axis represents the number (count) of values. Below the histogram are the highlight, midtone, and shadow markers.

### **Channel List Box**

The Channel list box displays the channels that you can modify (Master, Red, Green, Blue, Cyan, Magenta, and Yellow). The Master channel affects all colors equally.

### **Histogram Area**

The histogram area displays a histogram (chart) of an image where the horizontal axis represents the percentage of gray values and the vertical axis represents the number of image pixels with each value.

### **Highlights, Midtones, and Shadows Sliders**

Move one of these sliders to change the starting positions of the highlights, midtones, and shadows in an image.

### **Probe Highlights, Midtones, and Shadows Buttons**

Click one of these buttons to use the Probe tool to choose a part of the image to reflect highlights, midtones, and shadows. Clicking one of the buttons under the histogram displays a vertical line at its location and changes the data count display at the bottom of the dialog box. The count value displayed below the histogram area indicates the percentage of data at a specific point. These readings are interactive and change as each marker is moved. These data counts are used to locate the markers and identify the quantity of image data discarded when the tonal range is adjusted.

### **Maximum Highlights**

The Maximum Highlights option lets you set the maximum highlight value.

### **Minimum Shadows**

The Minimum Shadows option lets you set the minimum shadow value.

### **Load Button**

The Load button lets you load a previously saved tone balance map.

### **Save Button**

The Save button lets you save the tone balance map.

### **Options Button**

The Options button opens the Tone Balance Options dialog box to let you set Auto Clip settings; turn on or off the Use Auto Preview option, the Use Percentages option, and the Midtone as Percentage option. The Auto Preview option lets you automatically preview your changes after moving a slider. The Use Percentages option lets you specify the input values as percentages or values. The Midtone as Percentage option lets you specify whether the midtone value is a percentage of the highlight and shadow values or whether it is a fixed value.

### **Auto Clip Button**

The Auto Clip button automatically sets the tonal range.

### **Preview Button**

Click the Preview button to see what "stretching" the dynamic range does to the image.

### **Reset Button**

Click the Reset button to revert to the original settings.

### **Reset All**

Click the Reset All button to reset all of the color channels.

**Related Topics**

[Command information](#)

[Procedure information](#)

## Setting Tone Balance

### To use the Tone Balance command:

1. Open the Map menu and choose Tone Balance, or press **CTRL+Q**. The Tone Balance dialog box opens, showing a histogram of the image.
2. Drag the highlight, midtone, and shadow markers to new locations on the histogram.
3. Click Preview to preview the changes.
4. Click OK. The dialog box closes and the image repaints as modified.

**Note:** You can adjust the tonal range in an area of an image by defining the area with a mask.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Posterize Command

The Posterize command (**CTRL+L**) limits the number of density levels used by each primary color to achieve a pronounced effect. They are modified either by individual channel adjustments or by adjusting all channels by using the Master channel.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Posterize Dialog Box

### Channel List Box

The Channel list box displays the seven color channels that you can modify (Master, Red, Green, Blue, Cyan, Magenta, and Yellow). Make global changes or changes to black-and-white images using the Master channel. Modify the appropriate channel for the current image to shift colors.

### Posterize Area

Drag the slider in the Posterize area to change posterization, or enter a value for the number of specific density levels (up to 256).

### Preview Button

Click the Preview button to preview changes before applying them permanently to the image. The screen repaints the image as if the changes were applied.

### Reset Button

Click the Reset button to revert to the original settings for the currently selected channel.

### Reset All Button

Click the Reset All button to reset all of the color channels.

### Auto Preview

The Auto Preview check box lets you turn on or off automatic preview.

### Related Topics

[Command information](#)

[Procedure information](#)

## Setting Posterization

### To use the Posterize command:

1. Open the Map menu and choose Posterize, or press **CTRL+L**. The Posterize dialog box opens.
2. Click the down arrow to the right of the Channel list box. A list of channels appears.
3. Click the channel you want to modify.
4. Drag the slider in the Posterize area to change posterization.  
*or*  
Enter a value for the number of specific density levels (up to 256).
5. Click Preview to preview the changes.
6. Repeat steps 2 through 5 as necessary, adjusting levels for each channel until you have a satisfactory image.
7. Click OK. The dialog box closes and the image repaints as modified.

**Note:** Even though the image may change interactively (with a 256-color Windows display driver) and may provide feedback as posterization is modified, only Preview shows the full effect of all changes.

If the changes are not acceptable at this point, you can choose the Undo command in the Edit menu to revert to the previously applied changes. To make the changes a part of the working image, either choose the Manual Apply command in the Edit menu (if in manual apply mode) or resume editing to automatically apply them (in auto apply mode).

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Threshold Command

The Threshold command (**CTRL+SHIFT+T**) turns on individual colors that are pure above the threshold density and turns off colors that are below it, in effect creating binary (two-level) posterization. Threshold changes are made to individual channels or to all channels by using the Master channel.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Threshold Dialog Box

### Channel List Box

The Channel list box displays the seven color channels that you can modify (Master, Red, Green, Blue, Cyan, Magenta, and Yellow). Make global changes or changes to black-and-white images using the Master channel. Modify either the appropriate channel to shift colors.

### Threshold Area

Drag the slider in the Threshold area to change the threshold, or enter a value for the Threshold density (up to 100).

### Preview Button

Click the Preview button to preview changes before applying them permanently to the image. The screen repaints the image as if the changes were applied.

### Reset Button

Click the Reset button to revert to the original settings for the currently selected channel.

### Reset All Button

Click the Reset All button to reset all of the color channels.

### Auto Preview

The Auto Preview check box lets you turn on or off automatic preview.

### Related Topics

[Command information](#)

[Procedure information](#)

## Setting Threshold

### To use the Threshold command:

1. Open the Map menu and choose Threshold, or press **CTRL+SHIFT+T**. The Threshold dialog box opens.
2. Click the down arrow to the right of the Channel list box. A list of channels appears.
3. Click the channel you want to modify.
4. Drag the slider in the Threshold area to change the threshold.  
*or*  
Enter a value for the threshold (up to 100).
5. Click Preview to preview the changes.
6. Repeat steps 2 through 5 as necessary, adjusting levels for each channel until you have a satisfactory image.
7. Click OK. The dialog box closes and the image repaints as modified.

**Note:** Even though the image may change interactively (with a 256-color Windows display driver) and may provide feedback as posterization and threshold are modified, only Preview shows the full effect of all changes.

If the changes are not acceptable at this point, you can choose the Undo command in the Edit menu to revert to the previously applied changes. To make the changes a part of the working image, either choose the Manual Apply command in the Edit menu (if in manual apply mode) or resume editing to automatically apply them (in auto apply mode).

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Hue Shift Command

The Hue Shift command (**CTRL+U**) lets you shift all hues in an image based on the Hue, Saturation, and Lightness (HSL) color model. Hue is specified by a numeric value ranging between 0 to 360. When you shift the hues in an image using the Hue Shift command, all hues are shifted by the same amount. This effectively changes all colors in an image. The Hue Shift command also lets you adjust the saturation and lightness of an image.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Hue Shift Dialog Box

The Hue Shift dialog box lets you adjust hue shift, saturation, and lightness.

### Probe Button

The Probe button lets you pick a "starting" hue from an image.

### Hue Shift Area

The Hue Shift area let you shift the hue in an image based on the color picked with the probe.

### Colorize Option

Select the Colorize option to shift all hues in an image to a single color.

### Saturation Shift Area

The Saturation Shift area lets you add or subtract gray in all hues.

### Lightness Shift Area

The Lightness Shift area lets you increase or decrease lightness to all hues and saturations.

### Preview Button

Click the Preview button to preview changes before applying them permanently to the image. The screen repaints the image as if the changes were applied.

### Reset Button

Click the Reset button to revert to the original settings.

### Auto Preview

The Auto Preview check box lets you turn on or off automatic preview.

### Related Topics

[Command information](#)

[Procedure information](#)

## Setting Hue Shift

### To shift the hues:

1. Open the Map menu and choose Hue Shift, or press **CTRL+U**. The Hue Shift dialog box opens.
2. Click the Probe button and move the pointer to the image.
3. Click the pointer on the image. The color under the pointer is copied to the Hue Shift area.
3. Drag the Hue Shift slider until the levels are satisfactory.
4. Drag the Saturation Shift slider, if necessary.
5. Drag the Lightness Shift slider, if necessary.
6. Click Preview to preview the changes.
7. Click OK. The dialog box closes and the image repaints as modified.

**Note:** Even though the image may change interactively (with a 256-color Windows display driver) and may provide feedback as hue shift, saturation shift, and lightness shift are modified, only Preview shows the full effect of all changes.

If the changes are not acceptable at this point, you can choose the Undo command in the Edit menu to revert to the previously applied changes. To make the changes a part of the working image, either choose the Manual Apply command in the Edit menu (if in manual apply mode) or resume editing to automatically apply them (in auto apply mode).

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Hue Map Command

The Hue Map command (**CTRL+H**) lets you shift selected ranges of hues in an image using the Hue, Saturation, and Lightness (HSL) color model. For changing hues, Picture Publisher divides the HSL color wheel into 12 ranges. Each range represents 30 of the 360 hues. You shift a range by moving a hue shift slider. Hue shift is useful if you want to change a single color in an image to another color without affecting other colors.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Hue Map Dialog Box

The Hue Map dialog box lets you adjust hues, saturation shift, and lightness shift.

### Hue Map Area

The Hue Map area of the Hue Map dialog box lets you remap 12 hue ranges (colors) to different output hue ranges.

### Saturation Shift Area

The Saturation Shift area lets you add or subtract gray in all hues.

### Lightness Shift Area

The Lightness Shift area lets you increase or decrease lightness to all hues and saturations.

### Preview Button

Click the Preview button to preview changes before applying them permanently to the image. The screen repaints the image as if the changes were applied.

### Reset Button

Click the Reset button to revert to the original settings.

### Auto Preview

The Auto Preview check box lets you turn on or off automatic preview.

### Related Topics

[Command information](#)

[Procedure information](#)

## Setting Hue Map

### To change the hue map:

1. Open the Map menu and choose Hue Map, or press **CTRL+H**. The Hue Map dialog box opens, showing a row of 12 vertical sliders for hue adjustment. On the top and bottom of the sliders are two color swatches. The lower swatch is the input (old) hue, and the upper swatch is the output (new) hue.
2. Drag the 12 hue bars until the color swatches are changed to the desired hues.

**Note:** Beneath the hue controls is a separate slider control for saturation shift. Drag the slider to the right to increase color saturation. The colors appear purer. Drag the slider to the left to decrease saturation. As the slider moves to the left, the color purity decreases toward gray, and becomes black and white at the far left. The same result is achieved by entering saturation correction values directly in the box.

3. Drag the Saturation Shift slider to change saturation, if necessary.
4. Drag the Lightness Shift slider to change lightness, if necessary.
5. Click Preview to preview the changes.
6. Click OK. The dialog box closes and the image repaints as modified.

**Note:** Even though the image may change interactively (with a 256-color Windows display driver) and may provide feedback as hue and saturation are modified, only Preview shows the full effect of all changes.

If the changes are not acceptable at this point, you can choose the Undo command in the Edit menu to revert to the previously applied changes. To make the changes a part of the working image, either choose the Manual Apply command in the Edit menu (if in manual apply mode) or resume editing to automatically apply them (in auto apply mode).

### Related Topics

[Command information](#)

[Dialog Box information](#)

## **Histogram Command**

The Histogram command displays a histogram of the current image.

### **Related Topics**

[Dialog Box information](#)

## Histogram Dialog Box

The Histogram dialog box lists information about the current image.

### Channels List Box

Click the down arrow and choose a channel. The histogram changes to display information about that channel.

### Shadows Area

Displays the percentage of pixels in the image that are in the Shadows range. The value changes as you move the sliders below the histogram.

### Midtones Area

Displays the percentage of pixels in the image that are in the Midtones range. The value changes as you move the sliders below the histogram.

### Highlights Area

Displays the percentage of pixels in the image that are in the Highlights range. The value changes as you move the sliders below the histogram.

### Total Pixels Area

Displays the total pixels in the image.

### Current Level Area

Displays the intensity of the area under the probe.

### Number of Pixels Area

Displays the number of pixels under the probe.

### Close Button

Click Close to close the dialog box.

### Related Topics

[Command information](#)

## Apply Calibration Map Command

You can make adjustments in Picture Publisher to improve the quality of your images by compensating for imperfections in scanning and printing devices.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Apply Calibration Map Dialog Box

### Scanner Calibration Name List Box

Click the down arrow to choose the calibration map you want to use. If you scanned the image with calibration on, choosing a map again applies the calibration a second time.

### File Options Button



The File Options button lets you add, delete, and rename scanner calibration maps without leaving Picture Publisher.

### Printer Calibration Name List Box

Click the down arrow to choose the calibration map you want to use. Applying a printer map to an image alters the image so your printer can print it correctly.

### File Options Button



The File Options button lets you add, delete, and rename printer calibration maps without leaving Picture Publisher.

### Related Topics

[Command information](#)

[Procedure information](#)

## Applying Calibration to an Image

### To apply calibration to an image:

1. Use the entire image or mask the part you want to change.
2. Open the Map menu and choose Apply Calibration Map. The Apply Calibration Map dialog box opens.
3. Choose a scanner calibration map.
4. Choose a printer calibration map.
5. Click Apply.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Edit Palette Command

The Edit Palette command lets you edit, replace, or remap the color palette of an image that has been converted to palette color. You can convert an image to palette color using the [Palette Color command](#).

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Palette Editor Dialog Box

### Color Palette Area

The Color Palette area shows the current palette. To change a color in the palette, double click the color. The Color Picker dialog box opens to let you pick a color.

### Options Area

The Options area contains the Replace Color Palette and Remap Color Palette options. After you click the Load button and select a color palette, you can select one of these options.

The Replace Color Palette option replaces the colors in the original color palette on a "one for one" basis. For example, if you replace the original color palette with the Default color palette, the first color in the original color palette is replaced with the first color in the Default color palette (black), the second color in the original color palette is replaced with the second color in the Default color palette (blue), and so on.

The Remap Color Palette option replaces the colors in the original color palette by analyzing the original color palette and matching them, as close as possible, to the colors in the new color palette. When you choose this option you can select a dither type. Choices are pattern, scattered, and none.

### Load Button

The Load button opens the [Load Palette dialog box](#) to let you open a new color palette to replace the original color palette.

### Save Button

The Save button opens the [Save Palette dialog box](#) to let you save the current palette.

### Related Topics

[Command information](#)

[Procedure information](#)

## Using the Palette Editor

Before you can use the Palette Editor, you must first convert the image to palette color using the [Palette Color command](#) or have a 256-color image open.

### To use the Palette Editor:

1. Open the Map menu and choose Edit Palette. The Palette Editor dialog box opens.
2. Double click a color to edit.  
*or*  
Click the Load button to load a new color palette. Click Load after you select a color palette.
3. Choose either the Replace Color Palette or Remap Color Palette option. If you choose the Remap Color Palette option, choose a dither type.
4. Click OK. The new palette is applied to the image.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Commands

<u>File Menu</u>	Contains commands that let you create, open, save, close, recall, and print files. Additional commands let you add digital images using a scanner or video grabber; change the setup of your printer, scanner, or video grabber; and close Picture Publisher.
<u>Edit Menu</u>	Contains commands that undo operations, use the Command List, and transfer images to and from the Clipboard. The Edit menu commands also let you specify paste options and program preferences.
<u>Mask Menu</u>	Contains commands that work in conjunction with the Mask tools to remove, load, and save masks. The menu also contains commands that let you crop an image to a mask and blend an image to the edges of a pasted image.
<u>Map Menu</u>	Contains commands that let you adjust the colors and intensities in an image to enhance it for output. They include adjustments to contrast, hue, lightness, saturation and special effects, such as posterizing and thresholding. You can also adjust your monitor and compensate for scanning and printing imperfections.
<u>Object Menu</u>	Contains commands for selecting and deselecting objects; ordering objects; feathering objects; merging masks with objects; deleting objects; showing and hiding the object list; and anchoring objects to the base image.
<u>Image Menu</u>	Contains commands that let you resize, rotate, mirror, invert (positive and negative), and filter an image or portions of an image defined by a mask. You can also stitch two images together using the Stitch command.
<u>Options Menu</u>	Contains commands that let you set operating options for Picture Publisher, including preferences.
<u>Window Menu</u>	Contains commands that let you duplicate a window, show or hide elements of the window, open a scratchpad, arrange windows on the screen, and close all windows.
<u>Help Menu</u>	Contains commands that let you view the contents of the help system, how to use Picture Publisher, Read Me information, and how to use help.

## Object Menu Commands

The Object menu contains commands for selecting and deselecting objects; aligning, locking, and ordering objects; feathering objects; merging masks with objects; creating and deleting objects; and anchoring objects to the base image.

<a href="#"><u>Align</u></a>	Lets you align objects.
<a href="#"><u>Position</u></a>	Lets you position objects in an image.
<a href="#"><u>Arrange</u></a>	Lets you group, ungroup, lock, and unlock objects.
<a href="#"><u>Order</u></a>	Lets you move the object up or down one level on the layers, or more the object to the front or back of all other objects.
<a href="#"><u>Combine</u></a>	Combines the objects each other or to the base image.
<a href="#"><u>Feather Object</u></a>	Lets you feather (anti-alias) the edges of the object.
<a href="#"><u>Merge Mask</u></a>	Combines the active mask to the object's mask channel.
<a href="#"><u>Create Object From Mask</u></a>	Lets you create an object of the masked area.
<a href="#"><u>Delete Objects</u></a>	Deletes the currently selected objects.
<a href="#"><u>Select All</u></a>	Selects all objects.
<a href="#"><u>Hide Marquee</u></a>	Hides the object marquee.

### Related Topics

[What is an object?](#)

[Transforming an object](#)

## Arrange Command

The Arrange command lets you group, ungroup, lock and unlock objects. The Arrange submenu opens and contains these commands:

Group

Ungroup

Lock

Unlock

## Group Command

The Group command lets you group two or more objects. After the objects are grouped, Picture Publisher considers the objects to be one object. Use the [Ungroup command](#) to ungroup the grouped objects.

### Related Topics

[Procedure information](#)

## Grouping Objects

### To group objects:

1. Select the objects you want to group.
2. Open the Object menu and choose Arrange. The Arrange submenu opens.
3. Choose Group. The objects are grouped.

### Related Topics

[Command information](#)

## Ungroup Command

The Ungroup command lets you ungroup objects that have been grouped together with the [Group command](#).

### Related Topics

[Procedure information](#)

## Ungrouping Objects

### To ungroup objects:

1. Select a grouped object.
2. Open the Object menu and choose Arrange. The Arrange submenu opens.
3. Choose Ungroup. The objects are ungrouped.

### Related Topics

[Command information](#)

## Lock Command

The Lock command lets you lock the location of objects so they cannot be moved. Use the [Unlock command](#) to unlock an object so it can be moved.

### Related Topics

[Procedure information](#)

## Locking Objects

### To lock objects:

1. Select an object or objects to lock.
2. Open the Object menu and choose Arrange. The Arrange submenu opens.
3. Choose Lock. The selected object or objects are locked.

### Related Topics

[Command information](#)

## Unlock Command

The Unlock command unlocks objects that have been locked with the [Lock command](#).

### Related Topics

[Procedure information](#)

## Unlocking Objects

### To unlock objects:

1. Select a locked object.
2. Open the Object menu and choose Arrange. The Arrange submenu opens.
3. Choose Unlock. The object is unlocked.

### Related Topics

[Command information](#)

## Align Command

The Align command opens the Object Alignment dialog box to let you align objects to the image, to other objects, or to a mask.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Object Alignment Dialog Box

### Alignment Type

The Alignment Type list box lets you choose the Object To Image, Object To Object, or Object To Mask alignment types.

The Object To Image alignment type lets you align an object or objects to the image. For example, you can use this alignment type to align an object to the exact center of an image.

The Object To Object alignment type lets you align two or more objects to each other. For example, you can use this alignment type to align an object in a straight line.

The Object To Mask alignment type lets you align an object to a mask. For example, you can use this alignment type to align an object in the center of a mask.

### Alignment Buttons

The alignment buttons let you specify the alignment method. The buttons above the grid area are the horizontal alignment buttons. The buttons on the left of the grid area are the vertical alignment buttons. The Equally Space buttons let you space the selected objects with equal space between each object.

### Grid Area

The Grid area shows a representation of the alignment results based on your button choices.

### Preview Button

The Preview button lets you preview the results of your button choices. You may have to move the Object Alignment dialog box to see the changes.

### Reset Button

The Reset button resets the Object Alignment dialog box to its original settings.

### Related Topics

[Command information](#)

[Procedure information](#)

## Aligning Objects

### To align objects:

1. Open the Options menu and choose Show Object List, if necessary.
2. Click the objects to be aligned. The objects are selected.
3. Open the Object menu and choose Align. The Object Alignment dialog box opens.
4. Click the down arrow in the Alignment type area and select an alignment type.
5. Click an alignment button.
6. Click Preview to see the changes.
7. Click OK. The objects are aligned.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Position Command

You can change the position of an object precisely with the Position command in the Object menu. You may want to move an object to an exact coordinate on an image, and you can do this by specifying the X and Y position in the Object Position dialog box.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Object Position Dialog Box

### **X Position**

The X Position option lets you specify an X position for the selected object. The starting location for the X position (a value of 0) is the left side of the image.

### **Y Position**

The Y Position option lets you specify an Y position for the selected object. The starting location for the Y position (a value of 0) is the top of the image.

### **Units Area**

The Units area, located next to the X Position option, lets you select the unit of measurement for the X and Y position values. Choices are inches, mm (millimeters), picas, cm (centimeters), and pixels.

### **Related Topics**

[Command information](#)

[Procedure information](#)

## Positioning Objects

### To position objects:

1. Open the Object menu and choose Show Object List, if necessary.
2. Click the object you want to move.
3. Open the Object menu and choose Position. The Object Position dialog box opens.
4. Choose the coordinate system (inches, mm (millimeters), picas, cm (centimeters), or pixels).
5. Set the X and Y coordinates.
6. Choose OK. The selected object moves to the specified position.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Order Command

The Order command changes the layer of one or more selected objects. When you choose the Order command, the Order submenu opens and contains these commands:

Move Down

Move Up

Move To Back

Move To Front

## Move Down Command

The Move Down command moves a selected object down one level (layer).

### Related Topics

[Procedure information](#)

## Move Up Command

The Move Up command moves a selected object up one level (layer).

### Related Topics

[Procedure information](#)

## Move To Back Command

The Move To Back command moves a selected object to the back of all other objects. It does not, however, move it behind the base or original image.

### Related Topics

[Procedure information](#)

## Move To Front Command

The Move To Front command moves a selected object to the front of all other objects.

### Related Topics

[Procedure information](#)

## Changing the Order of Objects

To change the order of objects:

1. Select the object you want to affect.
2. Open the Object menu and choose Order. The Order submenu opens.
3. Choose the command you want.

### Related Topics

[Move Down command](#)

[Move Up command](#)

[Move To Back command](#)

[Move To Front command](#)

## Combine Command

The Combine command lets you permanently combine objects to each other or to the base. When you choose the Combine command, the Combine submenu opens and contains these commands:

Objects Together

All Objects With Base

Selected Objects With Base

## Objects Together Command

The Combine Objects Together command permanently incorporates all selected objects into one object. All combined objects lose their status as separate objects. You can undo the Combine Objects Together command if you use the Undo command in the Edit menu immediately afterwards. You can also use the Command List Undo command to undo the Combine Objects Together.

### Related Topics

[Procedure information](#)

[All Objects With Base command](#)

[Selected Objects With Base command](#)

## Combining Selected Objects Together

To combine selected objects:

1. Select two or more objects to combine.
2. Open the Object menu and choose Combine. The Combine submenu opens.
3. Choose Objects Together. The objects are combined.

### Related Topics

[Command information](#)

[All Objects With Base command](#)

[Selected Objects With Base command](#)

## All Objects With Base Command

The All Objects With Base command permanently incorporates all objects into the base image. All objects lose their status as separate objects. You can no longer select, move, and manipulate the objects. You can, however, undo the All Objects With Base command, if you use the Undo command in the Edit menu immediately afterwards. You can also use the Command List Undo command to undo the All Objects With Base command.

### Related Topics

[Procedure information](#)

[Objects Together command](#)

[Selected Objects With Base command](#)

## Combining All Objects With Base

To combine all objects with the base:

1. Open the Object menu and choose Combine. The Combine submenu opens.
2. Choose All Objects With Base. All objects are combined with the base.

### Related Topics

[Command information](#)

[Objects Together command](#)

[Selected Objects With Base command](#)

## Selected Objects With Base Command

The Selected Objects With Base command permanently incorporates selected objects into the base image. The selected objects lose their status as separate objects. You can no longer select, move, and manipulate the objects. You can, however, undo the Selected Objects With Base command, if you use the Undo command in the Edit menu immediately afterwards. You can also use the Command List Undo command to undo the Selected Objects With Base command.

### Related Topics

[Procedure information](#)

[All Objects With Base command](#)

[Objects Together command](#)

## Combining Selected Objects With Base

To combine selected objects with the base:

1. Select two or more objects to combine with the base.
2. Open the Object menu and choose Combine. The Combine submenu opens.
3. Choose Selected Objects With Base. The selected objects are combined with the base.

### Related Topics

[Command information](#)

[All Objects With Base command](#)

[Objects Together command](#)

## Feather Object Command

The Feather Object command smooths the edge transition between the object and the surrounding image. Feathering helps prevent a hard edge from occurring between an object and the image.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Feather Object Dialog Box

### Amount Area

Enter the number of pixels for the feathering to extend from the border.

### Edge List Box

Click the down arrow to display the options for selecting how quickly the feathering drops off: hard, normal, or soft.

### Related Topics

[Command information](#)

[Procedure information](#)

## Feathering an Object

### To feather an object:

1. Select the object you want to feather.
2. Open the Object menu and choose Feather Object. The Feather Object dialog box opens.
3. Type the number of pixels to feather.
4. Choose an edge type.
5. Click Feather to feather the mask.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Merge Mask Command

The Merge Mask command uses a mask to define one or more edges of an object.

**Note:** To use the command, you must choose both of the Object options (Allow Floating Objects and Allow Masks on Floating Objects check boxes) available in the [Preferences dialog box](#).

Using this command removes the portion of any selected object not inside the border of a mask. Each merged object maintains its status as a separate object. After merging it with a mask, you can still select, move, and manipulate an object. This command can be used to merge a gradient from the mask into an object.

### Related Topics

[Procedure information](#)

## Merging Masks

### To merge objects with a mask:

1. Create a mask using one of the mask tools in the tool box.
2. Click the Selector tool from the tool box.
3. Click the object you want to merge with the mask. If you want to merge more than one object, click one object, press and hold **SHIFT**, and click additional objects.
4. Open the Object menu and choose Merge Mask.

**Note:** Using this command removes the portion of any selected object not inside the border of a mask.

### Related Topics

[Command information](#)

## Create Object From Mask Command

The Create Object From Mask command creates an object of the area inside a mask. If more than one mask exists, a single object is created from the masked areas.

### Related Topics

[Procedure information](#)

## Creating an Object from a Mask

To create an object from a mask:

1. Create a mask using one of the mask tools in the tool box.
2. Open the Object menu and choose Create Object from Mask. The masked area becomes an object. The original masked area remains under the object.

### Related Topics

[Command information](#)

## Delete Objects Command

The Delete Objects command removes the selected objects from the active image.

### Related Topics

[Procedure information](#)

## Deleting Objects

### To delete objects:

1. Click the Selector tool in the toolbox.
2. Click the object you want to delete. If you want to delete more than one object, click one object, press and hold **SHIFT**, and click additional objects.
3. Open the Object menu and choose Delete Objects.
4. Choose Yes to delete the selection.

### Related Topics

[Command information](#)

## Select All Command

The Select All command selects all objects on all layers. When all objects are selected, you can work on them as a group.



You can also select multiple objects by holding down **SHIFT** while clicking the objects one at a time.

### Related Topics

[Procedure information](#)

## Selecting All Objects

To select all objects:

- Open the Object menu and choose Select All. All objects are selected.

### Related Topics

[Command information](#)

## Hide/Show Marquee Command

The Hide/Show Marquee command hides (or shows) the border of selected objects. The selected objects are still selected. The border, called the marquee, consists of a cyan and black animated line (on color images), or a red and green animated line (on grayscale images) denoting the edges of the object. If the marquee is blocking a detailed area of the image, you may want to hide it so you can better view any changes you make to the object.

### Related Topics

[Procedure information](#)

## Hiding/Showing an Object's Marquee

To hide or show an object's marquee:

- Open the Object menu and choose Hide Marquee or Show Marquee.

### Related Topics

[Command information](#)

## Transforming Objects

Picture Publisher lets you transform objects using the Selector tool options. These options let you change the size and shape of the selected object by dragging the handles on the transform box or by dragging the handles on the rotation tool.

### To transform an object:

1. Open the Options menu and choose Show Object List, if necessary.
2. Click the object to be transformed.
3. Click the Selector tool. The ribbon changes to show the Selector tool options.
4. Click the Transform button. The ribbon changes to show the Transform tool options.
5. Choose the transform options you want.

### Related Topics

[What is an object?](#)

## What is an Object?

An object is an image that floats on the base image. For example, think of a base image as a pool and an object as a raft that floats on the pool. Usually an object is an image copied from another image file in Picture Publisher or from another Windows application. An object can also be text that you type on the base image. An object is outlined using black and cyan marquee marks (similar to those used to define masks).

Objects can be manipulated in various ways to incorporate them into the base image. They include copying, adding, moving, and deleting the object from the base image. Any Picture Publisher command that can be used to edit the base image can be used to edit an object, including drawing masks, retouching, and applying special effects.

### Related Topics

[Transforming an object](#)

## Image Menu Commands

The Image menu contains commands that let you resize, rotate, mirror, invert (positive and negative), stitch two images, and create special effects on an image or portions of an image defined by a mask.

<u>Size</u>	Lets you redefine the size of an image without deleting (cropping) any portion of it.
<u>Expand</u>	Redefines the boundaries of an image without changing the original image.
<u>Rotate</u>	Rotates an entire image.
<u>Mirror</u>	Flips an image horizontally, vertically, or diagonally.
<u>Channels</u>	Lets you view and modify the individual color components of a color image, and recombine previously split images.
<u>Convert To</u>	Lets you change the image type of any image.
<u>Invert</u>	Reverses the colors of an image or portions of an image (defined by a mask).
<u>Stitch</u>	Lets you stitch two images together.
<u>Effects</u>	Lets you create special effects using the special filters.

## Size Command

The Size command lets you redefine the size of an image without deleting (cropping) any portion of it. This helps manage file size in memory, adjust resolution for specific output devices, and define height and width needed for a specific application.

**Note:** The Size command can change the resolution and size of an image, providing better control over file size. For best results, file size should match the output capability of the imaging device. Excess data can result in an oversized file, with some data simply being thrown away if a printer cannot use this data.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Size Image Dialog Box

Choosing the Size command in the Image menu opens the Size Image dialog box and displays the image file specifications at 100% magnification. This is the actual size of the image as it is loaded into Picture Publisher.

### Width and Height Areas

The Width and Height areas are used for entering new values in the respective data boxes.

**Note:** If the Allow Size Distortions option is selected, width and height are independent of each other. If it is not selected, changing one automatically changes the other proportionally to maintain the original aspect ratio of the image.

### Units List Box

The Units list box displays the units available, including inches, mm (millimeters), picas, cm (centimeters), and pixels.

### WScale and HScale Areas

The WScale (Width Scaling) and HScale (Height Scaling) areas display the new values for height and width as a percentage of the original. WScale and HScale can be changed by entering new percentages in the respective data boxes.

**Note:** If the Allow Size Distortions option is selected, the width scaling and height scaling options are independent of one another. If it is not selected, changing one automatically changes the other proportionally to maintain the original aspect ratio of the image.

### Resolution Area

The Resolution area displays image resolution measured in pixels per inch (PPI). Any resolution can be entered regardless of the resolution of the image brought into Picture Publisher. This option is used primarily to reduce the resolution of an image for output to a low-resolution device or to trade lower resolution for a higher width or height. To specify resolution, enter a new value in the data box.

**Note:** The resolution of a low-resolution image can be increased by entering a higher value in the Resolution area, but the image may not gain any real detail unless you choose the Use SmartSizing option to improve quality.

### Image Size Area

The Image Size area displays the amount of memory required for the image, providing valuable file size management feedback before processing. This area updates each time the settings in the Size Image dialog box change.

**Note:** If the resolution is cut in half, the file size is reduced by a factor of four. Conversely, doubling the resolution increases the file size by a factor of four.

**Note:** Picture Publisher can work with images that require more memory than available in random access memory (RAM). Picture Publisher takes advantage of an Image Cache, which uses virtual memory to supplement RAM with available hard disk memory.

### Allow Size Distortions Option

The Allow Size Distortions option lets you maintain or distort the aspect ratio of an image. When the Allow Size Distortions option is selected, the width and height (WScale and HScale) can be changed independently.

### Use SmartSizing Option

The Use SmartSizing option uses an advanced sampling algorithm to help maintain most of the detail of an image when the size or resolution changes.

When the size or resolution decreases, pixels are discarded. Most other programs discard or replicate pixels, regardless of color value. With SmartSizing, each pixel that remains is newly generated from the color values of the discarded neighboring pixels. Each of the pixels in the original image contributes to the pixels in the new image.

When image size or resolution increases, new pixels are created by sampling the neighboring pixel values. Although it takes a little longer for Picture Publisher to process the changes, SmartSizing helps the image to retain the best possible quality after resizing.

### **Maintain File Size Option**

Choose this option if you want to change the image dimensions or resolution but keep the file size the same. You also can use this option to decrease the size of an image and increase the dpi at the same time. When this option is active, the image size remains constant, while changing one of the width, height or resolution options changes all of the others. Choosing this option disables the Allow Size Distortion option.

### **Related Topics**

[Command information](#)

[Procedure information](#)

## Resizing an Image

To change the size of an image:

1. Open the Image menu and choose Size. The Size Image dialog box opens.
2. Change the options to match the size and resolution you want.
3. Click Size. The dialog box closes and the image repaints based on recalculated image data.



Choose the Undo command in the Edit menu to reverse the changes after clicking Size in the Size Image dialog box.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Expand Command

The Expand command redefines the boundaries of an image without changing the original image. This command is similar to copying the image into a larger window.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Expand Image Dialog Box

### Width and Height Areas

These areas let you enter the measurements and units of the new boundaries. You can increase the values in small increments by clicking the spin control next to the edit boxes. Use the list box to select the units of measure. The units always default to the units chosen with the Preferences command.

### Left, Right, Top, and Bottom Areas

These areas let you enter the margins to place around the original image. The combined values of the Left and Right areas, when added to the width of the original image, equals the width of the new image.

### Color Area

The Color area lets you choose a color for the new boundaries of the image. Clicking the Color area box opens the Color Picker dialog box to let you specify a color.

### Image Size Area

The Image Size area displays the storage size of the file.

### Related Topics

[Command information](#)

[Procedure information](#)

## Expanding an Image

To expand the boundaries of an image:

1. Open the Image menu and choose Expand. The Expand Image dialog box opens.
2. Change the size.
3. Click the Color area box. The Color Picker dialog box opens.
4. Select a color from the Color Picker dialog box and click OK.
5. Click Expand to increase the boundaries of the image.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Rotate Command

The Rotate command is used to rotate an entire image.

When you choose the Rotate command, the following commands appear in the Rotate submenu.

<b>Command</b>	<b>Action</b>
90 Clockwise	Rotates the image 90 degrees clockwise.
90 Counterclockwise	Rotates the image 90 degrees counterclockwise.
180 Degrees	Rotates the image 180 degrees.
Arbitrary Angle	Lets you specify the angle and direction of rotation.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Rotating an Image

### To rotate an image:

1. Open the Image menu and choose Rotate. The Rotate submenu opens.
2. Choose a Rotate command. If you choose the Arbitrary Angle command, the [Rotate Image dialog box](#) opens.
3. Enter the number of degrees of rotation in the data box and click either the clockwise or counterclockwise icon. If you select the Use Weighted Averaging option, the pixels are calculated from neighboring pixels to eliminate jagged edges (aliasing).
4. Click Rotate.

### Related Topics

[Dialog Box information](#)

[Command information](#)

## Rotate Image Dialog Box

### Angle Area

Enter the number of degrees for rotation in the Angle area.

### Direction Icons

Choose a direction icon to rotate the image in that direction.

### Use Weighted Averaging Option

Choose this option to have Picture Publisher calculate pixels from neighboring pixels to eliminate jagged edges (aliasing).

### Related Topics

[Command information](#)

[Procedure information](#)

## Mirror Command

The Mirror command lets you flip an image.

When you choose the Mirror command, the following commands appear in the Mirror submenu.

<b>Command</b>	<b>Action</b>
Horizontal	Flips an image left to right.
Vertical	Flips an image top to bottom.
Diagonal	Flips an image both left to right and top to bottom.

**Note:** The Mirror command affects a portion of an image, defined by a mask, or the entire image.

### **Related Topics**

[Procedure information](#)

## Mirroring an Image

Choose a command in the Mirror submenu to flip an image.

### To mirror an image:

1. Open the Image menu and choose Mirror. The Mirror submenu opens.
2. Choose Horizontal, Vertical, or Diagonal. The image flips accordingly.



Choose the Undo command in the Edit menu to reverse a mirroring effect.

### Related Topics

[Command information](#)

## Channels Command

The Channels command lets you view and modify the individual color components of a color image.

When you choose the Channels command, a submenu opens, displaying the following commands.

Command	Action
Split RGB	Splits the image into red, green, and blue channels.
Split HSL	Splits the image into hue, saturation, and lightness channels.
Split CMYK	Splits the image in cyan, magenta, yellow, and black channels.
Recombine	Recombines the split channels of an image.

Picture Publisher creates separate image files and loads them on your screen. These image files appear as grayscale images; however, each image represents one of the three additive colors (red, green, and blue), one of the four subtractive colors (cyan, magenta, yellow, and black), or one of the HSL channels (hue, saturation, and lightness). The name of the color appears in the title bar. This can be useful in comparing color ranges between the color values and identifying methods when editing specific areas.

### Possible uses of the Channels command:

- apply smart fills to aid in an auto-mask procedure, then choose the Save Mask command in the Mask menu
- apply paint or tooling edits to only one of the three channels to enhance the values in that channel
- apply filters to one or more of the channels to intensify a color

You are also able to save these grayscale files as separate image files using the Save and Save As commands in the File menu.

### Related Topics

[Procedure information](#)

## Splitting a Color Image

### To split a color image:

1. Open the Image menu and choose Channels. The Channels submenu opens.
2. Choose the Split RGB command, Split HSL command, or the Split CMYK command, as appropriate. The image is split.

**Note:** The Split CMYK command is only available with a CMYK image. The Split RGB and Split HSL commands are only available with an RGB image. Use the Convert To command in the Image menu to convert an image to another image type.

**Note:** To see individual splits, minimize the top image.

### To recombine a previously split image:

1. Open the Image menu and choose Channels. The Channels submenu opens.
2. Choose Recombine.

### Related Topics

[Command information](#)

## Convert To Command

The Convert To command in the Image menu converts the image type of the image on your screen. You also can change the image type by saving an image with the [Save As command](#), but the Convert To command is more convenient and offers more choices. When you choose the Convert To command, a submenu opens and displays the following commands.

Command	Action
Line Art	Creates monochrome art.
Scattered	Dithers your line art image to give the impression of more shades of gray.
Grayscale	Makes an image with up to 256 shades of gray.
Palette Color	Creates a one-channel, 8-bit image. Choosing this command opens the <a href="#">Convert to Palette Color dialog box</a> .
RGB Color	Makes a 24-bit image. This provides the most colors, up to 16 million.
CMYK Color	Converts the image to the primary subtractive colors.
Color Managed	Creates a new image using color management. Choosing this command opens the <a href="#">Color Management Selection dialog box</a> .

**Note:** If the source image contains more information than the destination image, you cannot convert the destination image back to its original condition unless you choose the Undo command before performing any other operation. For example, if you convert a full-color image to a grayscale image (a color image contains more information than a grayscale image), all of the color information is lost unless you choose the Undo command. If you convert a grayscale image to a full-color image, the image will not contain color but is capable of accepting any color available to a full-color image.

### Related Topics

[Procedure information](#)

## Convert to Palette Color Dialog Box

### Image Type List Box

The Image Type list box lets you choose from 8-color, 16-color, 256-color, or Custom. Greater-color images usually look better; however, the greater-color images require more disk space than fewer-color images. If you choose the Custom image type, you can specify the number of colors in the image by setting a value in the Number of Colors area.

### Number of Colors Area

If the image type in the Image Type list box is Custom, you can use this area to specify the number of colors in an image.

### Dither List Box

The Dither list box lets you choose from None, Pattern, or Scattered. The None option does not dither the colors. The Pattern option lets you simulate a greater-color image by dithering the pixels in a repeating "checkerboard" pattern. The Scattered option lets you simulate a greater-color image by dithering the pixels in a random fashion. The results you get from the Scattered option are similar to those you get when you print with the ScatterPrint option in the Print dialog box. The best results are usually obtained from the Scattered option.

### Palette List Box

The Palette list box lets you choose the Optimized palette, the System palette or a Custom palette. The System option creates an image with colors equally spaced across the RGB color spectrum. An optimized palette contains colors based on the predominate colors in the original image, and can help you create better results when editing an image. The Custom option lets you select a previously saved palette from the Palette Name area.

### Palette Name List Box

If the Palette type is Custom, you can select a previously saved palette.

### Related Topics

[Procedure information](#)

## Converting an Image

### To convert an image:

1. Open the file you want to convert.
2. Open the Image menu and choose Convert To. The Convert To submenu opens.
3. Choose a command. If you choose Palette Color, the Convert to Palette Color dialog box opens.
4. Choose the options you want, if available.
5. Click Convert. The image is converted.

### Related Topics

[Command information](#)

## Invert Command

The Invert command (**CTRL+I**) reverses the colors of an entire image or portions of an image defined by a mask. A black-and-white image looks like a photo negative. A color image reverses using additive colors.

### Related Topics

[Procedure information](#)

## Inverting an Image

Choose the Invert command in the Image menu to reverse the colors of an image.

### To invert an image:

- Open the Image menu and choose Invert, or press **CTRL+I**.



Choose the Undo command in the Edit menu to reverse an effect created using the Invert command.

### Related Topics

[Command information](#)

## Stitch Command

The Stitch command offers a simple solution to the problems associated with piecing images together manually. With the Stitch command, you only need to scan different areas of the image so there is overlap in the images, choose two common points on both images, and click the Stitch button in the ribbon. Picture Publisher then creates a new image from the two smaller images.

Before you can use the Stitch command, you must have two open images in Picture Publisher that have an overlapping area. An overlapping area is an area where two images are identical. These images can be previously loaded images or images that you just scanned.

The Stitch command operates by aligning the image-based markers that you place on two images. You begin by placing the images side by side, so you can see the overlapping areas. Then place two points, one on each image, that are identical in the overlapping area. These first two points are indicated by small circular markers. Next, place two more points in the overlapping area. These second points are indicated by small square markers. You now have two images with one circular and one square marker on each image.

When the Stitch command begins working, it first overlays the top (circular) markers of the images. Only one of the images is transformed, and the other image remains unchanged.

It may be difficult to scan images so they are perfectly straight. This is not a problem with the Stitch command. The Stitch command rotates the transformed image so the bottom (square) markers of the two images are vertically aligned to each other, effectively making the two images perfectly aligned.

Next the Stitch command stretches the transformed image so it is the same size as the other image. Now all markers are aligned to each other. Because these markers are aligned, all other points between them are also aligned.

Lastly, the Stitch command can compare the brightness of the two images and make changes to the transformed image so it matches the other image. The Stitch command also can blend the adjoining edges of the images.

After the Stitch command performs all these operations, which are done automatically for you, it creates a new image composed of the two images.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

[Stitch Ribbon Options](#)

## Stitch Ribbon Options

When you choose the Stitch command from the Image menu, the ribbon area changes to reflect options that are specific to this tool.

### Locate Buttons

The Locate buttons let you move the view of the active image so you can see the round or square markers if the markers have been placed but are not in view. If a marker has not been placed, the respective Locate button is grayed. If a marker is already in view, nothing happens when you click the Locate button.

### Markers on Image Area

The Markers on Image area lets you place or delete markers on the active image. It contains the filename of the images and circular and square marker buttons. If a circular or square marker button is in, the respective marker has been placed on the image. If it is out, it has not been placed on the image. To place a marker for the first time, you can either click a circular or square marker button or click the left mouse button on the active image. To remove a circular or square marker from the active image, click the circular or square marker button.

### Adjust Button

The Adjust button lets Picture Publisher automatically adjust the markers so they align to the exact pixel on both images. The markers initially must be placed within 10 pixels of each other in order for them to align successfully.

### Stitch Button

The Stitch button opens the [Stitch Options dialog box](#). Click this button only after you have placed all four markers.

### Related Topics

[Command information](#)

[Dialog Box information](#)

[Procedure information](#)

## Stitch Options Dialog Box

After you have placed all four markers and you click the Stitch button in the ribbon area, the Stitch Options dialog box opens. This dialog box lets you choose additional options before the stitching operation begins.

### **Transform and Anchor Area**

The Transform and Anchor area lets you select which image will be transformed. The green button indicates the image that will be transformed. The other image (the anchor) is unchanged.

### **Blend Seam Option**

The Blend Seam option lets you blend the edges of the two images once they are stitched together. You can select the amount of blending that occurs when the Blend Seam option is selected by using the slider to select low, medium, or high pressure. The smaller the percentage, the lower the pressure.

### **Adjust Brightness Option**

When selected, the Adjust Brightness option changes the brightness of the transformed image so it matches the other image. You can adjust the amount of brightness from -100 to 100 percent by typing a number or adjusting the slider.

### **High Quality Transform Option**

The High Quality Transform option improves the quality of the image if it is rotated, scaled, or skewed during the transformation. This option makes the resulting image look less jagged.

### **Related Topics**

[Command information](#)

[Procedure information](#)

[Stitch Ribbon options](#)

## Using the Stitch Command

Before you can use the Stitch command, you must open two images that have an overlapping area. You may find it easier to place the markers if the images are side by side; however, they do not have to be.



For the best results, the images that are stitched together should have the same resolution.

### To stitch two images together:

1. Click the File menu and choose Open.
2. Locate the first file in the ImageBrowser dialog box and double click the filename. The first image opens.
3. Click the File menu and choose Open.
4. Locate the second file in the ImageBrowser dialog box and double click the filename. The second image opens.
5. Open the Image menu and choose Stitch. The ribbon area changes.
6. Click the title bar of the first image to make it active, if necessary.
7. Move the cursor to an overlapping point located in the upper part of the image.

**Note:** Each image must have two markers--a circular marker and a square marker. The circular markers must be on identical points in the overlapping area of the images. The square markers also must be on identical points in the overlapping area of the images. Typically, the square markers are below the circular markers, but they do not have to be.

8. Click the left mouse button. A circular marker appears.
9. Move the cursor to an overlapping point that is located in the lower part of the image. The circular and square markers for an image should be placed as far apart as possible vertically so the rotation and scaling accuracy is as high as possible.
10. Click the left mouse button. A square marker appears.

**Note:** To accurately locate each overlapping point, you may need to zoom in on an area of the image by using the Zoom tool. You can activate the Zoom tool by clicking the right mouse button.

11. Click the title bar of the second image to make it active.
12. Move the cursor to the point that corresponds to the circular marker in the first image.
13. Click the left mouse button. A circular marker appears.
14. Move the cursor to the point that corresponds to the square marker in the first image.
15. Click the left mouse button. A square marker appears.

**Note:** If you did not zoom in on your image to place markers, you can have Picture Publisher adjust the position of the markers by clicking Adjust. You also can move the markers by dragging them after they are placed.

16. Click Stitch. The Stitch Options dialog box opens.
17. Select the options you want in the dialog box.
18. Click Stitch. A new image opens that is composed of the other two images.

### Related Topics

[Command information](#)

[Dialog Box information](#)

[Stitch Ribbon options](#)

## Effects Command

The Effects command opens the EffectsBrowser dialog box and lets you choose from the many different effects supplied with Picture Publisher. The effects can be used on part of the image (defined by a selection) or the entire image.

You select an effect by choosing an effect name from the Effects area, setting the options for the effect, and clicking Apply. The effect is applied to your image.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## EffectsBrowser Dialog Box

The EffectsBrowser dialog box lets you choose special effects to apply to an image.

### Original Area

The Original area shows a copy of the original image. The Original area may contain a moveable preview box. Drag this box to a location to preview.

### Preview Area

When you choose an effect, the middle of the dialog box changes to reflect options that are available for that effect. To receive help on the effect, click the button at the top of the middle section of the dialog box. (The button has the name of the chosen effect.)

### Image Effects List Box

The Image Effects list box contains the effects that are supplied with Picture Publisher.

### In/Out Button

If you have masked part of your image, you can use the In/Out button to limit the effects to inside or outside the masked area. The In/Out button toggles between In and Out when clicked. If the In/Out button it shows "In," the effects are constrained to inside the masked area. If the In/Out button shows "Out," the effects are constrained to outside the masked area. If no part of the image is masked, the In/Out button is grayed and the effect is applied to the entire image.

### Preview Button

You also can preview the effect before applying it to your image by clicking the Preview button. The effect is applied to a small sample of your image and displayed in the preview area.

### Reset Button

Click Reset to undo the previewed effect.

### Apply Button

If you want to apply multiple effects to your image, you can use the Apply button. This button applies the current effect and the EffectsBrowser dialog box remains open so you can choose more effects. When you choose OK, the current effect and all other applied effects are applied to the image and the EffectsBrowser dialog box closes. If you have applied multiple effects to an image, but you have not clicked OK, you can click the Reset button to remove all effects without closing the EffectsBrowser dialog box.

### Related Topics

[Command information](#)

[Procedure information](#)

## Choosing Image Effects

### To apply an image effect:

1. Open the Image menu and choose Effects. The EffectsBrowser dialog box opens.
2. Choose an effect in the Image Effects list box.
3. Set any effects options, if necessary.
4. Click Preview to preview the effect.
5. Click Apply.
6. Choose additional effects if you want, and click Apply after you choose each one.
7. Click OK. The effects are applied to the image and the EffectsBrowser dialog box closes.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Help Menu Commands

The Help menu lets you receive help about Picture Publisher.

Context Sensitive ( <b>F1</b> )	Displays help specific to the selected symbol, open dialog box, or highlighted command, tool, or button.
Contents	Displays the table of contents for the Picture Publisher help system.
Using Picture Publisher	Displays information about ways you can use Picture Publisher.
Read Me	Displays information that became available after the user's guide was printed.
Using Help	Displays on-line instructions for using the Picture Publisher help system.
About Picture Publisher	Displays a dialog box that includes the version number and version date of your copy of Picture Publisher.

## Selector Tool

The Selector tool selects individual or multiple objects for transforming, grouping, or deleting. To select an object, click the Selector tool and click the object you want to select. Press **SHIFT** and click multiple objects to select multiple objects. Drag a selection rectangle around a group of objects to select all objects totally inside the rectangle.

You can deselect an individual object without affecting the other selected objects by pressing **Shift** and clicking the object.

### Related Topics

[Tool options](#)

## Selector Tool Options

### Layer Buttons

Click a button to move selected objects up or down a layer. Each object resides on a different layer. You can see this by overlapping the objects and viewing them. Click the down arrow to move the selection down, and click the up arrow to move the selection up. Pressing **SHIFT** while clicking a button moves the selection to the back or front layer.

**Note:** When you have multiple objects selected on non-consecutive layers, each object moves one layer when you click the button. If you hold **SHIFT** and then click, all selected objects move to the top or bottom in their relative sequence.

### Transform Button

Click to display the Transform tool for the selected objects. Controls in this ribbon allow you to change the shape and orientation of the selection.

### Group or Ungroup Button

Click to group or ungroup multiple selected objects. Grouped objects can be moved and selected as one object.

### Lock or Unlock Button

Click to lock or unlock selected objects.

### Transparency Slider

Use this area to set the transparency of the selected objects. Larger numbers create more transparency. You can set the amount by dragging the slider, typing a value in the edit box or clicking on the spin control.

### Merge Mode List Box

This list box contains various editing options for selected objects. These options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
-----			
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan

and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
-----			
	R(100)	G(100)	B(200)
	-100	-100	-100
-----			
Blue	R(0)	G(0)	B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140, round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the image and the editing tool colors.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no affect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless

of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or source, used. For example, if you are painting with green (H=120), all colors (except white and black) that are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value of the red channel source. Only the red channel is affected. The results from using the Red Only option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100, 100, 0 (yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

## **Related Topics**

[Tool information](#)

## Mask Tools

The Mask tools let you select, or mask, areas of an image so that you can edit one area without affecting another.

Click an icon below to read more information about the tool.



Click the Shape Mask tool to create a rectangular/square or elliptical/circular mask.



Click the Freehand Mask tool to create a custom mask.



Click the Paint on Mask tool to create an irregularly shaped mask by using paint brushes on areas you want to mask.



Click the Smart Mask tool to automatically draw a mask.



Click the Mask Transform tool to move, rotate, skew, or change the size and shape of a mask.



Click the Mask Point Editing tool to change the shape of a mask by moving, adding, or deleting points on a mask.



Click the Crop tool to cut out unwanted portions of an image.

You can use masks to isolate your editing and retouching. You can also use masks to outline areas for cutting and copying to create montages. Finally, you can copy masked areas from one place in an image to another place in the same image, or into other images or applications.

An outline shows the shape of the mask as you create it. This shape displays as a "marquee" when you are finished drawing the mask. The marquee is identified by a moving black and white border on color images, and a moving green and red border on grayscale and line art images.

**Note:** The mask's size and location (relative to where you begin drawing) are shown at the bottom left corner of the window as you create the mask.

You can remove all of the masks in the active window by opening the Mask menu and choosing the Remove Mask command.

To remove masks individually, use the Mask Transform tool.

The Mask tools are modeled after graphic design and photographic masking tools. For example, the icon for several of the Mask tools is a razor knife, a common tool for creating cardboard or film masks.



Click the right mouse button to open the mouse menu for quick access to commands and tools related to the mode in which you are working. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Picture Publisher.

## Shape Mask Tool



The Shape Mask tool lets you create a rectangular, square, elliptical, or circular mask.

### Related Topics

[Procedure information](#)

[Shape Mask tool options](#)

## Shape Mask Tool Options

When you choose the Shape Mask tool, the ribbon changes to reflect options specific to this tool.

### Mode Area

The Mode area provides the Additive, Subtractive, and Inverse modes for masks. The Additive button (+) lets you draw an area to add to a part of an existing mask. The Subtractive button (-) lets you draw an area to add to part of an existing mask. The Inverse button (+/-) lets you add to the area where a mask does not exist, and subtract from the area where the mask borders overlap.

### Shape List Box

The Shape list box lets you choose whether you want to create rectangular or elliptical masks. Click the down arrow in the list box, then click the rectangular or elliptical shape to choose mask shape.

### Method List Box

The Method list box describes the constrained proportions you give a finished mask.

Choose Freeform to draw the mask without constraints. Choose Constrain Aspect to draw a mask with a specific width to height ratio. Enter the ratio in the Width and Height edit boxes. Choose Constrain size to draw a mask of a specific size. Enter the sizes in the Width and Height edit boxes. Choose the units of measure from the Units drop-down combo box.

**Note:** You can press and hold **SHIFT** to draw a mask from the center of the window. To constrain the mask press and hold **CTRL**. Press and hold **SHIFT** and **CTRL** to constrain and draw from the center of the window.

### Related Topics:

[Tool information](#)

[Procedure information](#)

## Creating a Rectangular or Elliptical Mask

### To draw a rectangular or elliptical mask:

1. Click the Mask tool in the toolbox to open the Mask tool set.
2. Click the Shape Mask tool.
3. Click a mask mode.
4. Choose a shape for the mask (rectangular or elliptical).
5. Choose a method for the mask.  
If you choose Constrain Aspect or Constrain Size, type values for the Width and Height and select units.
6. Click where you want to start the mask and drag to create the mask.
7. When the mask is the size and location you want, release the left mouse button to display the mask.



Press and hold the right mouse button and move the mouse to reposition the mask while you are drawing it.



Click the right mouse button to open the mouse menu for quick access to commands and tools related masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Picture Publisher.

### Related Topics

[Tool information](#)

[Shape Mask tool options](#)

## Freehand Mask Tool



The Freehand Mask tool lets you create a custom mask by manually or automatically tracing an outline of the area you want to mask.

You can draw a freehand mask one point at a time (by clicking the left mouse button), or you can press and hold the left mouse button while dragging the pointer (as if you were drawing with a pencil).

### Related Topics

[Procedure information](#)

[Freehand Mask tool options](#)

[Automasking](#)

## Freehand Mask Tool Options

When you choose the Freehand Mask tool, the ribbon changes to reflect options specific to this tool.

### Mode Area

The Mode area provides the Additive, Subtractive, and Inverse modes for masks. The Additive button (+) lets you draw an area to add to a part of an existing mask. The Subtractive button (-) lets you draw an area to add to part of an existing mask. The Inverse button (+/-) lets you add to the area where mask borders touch but do not overlap, and subtract from the area where the mask borders overlap.

### Method List Box

Click the down arrow in the Method list box to display the following choices: Freehand, AutoMask, and Point Edit.

Choose Freehand to draw a mask without constraints.

Choose AutoMask to draw a mask semi-automatically along color break lines. This allows you to trace parts of the image distinguished by their color.

Choose Point Edit to edit, add and delete points in a mask.

### Edges Option

The Edges option lets you anti-alias (or feather) the mask edges.

### Style

The Style area contains the Line button and the Curves button. Click the Line button to draw lines with the Freehand Mask tool. Click the Curves button to draw curves with the Freehand Mask tool.

The **AutoMask** option displays the following additional options related to automasking only.

### Color Model List Box

Use this list box to choose a color model to use for creating the mask. For example, if all hues in the mask are similar, but there is a wide range of lightness and darkness you might want to use the HSL model to draw the mask.

### Sensitivity Area

Lets you determine the amount of change in color Picture Publisher uses to trace the mask. If all colors are very similar you may want to use a small number so the mask does not expand to too much. A high sensitivity gives you more precision, but requires more time to create the mask.

### Min. Line Length Area

Lets you determine the minimum line length in pixels Picture Publisher can draw when automasking.

The **Point Edit** option displays the following additional options related to point editing only.

#### Make Line Button



Click this button to activate a line editing tool for the selected point.

#### Bézier Curve Button



Click this button to activate a Bézier curve editing tool for the selected point. This allows you to curve the lines on each side of the point.

#### Move Point Button



Click this button to move points in a mask. Do this by dragging a point.

**Add Point Button** 

Click this button to add points to a mask. Do this by clicking on the marquee between two existing points.

**Note:** To toggle between Add Point mode and Move Point mode, press and hold **SHIFT**.

**Delete Point Button** 

Click this button to delete a point on a mask.

#### **Related Topics**

[Procedure information](#)

[Tool information](#)

[AutoMasking](#)

## Creating a Freehand Mask

### To draw a freehand mask:

1. Click the Mask tool in the toolbox. The Mask tool set opens.
2. Click the Freehand Mask tool. The pointer changes to a razor knife.
3. Select a Mode.
4. Choose a Freehand Method.
5. Click where you want to start the mask and drag to create the mask.
6. When the mask is the size and location you want, double click the left mouse button to display the mask.

**Note:** If you are in point editing mode, press **ENTER** to complete the mask.

**Note:** When in point editing mode, you can press **TAB** to select all points in the first shape with a selected point (or all points in all shapes if none are selected).



If you make a mistake, press **BACKSPACE** to delete the last line segment.



Place the last point near the first point before closing the mask. This helps you avoid an unwanted line.



Click the right mouse button to open the mouse menu for quick access to commands and tools related masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Picture Publisher.

### Related Topics

[Tool information](#)

[Freehand Mask tool options](#)

[AutoMasking](#)

## **AutoMasking**

AutoMasking is a feature of the Freehand Mask that senses the edge of an area by detecting a color break, then automatically tracing it.

AutoMasking is used in conjunction with the Freehand Mask tool to create mask outlines in irregular areas. This powerful tool has adjustable sensitivity. It can detect the edge of an element based on the actual image data, rather than relying on a visual interpretation of a screen display.

### **Related Topics**

[Procedure information](#)

## Creating a Freehand Mask using AutoMask

### To draw a mask using AutoMask:

1. Click the Mask tool in the toolbox. The Mask tool set opens.
2. Click the Freehand Mask tool. The pointer changes to a razor knife.
3. Click the down arrow to the right of the Method list box and choose Automask.
4. Choose a mask mode.
5. Set the Sensitivity and Minimum Line Length.
6. Click where you want to begin the mask.
7. Drag the pointer and guideline a short distance (about 1/4 to 1/2 inch) along an edge of the image, and click. AutoMask automatically traces that edge of the image, approximating the guideline.
8. Repeat step 7 until the image is almost completely traced.
9. Double click to close the mask.



If AutoMask can't find a distinct edge, the mask might draw unpredictably. If this happens, click the left mouse button to stop the mask from drawing, then press **Backspace** repeatedly until you return to a good outline.

### Related Topics

[AutoMask information](#)

## Point Editing

You can use the Point Edit method to edit points as you are creating a mask. You may want to use this method if you have placed a point and are not happy with its placement.

### **To edit points before a mask is completed:**

1. Click the Mask tool. The Mask tool set opens.
2. Click the Freehand Mask tool.
3. Click the Additive Mode button in the mask ribbon.
4. Select either the Freehand or Automask method in the Method list box.
5. Begin drawing a mask on the image.
6. Select Point Edit in the Method list box. The mask turns into a series of line segments and Béziers.
7. Select the point edit mode you want in the ribbon (Make Line, Make Bézier, Move Points, Add Points, Delete Points).

## Paint On Mask Tool



The Paint On Mask tool lets you create an irregularly shaped mask by painting on areas you want to mask.

### Related Topics

[Procedure information](#)

[Paint On Mask tool options](#)

## Paint On Mask Tool Options

### Mode Area

The Mode area provides the Additive and Subtractive modes for masks. The Additive button (+) lets you draw an area to add to a part of an existing mask. The Subtractive button (-) lets you draw an area to add to part of an existing mask.

### Paint On List Box

Choose Image Mask to paint a mask directly on the image. Choose Object Alpha to paint on the objects alpha channel. This lets you change the characteristics of the whole object or parts of it. For example, select an object and choose Object Alpha in the Paint on Mask list box. Choose the Subtractive mode to paint away part of the object. Choose the Additive mode to add part of the object back.

### Brush List Box

Lets you choose a brush shape. You can also choose the Custom command to open the Select Custom Brush dialog box.

### Size Area

Lets you choose a brush size.

### Feather Area

Lets you enter the amount to feather.

### Transparency Area

Lets you create transparent masks. Click the Mask Channel or Ruby Overlay buttons in the status line to see the masked area.

### Related Topics

[Procedure information](#)

[Tool information](#)

## Painting on a Mask

### To paint on a mask:

1. Click the Mask tool in the toolbox. The Mask tool set opens.
2. Click the Paint On Mask tool.
3. Select a mask mode.
4. Choose a brush shape and enter a brush size.
5. Click where you want to start the mask and drag to paint on the mask.
6. When the mask is the size and location you want, release the left mouse button when the mask is as you want it.



Click the right mouse button to open the mouse menu for quick access to commands and tools related masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Picture Publisher.

### Related Topics

[Tool information](#)

[Paint On Mask tool options](#)

[Creating a custom brush](#)

## Creating a Custom Brush

### To create a custom brush:

1. Click the Mask tool in the toolbox. The Mask tool set opens.
2. Click the Paint On Mask tool.
3. Click the down arrow in the Brush area and choose Custom. The Select Custom Brush dialog box opens.
4. Click the File Options button and choose Add. The Add FileBrowser opens.
5. Choose a file to use for the custom brush and click Open. The Brush Name dialog box opens.
6. Type a name for the custom brush and click OK.
7. Click OK in the Select Custom Brush dialog box to save the custom brush.

## Smart Mask Tool



The Smart Mask tool automatically draws a mask by sensing color breaks within the image and masking between them.

The Smart Mask tool is most effective when the contrast or color break is strong at the edge of the area to be masked. For example, the Smart Mask tool is useful for masking black letters when they are displayed on a white background.

### Related Topics

[Procedure information](#)

[Smart Mask tool options](#)

## Smart Mask Tool Options

When you choose the Smart Mask tool, the ribbon changes to reflect options specific to the tool.

### Mode Area

The Mode area provides the Additive and Subtractive modes for masks. The Additive button (+) lets you draw an area to add to a part of an existing mask. The Subtractive button (-) lets you draw an area to add to part of an existing mask.

### Wand Range Area

The Wand Range area in the ribbon determines the sensitivity of the Smart Mask tool to color differences. As the wand range percentage increases, the area of color that will be included in the mask becomes larger. If you choose a 10% setting, the mask surrounds colors that are within 10% of each other (for example, yellow plus or minus 10%). The percentage is the proximity in the RGB color model.

### Color Model List Box

Lets you choose color model to use for creating the mask. For example, if all hues in the mask are similar but there is a wide range of lightness and darkness you might want to use the HSL model to draw the mask.

### Wand Fade Area

Set the Wand Fade to create smooth edges on masks as the mask is drawn. As you increase the Wand Fade percentage, the edges of the mask becomes softer. As you decrease the Wand Fade percentage, the edges of the mask become more defined.

### Similar Button

Lets you mask similar colors through the image.

### Expand Area

Lets you increase the size of the mask by a percentage amount.

**Note:** The Similar button and the Expand area are only available after you have applied a smart mask.

### Related Topics

[Tool information](#)

[Procedure information](#)

## Using Smart Mask

### To use the Smart Mask tool:

1. Click the Mask tool in the toolbox. The Mask tool set opens.
2. Click the Smart Mask tool. The pointer changes to a magic wand.
3. Choose a mask mode.
4. Enter a value from 0% to 100% in the Wand Range area in the ribbon.
5. Select a color model.
6. Click inside the area of the image to be masked. A mask marquee appears.

**Note:** You can delete your masks by opening the Mask menu and choosing the Remove command or opening the Edit menu and choosing the Undo command.



Click the right mouse button to open the mouse menu for quick access to commands and tools related masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Picture Publisher.

### Related Topics

[Tool information](#)

[Smart Mask tool options](#)

## Mask Transform Tool



The Mask Transform tool lets you copy or move the mask only or both the mask and the image inside the mask.

### Related Topics

[Procedure information](#)

[Mask Transform tool options](#)

## Mask Transform Tool Options

When you select the Mask Transform tool, the ribbon changes to reflect options specific to this tool.

### Modify List Box

The Modify list box displays the options for choosing what you want to transform.

Choose Copy Mask to duplicate the mask without changing the image. Choose Move Mask to move the mask without changing the image. Choose Copy Image to duplicate the mask and the image inside the mask; this is also similar to copying and pasting an image. This creates an object if objects are enabled in the Preferences dialog box. Choose Move Image to move the mask and the image inside the mask; this is similar to cutting and pasting the image. This creates an object if objects are enabled in the Preferences command dialog box.

After selecting a Modify option, drag a selection rectangle around the area you want to transform. If you include one or more entire masks, Picture Publisher modifies the box size to include just those masks. Drawing the rectangle around just a part of the mask selects the partial mask.

When you choose a mask to transform, the ribbon changes, and displays the following options.

### Transformation List Box

Choose a type of change to make to the selection from this list box. After choosing a transformation type, you can drag one of the handles on the bounding box surrounding the selection to perform the transformation. The transformation choices are: Scale, Skew, Perspective and Distort.

Choose Scale to change the height and width of the selection. Drag a corner handle to enlarge or shrink the selection using its current aspect ratio. Drag an edge handle to move just the height or width.

Choose Skew to slant the selection. Drag a corner handle or a top and bottom edge handle to skew the selection left or right. Drag an edge handle to skew the selection up or down.

Choose Perspective to add a three-dimensional appearance to the selection. Dragging a corner handle in one direction moves the opposite corner handle an equal distance in the opposite direction.

Choose Distort to stretch the selection as if it is a rubber sheet. Each corner handle operates independently of the others.

### Rotate Buttons

Click a Rotate button rotate the masked area. Click the Rotate Normal button to rotate the selection flat, as if you are looking down on a spinning disk.

Click the Rotate X button to rotate the selection by pushing the top back and pulling the bottom forward, or vice versa, as if you are turning a rotisserie (rotating spit). This rotation is actually from a 45 degree angle.

Click the Rotate Y button to rotate the selection by pushing the left back and pulling the right forward, or visa-versa, as if you are turning a revolving door. This rotation is actually from a 45 degree angle.

**Note:** A rotation tool resides in the middle of the bounding box surrounding the selection. The rotation tool consists of a circle marking the pivot point, a square marking the rotation handle, and a line connecting the two. You rotate the selection by dragging the handle. Dragging the pivot point allows you to change the center of rotation. You can change the sensitivity of the rotation tool by dragging the handle closer to or further away from the pivot point. The tool becomes less sensitive as you drag the handle further away. This simply means you must drag the handle more to rotate the image.

### Flip Buttons

Click a Flip button to select a type of mirroring. Pressing the button in enables mirroring. Pressing the button to release it removes the mirroring, The buttons are: Horizontal to mirror the selection horizontally and Vertical to mirror the selection vertically.

### Quality Area

Choose the High option in this area to provide high quality, but slower, processing when altering objects.

### Mask Area

Choose the Into option in this area to only paste into the masked area.

### Transparency Area

Lets you change the transparency of a mask. Click the Mask Channel or Ruby Overlay buttons in the status line to see the masked area.

### Merge Mode List Box

This list box contains various editing options. When used in conjunction with editing tools, such as Paint or Fill, these options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
-----			
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
-----			
	R(100)	G(100)	B(200)
	-100	-100	-100
-----			

Blue                      R(0)    G(0)    B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140, round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the active color and the color of the image to create a new color.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no affect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or source, used. For example, if you are painting with green (H=120), all colors (except white and black) that are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that

grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value of the red channel source. Only the red channel is affected. The results from using the Red Only option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100, 100, 0 (yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

## **Related Topics**

[Tool information](#)

[Procedure information](#)

## Using Mask Transform

### To use the Mask Transform tool:

1. Click the Mask tool in the toolbox. The Mask tool set opens.
2. Click the Mask Transform tool. The Mask Transform options display in the ribbon.
3. Draw a rectangle around the mask you want to modify, or click on the image to select all masks. The pointer changes to a four-headed arrow. A mask edit box with handles (points) replaces the marquee box.
4. Choose the options you want.
5. Double click the left mouse button to anchor the edited mask.

**Note:** You can delete a mask by selecting it while using the Mask Transform tool and pressing **DEL**.

**Note:** You can press **ESC** at any time during this process to exit the transform mode.



Click the right mouse button to open the mouse menu for quick access to commands and tools related masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Picture Publisher.

### Related Topics

[Tool information](#)

[Mask Transform tool options](#)

## Mask Point Editing Tool



The Mask Point Editing tool lets you change the shape of a mask by moving, adding, or deleting points on the mask.

The Mask Point Editing tool lets you fine-tune a mask by adjusting its individual points. The tool is especially useful when you need to make minor changes to a mask.

**Note:** When in point editing mode, you can press **TAB** to select all points in the first shape with a selected point (or all points in all shapes if none are selected).

### Related Topics

[Procedure information](#)

[Mask Point Editing tool options](#)

## Mask Point Editing Tool Options

The Mask Point Editing tool lets you fine-tune a mask by adjusting its individual points. The tool is especially useful when you need to make minor changes to a mask.

### Mode Area

The Mode area provides the Additive, Subtractive, and Inverse modes for masks. The Additive button (+) lets you draw an area to add to a part of an existing mask. The Subtractive button (-) lets you draw an area to add to part of an existing mask. The Inverse button (+/-) lets you add to the area where mask borders touch but do not overlap, and subtract from the area where the mask borders overlap.

### Method List Box

You can choose to edit points as line segments or Bézier curves. Choosing Lines changes the ribbon to include these options.

### Tolerance Area

Lets you choose the maximum curvature the program will allow when converting to line segments.

Choosing Curves changes the ribbon to include these options.

### Continuity Area

Lets you choose how sharp the corners of a point are. The lower the continuity, the sharper the corner. The higher the continuity, the softer the edges of the corner.

### Curve Tolerance Area

Lets you choose the maximum curvature the program will allow when converting to Bézier curves.

Click the masked area to enter point editing mode and display the following options in the ribbon, for both the Lines and Curves methods.

### Make Line Button

Click this button to activate a line editing tool for the selected point.

### Make Bézier Curve Button

Click this button to activate a Bézier curve editing tool for the selected point. This allows you to curve the lines on each side of the point.

### Move Point Button

Click this button to move points in a mask. Do this by dragging a point.

### Add Point Button

Click this button to add points to a mask. Do this by clicking on the marquee between two existing points.

### Delete Point Button

Click this button to delete a point on a mask.

### Edges Area

Select the Anti-alias option to smooth edges of the mask.

### Related Topics

[Tool information](#)

## Procedure information

## Using the Mask Point Editing Tool

### To edit points as line segments:

1. Click the Mask tool. The Mask tool set opens.
2. Click the Mask Point Editing tool. The ribbon changes to show the Mask Point Editing options.
3. Click the down arrow in the Method list box and choose Lines.
4. Click a point or draw a bounding box around the area of the mask you want to edit. The mask changes to display all points or selected points.
5. Edit the points as necessary.
6. Press **ENTER** to leave the editing mode.



Press **L** to change the selected point(s) into a line.

### To edit points as Bézier curves:

1. Click the Mask tool. The Mask tool set opens.
2. Click the Mask Point Editing tool. The ribbon changes to show the Mask Point Editing options.
3. Click the down arrow in the Method list box and choose Curves.
4. Click a point or draw a bounding box around the area of the mask you want to edit. The mask changes to display all points or selected points.
5. Edit the points as necessary.
6. Press **ENTER** to leave the editing mode.



Press **SHIFT** while dragging a Bézier handle to unlock the Bézier handle and create a cusp. Press **C** to change the selected point(s) into a Bézier curve.

### To move points on a mask:

1. Click the Mask tool. The Mask tool set opens.
2. Click the Mask Point Editing tool. The ribbon changes to show the Mask Point Editing options.
3. Click the masked area to display the points.
4. Click the Move Points button in the ribbon.
5. Point the mouse pointer to the point to be moved, press the left mouse button, and drag the point to its new location.
6. Repeat step 5 for additional points, if necessary.
7. Press **ENTER** to leave the editing mode.



To move multiple points, draw a bounding box around the points, and move one of the points. Using the right mouse button while moving any point will move the entire curve.

### To add points to a mask:

1. Click the Mask tool. The Mask tool set opens.
2. Click the Mask Point Editing tool. The ribbon changes to show the Mask Point Editing options.
3. Click the masked area to display the points.
4. Click the Add Points button in the ribbon.
5. Point the mouse pointer where you want to add a point and click. A new point appears at that place on the image.
6. Repeat step 5 for additional points, if necessary.
7. Press **ENTER** to leave the editing mode.



Press **SHIFT** and click where you want to add a point.

**To remove points from a mask:**

1. Click the Mask tool. The Mask tool set opens.
2. Click the Mask Point Editing tool. The ribbon changes to show the Mask Point Editing options.
3. Click the masked area to display the points.
4. Click the Remove Points button in the ribbon.
5. Point the mouse pointer to the point to be removed and click. The point is removed from the mask edge.
6. Repeat step 5 for additional points, if necessary.
7. Press **ENTER** to leave the editing mode.

Press **CTRL** and click a point to delete it.



To select multiple points for deleting, draw a bounding box around the points.



Click the right mouse button to open the mouse menu for quick access to commands and tools related masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Picture Publisher.

**Related Topics**

[Tool information](#)

[Mask Point Editing tool options](#)

## Crop Tool



The Crop tool lets you reduce the size of an image by selecting a rectangular part you want to keep and discarding the rest.

### Related Topics

[Procedure information](#)

[Crop tool options](#)

## Crop Tool Options

### Method List Box

Choose Freeform to draw the cropping rectangle without constraints. Choose Constrain Aspect to draw a cropping rectangle with a specific width to height ratio. Enter the ratio in the Width and Height edit boxes. Choose Constrain size to draw a cropping rectangle of specific size. Enter the sizes in the Width and Height edit boxes. Choose the units of measure from the Units list box.

**Note:** The cropping rectangle's size and location (relative to where you began drawing) are shown in the status line as you create the mask.

### Related Topics

[Procedure information](#)

[Tool information](#)

## Using the Crop Tool

### To draw a cropping rectangle:

1. Click the Mask tool in the toolbox to open the Mask tool set.
2. Click the Crop tool.
3. Choose a mask method.  
If you choose Constrain Aspect or Constrain Size, type values for the Width and Height and select units.
4. Click where you want to start the cropping rectangle. Press the right mouse button to move the rectangle while you are drawing it. In free form and constrain aspect, you drag a rectangle; in constrain size, you position a box.
5. When the rectangle is the size and location you want, release the left mouse button to crop the image.



Click the right mouse button to open the mouse menu for quick access to commands and tools related masking. For example, if you draw a mask on an image and click the right mouse button, a mouse menu displays commands such as Remove Mask, Undo Mask, Mask Transform, etc. The commands available depend on what you are working with in Picture Publisher.

### Related Topics

[Tool information](#)

[Crop tool options](#)

## Edit Command (Brush Styles)

The Edit command lets you edit existing brush styles.

### Related Topics

[Create Brush Style dialog box](#)

[Create Draw Style dialog box](#)

## Create Brush Style Dialog Box

### Brush Style List Box

Click the down arrow to choose a brush style to edit, or type a new name to create a new brush style.

### Spacing Area

Use this area to set how far apart the points in a brush stroke are laid down. You can create very solid or very dotted brushes. Experiment to get the style you want.

### Fade Area

Use this area to set how fast a brush fades to nothing. The size of the brush gets smaller as a brush fades.

### Merge Mode List Box

This list box contains various editing options. When used in conjunction with editing tools, such as Paint or Fill, these options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
-----			
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
-----			
	R(100)	G(100)	B(200)
	-100	-100	-100
-----			
Blue	R(0)	G(0)	B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140, round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the image and the editing tool colors.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no affect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or source, used. For example, if you are painting with green (H=120), all colors (except white and black) that are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value of the red channel source. Only the red channel is affected. The results from using the Red option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100, 100, 0 (yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

### **Style Buttons**

Choose the type of brush to use, either solid or scattered.

**Note:** If you choose Scattered, the Style Pressure area becomes active. You must enter a value greater than zero for the Scattered style to work.

### **Style Pressure Area**

Use this area to set how scattered the scatter style is. A low value creates a very sparse scatter style, and a high value creates a very dense scatter style.

**Note:** This area is available only when the Scattered brush style is chosen.

### **Smoothness Area**

Use this area to set how true the brush stroke is to the actual stroke. For example, if the Smoothness setting is low, you might get straight lines between brush strokes when moving the brush quickly. Turn up the Smoothness setting to record the strokes and place them on the image.

### **Overlap Brush Strokes Option**

Choose this option to specify whether the brush strokes double up when transparency is used. For example, you may want a specific transparency to be applied only once to an area of the image. If you turn off this option, only one layer of paint is applied per brushing session. However, this option can take up more memory when using manual apply mode.

**Note:** This area is not available for the Filter tools.

**Editing Area**

Use this area to try out the brush style you want.

**Note:** This area is not available for the Filter tools.

**Reset Button**

Click the Reset button to clear the editing area.

## Create Draw Style Dialog Box

### Brush Style List Box

Click the down arrow to choose a draw style to edit, or type a new name to create a new draw style.

### Spacing Area

Use this area to set how far apart the points in a brush stroke are laid down. You can create very solid or very dotted brushes. Experiment to get the style you want.

### Fade Area

Use this area to set how fast a brush fades to nothing. The size of the brush gets smaller as a brush fades.

### Merge Mode List Box

This list box contains various editing options. When used in conjunction with editing tools, such as Paint or Fill, these options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
	-----		
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
	-----		
	R(100)	G(100)	B(200)
	-100	-100	-100
	-----		
Blue	R(0)	G(0)	B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140, round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the image and the editing tool colors.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no affect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or source, used. For example, if you are painting with green (H=120), all colors (except white and black) that are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value of the red channel source. Only the red channel is affected. The results from using the Red option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100, 100, 0 (yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

### **Style Buttons**

Choose the type of brush to use, either solid or scattered.

### **Style Pressure Area**

Use this area to set how scattered the scatter style is. A low value creates a very sparse scatter style, and a high value creates a very dense scatter style.

**Note:** This area is available only when the Scattered brush style is chosen.

### **Overlap Brush Strokes Option**

Choose this option to specify whether the brush strokes double up when transparency is used. For example, you may want a specific transparency to be applied only once to an area of the image. If you turn off this option, only one layer of paint is applied per brushing session. However, this option can take up more memory when using manual apply mode.

**Note:** This area is available only for the Pencil tool.

## Editing and Creating Brush Styles

### To edit or create a brush style:

1. In the tool ribbon (Retouch or Filter), click the File Options button. A menu opens.
2. Choose Edit. The Create Brush Style dialog box opens.
3. Set the options that you want.
4. Create the type of brush style you want in the Editing area.
5. Click Create to create the brush style.

### Related Topics

[Create Brush Style dialog box](#)

## Creating Draw Styles

### To edit or create a brush style:

1. In the Draw tool ribbon, click the File Options button. A submenu opens.
2. Choose Edit. The Create Draw Style dialog box opens.
3. Set the options that you want.
4. Create the type of brush style you want in the Editing area.
5. Click Create to create the brush style.

### Related Topics

[Create Draw Style dialog box](#)

## Delete Command (Brush and Draw Styles)

The Delete command lets you delete brush and draw styles. You can delete only the styles that you create.

### Related Topics

[Procedure information](#)

## Deleting Brush or Draw Styles

### To delete brush or draw styles:

1. In the Retouch, Filter, or Draw tool ribbon, click the File Options button. A submenu opens.
2. Choose Delete. A confirmation messages appears, asking "Are you sure you want to delete (style name)?"
3. Click OK to delete the style.

### Related Topics

[Command information](#)

## **Rename Command (Brush and Draw Styles)**

The Rename command lets you rename selected brush and draw styles.

### **Related Topics**

[Dialog Box information](#)

[Procedure information](#)

## Brush Style Name Dialog Box

### Enter New Name Text Box

Type a new name in this text box.

### Related Topics

[Command information](#)

[Procedure information](#)

## Renaming a Brush or Draw Style

To rename a brush or draw style:

1. In the Retouch, Filter, or Draw tool ribbon, click the File Options button. A submenu opens.
2. Choose Rename. A dialog box opens.
3. Enter a name for the selected style.
4. Click OK to rename the style.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Creating a Custom Brush

You can create a custom brush one of two ways: use the Custom command, or use the Copy To command.

### To create a custom brush using the Custom command:

1. In the Retouch, Filter, or Draw tool ribbons, click the down arrow in the Brush list box.
2. Choose Custom. The Select Custom Brush dialog box opens.
3. Click the File Options button and choose Add. The Add FileBrowser dialog box opens.
4. Choose an image for the custom brush and click Open. A dialog box opens, displaying the name of the custom brush.
5. Click OK.
6. Click OK again. The custom brush is saved.

### To create a custom brush using the Copy To command:

1. Draw a mask around the area you want to make into a custom brush.
2. Open the Edit menu and choose Copy To. The Copy To dialog box opens.
3. Choose the Custom Brush option.
4. Type a name for the brush in the Brush Name text box.
5. Click Copy to create the new custom brush.

## Select Custom Brush Dialog Box

### Custom Brush Name List Box

Type a new name for the custom brush in this box.

### File Options Button



Click this button to open a menu that lets you add, delete, and rename custom brushes.

## Create Texture Brush Style Dialog Box

### Brush Style List Box

Click the down arrow to choose a brush style to edit, or type a new name to create a new brush style.

### Spacing Area

Use this area to set how far apart the points in a brush stroke are laid down. You can create very solid or very dotted brushes. Experiment to get the style you want.

### Fade Area

Use this area to set how fast a brush fades to nothing. The size of the brush gets smaller as a brush fades.

### Merge Mode List Box

This list box contains various editing options. When used in conjunction with editing tools, such as Paint or Fill, these options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
-----			
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
-----			
	R(100)	G(100)	B(200)
	-100	-100	-100
-----			
Blue	R(0)	G(0)	B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140, round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the image and the editing tool colors.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no affect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or source, used. For example, if you are painting with green (H=120), all colors (except white and black) that are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value of the red channel source. Only the red channel is affected. The results from using the Red option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100, 100, 0 (yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

### **Style Buttons**

Choose the type of brush to use, either solid or scattered.

**Note:** If you choose Scattered, the Style Pressure area becomes active. You must enter a value greater than zero for the Scattered style to work.

### **Style Pressure Area**

Use this area to set how scattered the scatter style is. A low value creates a very sparse scatter style, and a high value creates a very dense scatter style.

**Note:** This area is available only when the Scattered brush style is chosen.

### **Smoothness Area**

Use this area to set how true the brush stroke is to the actual stroke. For example, if the Smoothness setting is low, you might get straight lines between brush strokes when moving the brush quickly. Turn up the Smoothness setting to record the strokes and place them on the image.

### **Overlap Brush Strokes Option**

Choose this option to specify whether the brush strokes double up when transparency is used. For example, you may want a specific transparency to be applied only once to an area of the image. If you turn off this option, only one layer of paint is applied per brushing session. However, this option can take up more memory when using manual apply mode.

**Note:** This area is not available for the Filter tools.

**Editing Area**

Use this area to try out the brush style you want.

**Note:** This area is not available for the Filter tools.

**Reset Button**

Click the Reset button to clear the editing area.

## Draw Tools

The Draw tools let you draw simple lines and shapes on your image. For example, the Draw tools let you insert an image into an oval picture frame.

Click an icon below to read more information about the tool.



Click the Shape Draw tool to draw rectangular or square shapes on an image.



Click the Freehand Draw tool to draw closed, irregular shapes.



Click the Polyline tool to draw straight lines or freehand sketches.

### Related Topics

[Draw tool options](#)

## Draw Tool Options

Draw tool options determine how different Draw tools work. They are specific to each tool (the options selected for the Pencil tool don't affect those selected for the Freehand Draw tool, for example) and are defined in the ribbon. The options common to each tool are described below.

### Fill Style Option

The Fill Style option lets you choose how to fill solid shapes. For example, you can choose to fill a circle with color, show only its outline, or show only the fill with no outline.

Outline and fill colors are selected with the Color Probe, Color Picker, or Color Palette and are displayed in the [Color Swatch](#). The active color is the outline and the alternate color is the interior color, regardless of which Fill Style option is selected.

### Draw Style Area

The Draw Style area gives you these options: Solid, Chalk, Colorizer, Crayon, Dotted, Marker, Pencil, Scatter, Smudgy Marker, Solid Smear, and Scatter Smear. The options available depend on the draw tool selected.

**Chalk** lets you create the impression that you are drawing with chalk on a chalkboard.

**Colorizer** lets you replace the color of an image with the color of the draw tool.

**Crayon** lets you create the impression that you are drawing on paper with a crayon.

**Dotted** lets you create the impression that you are drawing with a dotted brush.

**Marker** lets you create the impression that you are drawing on paper with an ink marker.

**Pencil** lets you create the impression that you are drawing on paper with a pencil.

**Scatter** applies color with an irregularly dotted pattern.

**Smudgy Marker** lets you create the impression that you are drawing on paper with a worn-out ink marker.

**Solid Smear** lets you create a solid smeared area.

**Scatter Smear** lets you create a randomly smeared area.

### File Options Button



Click the File Options button to open a menu that lets you [edit](#), [delete](#), and [rename](#) brush styles.

### Brush Option

The Brush option lets you choose how the brush applies the stroke. For example, you can choose a round or square brush, or you can use a [custom brush](#) chosen from a library of brush shapes.

You can change the tip shape with the **CTRL+RIGHT ARROW** or **CTRL+LEFT ARROW** as you edit your image.

### Size Option

The Size option lets you change the size of your drawing tip. A higher setting gives a larger tip.

You can increase or decrease the tip size by pressing **CTRL+UP ARROW** or **CTRL+DOWN ARROW** as you edit your image.

### Feather Option

The Feather option softens the outer edge of your brush stroke by making the edges fuzzy. Feathering a draw stroke can help it blend into an image.

Increase the number to increase the blurriness of the edge; decrease the number to sharpen the edge. Set the Feather option to "0" to turn the option off. This option ranges from 0 to 100 (where a setting of 100 feathers 100% of the brush size).



If the Feather setting is 100, you get a continuous transition from the fill color through the outline color to the adjacent background color. This can create interesting color blending effects.

### Transparency Option

The Transparency option sets the amount of transparency of your draw stroke and interior fill. At 0% transparency, the stroke is completely opaque; at 99% transparency, the stroke is almost completely transparent or invisible.

**Note:** Because these tools draw directly onto the image and are not vector-based drawings, they cannot be selected and moved after they are drawn. For this reason, it is best to work in the manual apply mode while experimenting, so several changes can be undone until you get the desired result.

**Note:** Press **Esc** before releasing the left mouse button to cancel a drawing.

### Merge Mode List Box

This list box contains various editing options. When used in conjunction with editing tools, such as Paint or Fill, these options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
	-----		
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
	-----		
	R(100)	G(100)	B(200)
	-100	-100	-100
	-----		
Blue	R(0)	G(0)	B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140, round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the image and the editing tool colors.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no affect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or

source, used. For example, if you are painting with green (H=120), all colors (except white and black) that are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value of the red channel source. Only the red channel is affected. The results from using the Red option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100, 100, 0 (yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

### **Related Topics**

[Pencil tool](#)

[Rectangular/Elliptical Draw tool](#)

[Freehand Draw tool](#)

## Polyline Tool



The Polyline tool lets you draw straight lines or freehand sketches.

Use the Polyline tool just as you would draw with a pencil. The paint is applied when you double click at the end of a stroke.

### Related Topics

[Procedure information](#)

[Draw tool options](#)

## Using the Polyline Tool

### To use the Polyline tool:

1. Click the Draw tool in the toolbox. The Draw tool set opens.
2. Click the Polyline tool. The pointer changes to a pencil.
3. Change the options in the ribbon area, if necessary.



A smaller brush size lets you draw more quickly than a larger brush.

4. Point where you want to begin drawing.
5. Click from point to point on the image. The points are connected with a straight line.  
*or*  
Press and hold the left mouse button, and drag the pointer to draw the line. Release the left mouse button.
6. Double click the left mouse button when you finish.



Pressing and holding **CTRL** before drawing a line forces a horizontal or vertical line.

**Note:** Press **BACKSPACE** before you complete the line to delete the last line segment drawn.

### Related Topics

[Tool information](#)

[Draw tool options](#)

## Shape Draw Tool



The Shape Draw tool lets you draw a rectangle or square on your image.

This tool can be used to set off text or provide a background for an image (a drop shadow, for example).

### Related Topic

[Procedure information](#)

[Draw tool options](#)

## Using the Shape Draw Tool

### To draw a rectangle:

1. Click the Draw tool in the toolbox. The Draw tool set opens.
2. Click the Shape Draw tool. The pointer changes to a pencil.
3. Change the options in the ribbon area, if necessary.
4. Select the active and alternate colors in the Color Swatch.
5. Point where you want to begin the shape.
6. Press and hold the left mouse button, and drag the pointer to draw the rectangle.
7. Release the left mouse button when the rectangle is the size you want.



Press and hold **CTRL** while drawing a rectangle to create a square. Press and hold **SHIFT** while drawing a rectangle to draw outwards from the starting point. Press and hold both **CTRL** and **SHIFT** to draw a square outwards from the starting point.

### Related Topics

[Tool Information](#)

## Freehand Draw Tool



The Freehand Draw tool lets you draw closed, irregular shapes.

Use the Freehand Draw tool just as you would draw with a pencil. The freehand shape closes when you double click the left mouse button.

### Related Topics

[Procedure information](#)

[Draw tool options](#)

## Using the Freehand Draw Tool

### To draw a freehand symbol:

1. Click the Draw tool in the toolbox. The Draw tool set opens.
2. Click the Freehand Draw tool. The pointer changes to a pencil.
3. Change the options in the ribbon area, if necessary.
4. Point where you want to begin drawing.
5. Click the left mouse button at each point that you want to connect with a straight line.  
*or*  
Press and hold the left mouse button, and drag the pointer to draw the freehand shape. Release the left mouse button. If you make a mistake, press **Backspace** to delete the last line segment.
6. Double click the left mouse button to complete the task. The beginning and ending points are connected with a straight line.

**Note:** Make sure the ending point is the same as the beginning point to avoid an unwanted line.

### Related Topics

[Tool information](#)

[Draw tool options](#)

## Fill Tools

The Fill tools in Picture Publisher let you fill masked areas of images with colors or patterns.

Click an icon below to read more information about the tool.



Click the Gradient Fill tool to create a special effect in which one color gradually changes into another.



Click the Texture Fill tool to flood an area with a texture or pattern.



Click the Color Tint Fill tool to fill a masked portion of an image with color.



Click the Smart Fill tool to change a specific color in a specific area of an image.

Fills are particularly useful if you want to add color or texture to your image. Fills can be applied as opaque colors, or you can choose a percentage of transparency in the ribbon area. Fills can be applied to an entire image or to a section of an image defined by a mask.

**Note:** Smart Fill is the exception. It fills areas within a specified color range.

To add a fill to the image, click anywhere in the image. If you do not have an area masked, the entire image is filled.

To remove a fill from an image, choose the Undo command in the Edit menu.

## Gradient Fill Tool



The Gradient Fill tool lets you create a special effect in which one color gradually changes into another.

Gradients, also known as blends or vignettes, are graduated color or gray sweeps that can be used to create a background or add shading. The gradient types are linear, radial, circular, elliptical, square, and rectangular.

Linear and radial gradients form a gradual fade of one color to another in a specified direction. Shape gradients (all types except linear) fade from a start color at the center of the shape to an end color at the shape's outer edge.

Gradient fills use the Color Swatch's active and alternate colors as the start and end colors, respectively. The active color is where the gradient begins; the alternate color is where the gradient ends. In other words, gradients change from the active color to the alternate color.

### Related Topics

[Gradient Fill tool options](#)

[Procedure information](#)

[Fill tool](#)

## Gradient Fill Tool Options

When you choose the Gradient Fill tool, the ribbon area changes to reflect options specific to this tool.

### Gradient Type

Linear gradients are made up of successive straight lines at any angle, changing from the active color at the start of the gradient to the alternate color at the end of the gradient.

Radial gradients are formed by circular arcs radiating out from a starting point and progressively growing larger toward an ending point (like ripples when a pebble is tossed into a pond). Circular gradients are similar to radial gradients but are formed by complete circles. Elliptical gradients are formed by ovals.

A square or rectangular gradient is formed by increasingly larger squares or rectangles.

### Color Model List Box

The Color Model list box gives you easy access to gradient fills using the HSL (hue, saturation, and lightness) color model. The default setting for the gradient fill color model is Normal (which is the red, green, and blue color model).

### Color Sweep Option

Gradients can have from 1 to 99 transitions between the starting and ending points. This option is set in the Color Sweep box in the ribbon area.

Multiple color sweeps give the effect of a striped color blend with one to 99 bands (or rings). Whether the stripes are linear, circular, or rectangular depends upon the gradient type.

### Transition Option

You can choose either the Hard Transition or Soft Transition option. If you choose the Hard Transition option, each successive sweep goes from the active color to the alternate color. For example, the first fade is from red to yellow and the second is also from red to yellow.

The Soft Transition option creates a soft edge at the transition to the next sweep by reversing the color order in each successive sweep. For example, the first fade is from red to yellow, and the second is from yellow to red. This feature lets you create interesting repeating patterns.

### Midpoint Option

This option lets you determine where the transition between colors takes place. Setting this to 10 makes the transitions take place at the point that is 10 percent of the distance between start and end of the gradient area. A setting of 50 makes the transition happen at the half way point.

### Transparency Option

The Transparency option lets you determine the degree of transparency of your fill. At 0% transparency, the fill is opaque; at 99% transparency, the fill is almost transparent or invisible.

### Merge Mode List Box

This list box contains various editing options. When used in conjunction with editing tools, such as Paint or Fill, these options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add

the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
-----			
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
-----			
	R(100)	G(100)	B(200)
	-100	-100	-100
-----			
Blue	R(0)	G(0)	B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140, round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the active color and the color of the image to create a new color.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no effect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or source, used. For example, if you are painting with green (H=120), all colors (except white and black) that are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value of the red channel source. Only the red channel is affected. The results from using the Red option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100, 100, 0 (yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the

value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

### **Related Topics**

[Tool information](#)

[Procedure information](#)

[Fill tool](#)

## Creating a Gradient

### To create a gradient:

1. Choose the active and alternate colors (using the Color Probe, Color Palette, or Color Picker).
2. Click the Fill tool in the toolbox. The Fill tool set opens.
3. Click the Gradient Fill tool. The pointer changes to crosshairs and a paint bucket.
4. Choose the gradient type you want in the Gradient Type list box in the ribbon area.
5. Set the options in the ribbon area, if necessary.
6. Move the pointer where you want to begin the sweep (for linear and radial gradients), then press and hold the left mouse button. To create a definition line, drag the pointer the distance and direction you want the gradient to go. The line can extend outside the image area so that you can sweep to the corners of the image.

*or*

Press and hold the left mouse button (for other gradient types), and drag the pointer until the bounding box surrounds the image area in which you want to add the gradient. The gradient begins at the center of the shape and extends out.

**Note:** Press **ESC** before releasing the left mouse button to cancel a definition line or bounding box.



To move the definition line or bounding box while you are drawing it, press and hold the right mouse button (don't release the left mouse button) and drag the bounding box to a new position. Release the right mouse button when you are finished moving.

7. Release the left mouse button. The gradient appears on the screen. The image area beyond the starting point redraws with the solid starting color, and the image area beyond the ending point redraws with the solid ending color.

**Note:** Large gradient areas change color gradually; small gradient areas change color more quickly.

### Related Topics

[Tool information](#)

[Gradient Fill tool options](#)

[Fill tool](#)

## Texture Fill Tool



The Texture Fill tool lets you flood an area with a texture or pattern.

Use the Texture Fill tool to apply a pattern to your image. Textures can be selected from a texture library, or you can add your own.

Textures are bitmap images that can be added to your image. Textures can improve your image by adding depth or variety. A common use of textures is background effects. For example, you could add a crushed velvet texture behind the image of a diamond ring.

Each texture is stored and used as a square tile. These tiles are laid side by side as you add the texture. In some textures, like velvet or crushed paper, the "seam" between the tiles may not be noticeable; other textures, like a mountain scene, may produce detectable seams.

### Related Topics

[Texture Fill tool options](#)

[Procedure information](#)

## Texture Fill Tool Options

The Texture Name list box and Flip buttons in the ribbon area are two options unique to the Texture tool and Texture Fill tool.

### Texture Name List Box

The Texture Name list box in the ribbon area lets you choose from your library of textures. You can also add new textures or delete or rename existing textures.

To add a new texture file to the library, click the File Options button to the right of the Texture Name list box, then choose the Add command. If you have any bitmap files, change to their directory. Double click the image file to add it, and click OK to include it in the library.

You can also add textures by opening an image, masking a portion of it, then choosing the Copy To command in the Edit menu.

**Note:** Any valid image file (BMP, TIF, GIF, PCX, and TGA) can be included in the texture library, but the default format is TIF.

### Flip Options

The Flip options let you flip every other texture tile horizontally (left/right arrow) or vertically (up/down arrow) before applying it. The option to flip horizontally or vertically while painting with a texture provides smooth continuous transitions when texture tiles are butted together in the painting process.

There is no limit to the number of textures you can apply to an image. We've given you some textures to start with, but you can create an unlimited library of bitmap textures.

The Texture Fill tool is similar to the Texture tool in the Retouch tool set. The difference is that the Texture Fill tool fills the entire area of an image or the masked area with a fill pattern; the Texture tool applies the texture pattern to the image with a brush.

### Transparency Option

The Transparency option lets you determine the degree of transparency of your fill. At 0% transparency, the fill is opaque; at 99% transparency, the fill is almost completely transparent or invisible.

### Merge Mode List Box

This list box contains various editing options. When used in conjunction with editing tools, such as Paint or Fill, these options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
-----			
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
	-----		
	R(100)	G(100)	B(200)
	-100	-100	-100
	-----		
Blue	R(0)	G(0)	B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140, round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of the colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the image and the editing tool colors.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no effect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or source, used. For example, if you are painting with green (H=120), all colors (except white and black) that are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value of the red channel source. Only the red channel is affected. The results from using the Red option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100, 100, 0 (yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

## Related Topics

Procedure information  
Tool information  
Fill tool

## Creating a Texture Fill

### To create a texture fill:

1. Click the Fill tool in the toolbox. The Fill tool set opens.
2. Click the Texture Fill tool. The pointer changes to a paint bucket.
3. Select the texture you want to use from the Texture Name list box.
4. Select other texture options, if necessary.
5. Point where you want to apply the texture fill and click the left mouse button.

**Note:** You can use the Texture tool or the Copy To command in the Edit menu to create and add your own textures.

### Related Topics

[Tool information](#)

[Texture Fill tool options](#)

[Fill tool](#)

## Color Tint Fill Tool



The Color Tint Fill tool lets you fill in masked portions of your image (or the entire image) with color.

This tool lets you apply color to large areas of your image. The [Color Swatch's](#) active color can be applied to the whole image or sections of it by using masks and color shields.

### Related Topics

[Color Tint Fill tool options](#)

[Procedure information](#)

## Color Tint Fill Tool Options

### Transparency Option

The Transparency option lets you determine the degree of transparency of your fill. At 0% transparency, the fill is opaque; at 99% transparency, the fill is almost completely transparent or invisible.

### Merge Mode List Box

This list box contains various editing options. When used in conjunction with editing tools, such as Paint or Fill, these options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
-----			
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
-----			
	R(100)	G(100)	B(200)
	-100	-100	-100
-----			
Blue	R(0)	G(0)	B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140, round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the image and the editing tool colors.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no affect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or source, used. For example, if you are painting with green (H=120), all colors (except white and black) that are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value of the red channel source. Only the red channel is affected. The results from using the Red option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100,100, 0 (yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

#### **Related Topics**

[Procedure information](#)

[Fill tool](#)

## Creating a Tint Fill

### To create a tint fill:

1. Choose the active color in the [Color Swatch](#) at the bottom of the toolbox. The active color will be the tint fill color.
2. Click the Fill tool in the toolbox. The Fill tool set opens.
3. Click the Color Tint Fill tool. The pointer changes to a paint bucket.
4. Set the options in the Tint Fill ribbon, if necessary.
5. Point to where you want to apply the tint fill and click the left mouse button. The area of the image fills with color.

### Related Topics

[Tool information](#)

[Color Tint Fill tool options](#)

[Fill tool](#)

## Smart Fill Tool



The Smart Fill tool lets you change a specific color on a specific place on your image without drawing a mask.

Use the Smart Fill tool to fill a color or range of colors with the [Color Swatch's](#) active color. The Fill Range area in the ribbon area determines how large an area is filled. It is helpful when you want to fill a localized area of similar colors with a different color. Smart Fill tracks the adjacent color pixels and works within masked areas.

### Related Topics

[Procedure information](#)

[Smart Fill tool options](#)

[Fill tool](#)

## Smart Fill Tool Options

### Fill Range Option

The Fill Range option determines how selective the Smart Fill is when searching for adjacent colors to replace with a new fill.

A low percentage is very selective. A high percentage includes more colors.

For example, if the Fill Range is 0% and you click a blue patch, only the blue is filled with the new color. If the Fill range is 10%, the blue patch *and* all adjacent colors that are within a 10% variant of the selected blue are affected.

**Note:** The percentage range is based upon the RGB (red, green, and blue) color model. It defines the percent deviation from the RGB values of the color defined in the shield. A 100% setting protects or selects all color values in the image. A 5% setting allows a tolerance of plus or minus 5% from the defined RGB values. A 0% setting limits the range to a single RGB value.

### Color Model List Box

The Color Model list box gives you easy access to fills using the Normal, or RGB (red, green, and blue), and HSL (hue, saturation, and lightness) color models. The default setting for the fill color model is Normal.

### Fill Fade Option

The Fill Fade option lets you create a soft edge for the fill. As you increase the Fill Fade percentage, the edge of the fill becomes softer. As you decrease the Fill Fade percentage, the edge of the fill becomes more defined.

### Transparency Option

The Transparency option lets you determine the degree of transparency of your fill. At 0% transparency, the fill is opaque; at 99% transparency, the fill is almost transparent or invisible.

### Merge Mode List Box

This list box contains various editing options. When used in conjunction with editing tools, such as Paint or Fill, these options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
-----			
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column

adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
	-----		
	R(100)	G(100)	B(200)
	-100	-100	-100
	-----		
Blue	R(0)	G(0)	B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140, round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the image and the editing tool colors.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no effect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or source, used. For example, if you are painting with green (H=120), all colors (except white and black) that are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value of the red channel source. Only the red channel is affected. The results from using the Red option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100, 100, 0 (yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

## **Related Topics**

[Procedure information](#)

[Tool information](#)

[Fill tool](#)

## Creating a Smart Fill

### To create a smart fill:

1. Choose the active color in the [Color Swatch](#) at the bottom of the toolbox. The active color will be the smart fill color.
2. Click the Fill tool in the toolbox. The Fill tool set opens.
3. Click the Smart Fill tool. The pointer changes to a magic wand.
4. Set the options in the ribbon, if necessary.
5. Point where you want to apply the Smart Fill color and click the left mouse button. The chosen color and all adjacent colors within the specified fill range are filled.

### Related Topics

[Tool information](#)

[Smart Fill tool options](#)

[Fill tool](#)

## Filter Tools

The Filter tools in Picture Publisher let you add a filter effect to a small area of the image using brush strokes.

Click an icon below to read more information about the tool.



Click the Sharpen tool to make edges in an image appear more distinct.



Click the Smooth tool to make edges in an image appear less distinct.



Click the Lighten tool to increase the amount of lightness in selected areas in an image.



Click the Darken tool to increase the amount of darkness in selected areas in an image.

When photographers want to create a special photographic effect, they might use a filter on their camera lens. For example, a photographer might use a soft-focus filter to give the subject a soft, misty quality.

The Filter tools offer several options to enhance your image, but instead of using a lens filter, you use a brush. This gives you greater control over the placement of filtering effects.

### Related Topics

[Filter tool options](#)

## Filter Tool Options

The Filter tool options determine how the Filter tools work. You can choose different options for each tool. For example, the options you choose for the Sharpen tool do not affect the options for the Smooth tool. These options are in the ribbon at the top of the window. The options common to each tool are described below.

### Brush Style List Box

The Brush Style list box gives you these options: All Tones, Highlights, Midtones, Shadows, and Default (available only for the Sharpen and Smooth tools).

### File Options Button

Click the File Options button to open a menu that lets you edit, delete, and rename brush styles.

### Brush Option

The Brush option lets you choose how the brush applies the stroke. For example, you can choose a round or square brush, or you can use a custom brush chosen from a library of custom brush shapes.

**Note:** You also can change the brush shape by pressing the **CTRL+RIGHT ARROW** or **CTRL+LEFT ARROW**.

### Size Option

The Size option lets you change the size of your brush. Brush sizes range from 1 to 999, with a higher setting giving a larger brush.

**Note:** You also can change the brush size by pressing the **CTRL+UP ARROW** or **CTRL+DOWN ARROW**.

### Feather Option

The Feather option softens the outer edge of your brush stroke by making the edges fuzzy. Feathering a brush stroke can help it blend into an image.

Increase the number to increase the blurriness of the edge; decrease the number to sharpen the edge. Set Feather to 0 to turn the option off. Settings range from 0 to 100 (where a setting of 100 feathers 100% of the brush size).



If the Feather setting is 100, you get a continuous transition from the fill color through the outline color to the adjacent background color. This can create an interesting color blending effect.

### Pressure Option

The Pressure option lets you determine the amount of pressure for the stroke. Zero percent equals no pressure, while 100% equals full pressure.

### Related Topics

[Filter tools](#)

## Sharpen Tool



The Sharpen tool lets you sharpen the edges within an image. This makes the edges in an image appear more distinct.

The Sharpen tool increases contrast by making dark edges darker and surrounding light edges lighter. For example, if you sharpen a light-blue edge against a yellow background, the light blue changes to dark blue and the yellow becomes white.

You can use the Sharpen tool to increase the readability of type in an image.

### Related Topics

[Procedure information](#)

[Filter tool options](#)

## Using the Sharpen Tool

### To use the Sharpen tool:

1. Click the Filter tool in the toolbox. The Filter tool set opens.
2. Click the Sharpen tool. The pointer changes to the brush shape selected in the ribbon area.
3. Change the Filter tool options in the ribbon area, if necessary. (For example, choose the Brush Style, Brush Size, etc.)
4. Press and hold the left mouse button, and move the pointer over the edges you want to sharpen.
5. Release the left mouse button when you finish.

**Note:** You can change the brush options while you apply special effects. **CTRL+UP ARROW** and **CTRL+DOWN ARROW** control the size of the brush, and **CTRL+LEFT ARROW** and **CTRL+RIGHT ARROW** change the brush shape.

6. Repeat steps 4 and 5 to sharpen additional areas of the image.

### Related Topics

[Tool information](#)

[Filter tool options](#)

## Smooth Tool



The Smooth tool lets you dull the edges within an image. This makes the edges in an image appear less distinct. The Smooth tool decreases contrast by making dark edges lighter and light edges darker, resulting in softer, somewhat blurred edges.

### Related Topics

[Procedure information](#)

[Filter tool options](#)

## Using the Smooth Tool

### To use the Smooth tool:

1. Click the Filter tool in the toolbox. The Filter tool set opens.
2. Click the Smooth tool. The pointer changes to the brush shape selected in the ribbon area.
3. Change the Filter tool settings in the ribbon area, if necessary. (For example, choose the Brush Style, Brush Size, etc.)
4. Press and hold the left mouse button, and move the pointer over the edges you want to smooth.
5. Release the left mouse button when you finish.

**Note:** You can change the brush options while you apply special effects. **CTRL+UP ARROW** and **CTRL+DOWN ARROW** control the size of the brush, and **CTRL+LEFT ARROW** and **CTRL+RIGHT ARROW** change the brush shape.

6. Repeat steps 4 and 5 to smooth additional areas of the image.

### Related Topics

[Tool information](#)

[Filter tool options](#)

## Lighten Tool



The Lighten tool lets you lighten selected areas in an image. This tool is used most often to show detail in the highlights, midtones, or shadows of an image.

### Related Topics

[Procedure information](#)

[Filter tool options](#)

## Using the Lighten Tool

### To use the Lighten tool:

1. Click the Filter tool in the toolbox. The Filter tool set opens.
2. Click the Lighten tool. The pointer changes to the brush shape selected in the ribbon area.
3. Change the Filter tool options in the ribbon area, if necessary. (For example, choose the Brush Style, Brush Size, etc.)
4. Press and hold the left mouse button, and move the pointer over the area you want to lighten.
5. Release the left mouse button when you finish.

**Note:** You can change the brush options while you apply special effects. **CTRL+UP ARROW** and **CTRL+DOWN ARROW** control the size of the brush, and **CTRL+LEFT ARROW** and **CTRL+RIGHT ARROW** change the brush shape.

6. Repeat steps 4 and 5 to lighten additional areas of the image.

### Related Topics

[Tool information](#)

[Filter tool options](#)

## Darken Tool



The Darken tool lets you darken selected areas of an image. This tool is used most often to show detail in the shadows of an image.

### Related Topics

[Procedure information](#)

[Filter tool options](#)

## Using the Darken Tool

### To use the Darken tool:

1. Click the Filter tool in the toolbox. The Filter tool set opens.
2. Click the Darken tool. The pointer changes to the brush shape selected in the ribbon area.
3. Change the Filter tool options in the ribbon area, if necessary.
4. Press and hold the left mouse button, and move the pointer over the area you want to darken.
5. Release the left mouse button when you complete the task.

**Note:** You can change the brush options while you apply special effects. **CTRL+UP ARROW** and **CTRL+DOWN ARROW** control the size of the brush, and **CTRL+LEFT ARROW** and **CTRL+RIGHT ARROW** change the brush shape.

6. Repeat steps 4 and 5 to darken additional areas of the image.

### Related Topics

[Tool information](#)

[Filter tool options](#)

## Glossary

**A**

**B**

**C**

**D**

**E**

**F**

**G**

**H**

**I**

**J**

**K**

**L**

**M**

**N**

**O**

**P**

**Q**

**R**

**S**

**T**

**U**

**V**

**W**

**X**

**Y**

**Z**

### **A**

Active window

Anti-alias

Apply changes

Aspect ratio

### **B**

Back up

Bitmap

Black printer

Bleed

Blend

Bounding box

Burning

### **C**

Calibration

Cancel

Cascade windows  
Check box  
Chrome  
Chroma Mask  
Click  
Client application  
Clipboard  
CMYK  
Color correction  
Color management system  
Color model  
Color Palette  
Color Shield  
Color Swatch  
Color value  
Compound document  
Command  
Command list  
Continuous tone  
Control menu  
Control menu box  
Control Panel  
Copy  
Copy To  
Crop  
Crosshair  
Cursor  
Custom Toolbox  
Custom view  
Cut

## **D**

Darken  
Default settings  
Dialog box  
Disabled  
Dithered  
Direction keys  
Dodging  
Dot gain  
Double click  
DPI  
Drag  
Driver  
Duplicate window

## **E**

Embedded object  
Embossing  
Encapsulated PostScript format  
Erase  
Expanded memory  
Extended memory  
Extended name

Extension

## **F**

File type

Filter

Font

Frisket

## **G**

Grab

Gradient

Gray value

Grayscale

## **H**

Halftone

Handles

Highlight

Hint line

Hourglass cursor

Hue

## **I**

Icon

Image cache

Image window

Ink correction

Invert

## **J**

JPEG

## **K**

K

Kilobyte (K byte)

## **L**

Lighten

Lightness

Line art

Line screen

Linked object

List box

LZW compression

## **M**

Map

Mask

Matrix

Menu

Menu bar

Midtones

Minimize and maximize boxes

Mirror  
Mode  
Moiré patterns  
Monochrome  
Montage  
Mouse

## **N**

Named Clipboard

## **O**

Object  
Offset printing  
Original file

## **P**

Page orientation  
Palette  
Paper size  
Paste  
Paste From  
Paste Link  
Pivot point  
Pixel  
Plugging  
Point size  
Pointer  
Posterize  
Prescan  
Press  
Printing plate  
Print spooler  
Print area  
Process color

## **R**

Registration marks  
Resize  
Resolution  
RGB  
Ribbon area

## **S**

Saturation  
Scanner  
ScatterPrint  
Screen angle  
Scroll bars and scroll arrows  
Select  
Server application  
Shadow value  
Shortcut keys  
Slider  
Spool  
Step scales

Submenu  
Swatch

## **T**

Texture  
Threshold  
TIFF  
Title bar  
Toggle  
Toolbox  
Tool set  
Trim marks  
Type style  
Typeface

## **U**

UCR

## **V**

Value  
Vignette

## **W**

Window  
Windows Clipboard

**Active window**

The window in which you work is the active window. The active window receives the next action.

**Anti-alias**

A method for removing rough edges on bitmaps. This is especially useful when adding text to a Picture Publisher image.

## **Apply changes**

Sets into memory any changes and edits you have made to the image. Once edits have been applied, they can only be removed by using the Revert to Saved command or by reloading the file. Manual or Auto Apply modes can be used. You can also use the Command List to undo and redo changes, if the file is saved as PP5.

**Aspect ratio**

The relationship between height and width of a mask or image. A 2 by 2 image and a 10 by 10 image have the same aspect ratio. A proportional resize of an image changes its size but not its aspect ratio. Changing the height and width independently distorts the aspect ratio.

**Back up**

To duplicate files (usually) onto a different medium such as a diskette. For example, backed-up files insure that information is not lost if your hard disk fails.

**Bitmap**

An image made of individual pixels (dots) on the screen. All Picture Publisher images are bitmaps.

**Black printer**

Also called the *key* printer, this is the plate used for the black ink portion of four-color printing. Its purpose is to emphasize the neutral tones and detail in the shadow areas and enhance the overall contrast by forming a truer black than can be made by the combination of the three ink colors cyan, magenta, and yellow.

**Bleed**

An image that extends beyond the edge of the paper (bleeds off) after the final trim.

**Blend**

Smooths the hard edges of an image when it is pasted onto another. Blending helps minimize the seam that commonly appears between the original and the pasted image.

**Bounding box**

The invisible rectangle that encloses a mask. When you move, resize, or duplicate a mask, a dotted rectangle representing the bounding box appears around the actual mask.

## **Burning**

A procedure used by photographers in traditional darkrooms to darken colors. Use the Darken tool in the Retouch tool set to darken color values.

**Calibration**

The process used to correct and adjust for variations which might occur during the scanning, displaying, or printing of an image.

## **Cancel**

A command button used to close a dialog box without making changes. The **Esc** key also closes a dialog box.

**Cascade windows**

A Window submenu command that diagonally stacks windows so that the title bars show.

**Check box**

A small box inside a dialog box that can be toggled on or off. Check boxes usually set several options.

**Chrome**

Slang for an original color transparency.

## **Chroma Mask**

A Picture Publisher feature that lets you create a mask in an image based on its color.

**Click**

To quickly press and release the left mouse button. When you click the mouse button, you should hear and feel a click.

**Client application**

An application capable of accepting objects from OLE-compatible server applications

**Compound document**

A document containing multiple objects created with different OLE-compatible server applications

**Embedded object**

An object containing a graphic representation of the object and all the information required by the server application to re-create the original object

**Linked object**

An object containing a graphic representation of the object and information identifying the original server data file and application

**Original file**

A file containing the source (original) object created with the server application. The original object can be linked to or embedded into a compound document

**Paste Link**

A command used by the client application to link an object. The Paste Link command is similar to the Paste command

**Server application**

An application capable of copying OLE-compatible objects to the Clipboard.

## **Clipboard**

(See Named Clipboard or Windows Clipboard.)

**CMYK**

Cyan, magenta, yellow, black. See *also* Color model.

**Color correction**

Any process that compensates for deficiencies in the color separation process and process inks.

**Color management system**

A system that automatically adjusts colors for accuracy when you move an image from one device to another. For example, when you scan an image and print it, a color management system makes sure that the color that is printed is the same as the color that was scanned. Picture Publisher uses the Kodak Color Management System (KCMS).

**Color model**

A method of representing the color spectrum. Two of the most common primary color models are the RGB (additive model where 100% R+G+B = white) and CMYK (subtractive model where 0% C+M+Y+K = white) models.

**Color Palette**

A collection of commonly used colors, similar to an artist's palette.

## **Color Shield**

A type of mask that affects colors instead of a bordered region. Like any mask, the shielded colors can be either protected from or the object of the edits.

## **Color Swatch**

Samples of the active and alternate colors in the toolbox. The top swatch is the active color and the bottom swatch is the alternate color.

## **Color value**

Numbers (values) assigned to a color based on the color model in use. For example, in the RGB model, red has a color value of (100%, 0%, 0% RGB); purple might have a value of (45%, 0%, 56% RGB). Using the CMYK color model, red has a color value of (0%, 100%, 100%, 0% CMYK); purple might have a value of (53%, 98%, 42%, 3% CMYK).

**Command**

A word or phrase usually found in a menu that opens a dialog box, enters a mode, or carries out an action.

**Command list**

A record of all actions that you perform in Picture Publisher. You can edit the Command List by reordering, adding, and deleting recorded actions to change how commands and tools affect the image.

**Continuous tone**

Images, such as color or black-and-white photographs, where the colors and shades flow continuously from one to another. Continuous-tone images cannot be printed via conventional offset printing; they must first be converted to halftones or some other black-and-white only format.

**Control menu**

A menu in the upper left corner of the window, common to all windows. You use the Control menu to resize, move, minimize, maximize, or close Picture Publisher's windows.

**Control menu box**

The box located in the upper left corner of a window that opens the Control menu.

**Control Panel**

A Windows accessory containing commands for installing printers and fonts, setting up printers and ports, and choosing program options.

## **Copy**

An Edit menu command that copies a selected portion of an image into memory in the Windows Clipboard. (If no area is masked, the entire image is copied.) The Copy command does not change the appearance of the image.

**Copy To**

An Edit menu command that stores a masked area of an image as a named Clipboard, new image, texture, or custom brush. (If no area is masked, the entire image is selected.)

**Crop**

To define a portion of an image you want to retain and remove the excess.

**Crosshair**

A controller, also referred to as a joystick, for two interactive settings (for example, Contrast/Brightness). You change settings by moving the crosshair.

**Cursor**

The entry point for placing text.

## **Custom Toolbox**

A toolbox that you can create and fill with the tools, command, and macros you use most. You can create as many custom toolboxes as you want.

**Custom view**

To zoom in on an area by drawing a rectangle around it.

**Cut**

Removes a masked portion of your image and places it into memory in the Windows Clipboard.

**Darken**

To darken color values. This is similar to the "burning" procedure used by photographers in traditional darkrooms.

**Default settings**

The preset options built into a program. Use the Preferences command in the Options menu or click the tool button at the left side of the ribbon area to change most of Picture Publisher's defaults.

**Dialog box**

A window that appears when the program needs information from you before it can carry out an action.

**Disabled**

An option or command that appears in gray type and is not available.

**Dithered**

A continuous-tone (high resolution) image converted to single-bit halftones (low resolution). Colors are dithered when the video graphics card and display adapter are not of a high enough resolution to support all colors. Dithering creates the illusion of a color by placing dots of other colors very close together.

**Direction keys**

The arrow keys (up, down, right, and left) and the home, end, page up, and page down keys. When used alone, the arrow keys scroll across the image on the screen in the direction indicated.

The home key returns the image to its original size, and the end key returns the image to its previous view.

The page down and page up keys zoom in and out, respectively, in set increments.

**Dodging**

A procedure used by photographers in traditional darkrooms to lighten colors.

**Dot gain**

An increase in the size of halftone dots when they print. Dot gain produces unwanted shadows and colors.

**Double click**

To press and release Button 1 twice rapidly without moving the mouse.

**DPI**

The number of dots (pixels) per inch on the display or hard copy. Most laser printers print at 300 dpi. High-resolution phototypesetters provide 1270 and 2540 dpi.

**Drag**

To point to a mask or image with the mouse, press and hold the left mouse button, and move the mouse so that the mask or image moves across the screen.

**Driver**

A program that translates data from software for use with a specific hardware device. For example, the MicroGrafx Picture Publisher printer driver allows your printer to understand the printing signals being sent to it from Picture Publisher.

**Duplicate window**

A window that contains a copy of an image from another window. If you edit the duplicate image, the original is also affected.

**Embossing**

Raising an image above the surface, as if it is indented from the rear.

**Encapsulated PostScript format**

An image file output format that is used in many page layout programs. Picture Publisher can store files in this format (EPSF or EPS) but cannot import them for editing because EPSF is designed to be passed on to a PostScript printer.

**Erase**

To selectively remove sections of image edits that have not yet been applied.

**Expanded memory**

Memory beyond the 640 kilobytes available to applications from DOS. To use expanded memory, you must have an expanded memory board and special software.

**Extended memory**

Memory beyond the usual one-megabyte limit, used by memory-disk programs such as IBM VDISK and MicrosoftRAM Drive. To use extended memory, you must have an extended memory board and special software.

**Extended name**

Helps define and manage all Picture Publisher files (except image files) by allowing you to name a file with up to 30 characters to give it a better description. For example, textures, maps, brushes, masks, and print styles can be given extended names. Picture Publisher also applies an eight letter name for the file to meet DOS requirements.

**Extension**

The period and one to three characters at the end of a filename that identify the kind of information in the file. For example, .TIF is the extension for many Picture Publisher image files.

**File type**

A format used to define a file. Picture Publisher recognizes different file types such as TIFF, BMP, Targa (TGA), GIF, and EPS.

**Filter**

Traditionally, a special lens used by a photographer or developer to enhance a photograph (using a softening lens to give an image a misty quality, for example). Picture Publisher's filters provide many of the same effects offered by expensive filtering lenses.

**Font**

A specific set of characters in a specific typeface design.

**Frisket**

A protective mask, usually within another mask.

**Grab**

Capturing a frame onto your computer screen from a live video or video cassette for editing.

**Gradient**

A gradual fade in color intensity or a gradual fade from one color to another.

**Gray value**

The amount of gray in an image, where a gray value of 100% is black and a gray value of 0% is white.

**Grayscale**

An image having multiple shades of gray. Also, the ability of a scanner to capture more than just the gray values of white and black.

**Halftone**

An image made of tiny dots of different sizes (like a photograph in a newspaper). The dots in a halftone are equally spaced, so larger dots compose the shadows and smaller dots create the highlights. Halftones can be color or black and white.

**Handles**

Square boxes that appear on the corners and sides of the bounding box of a symbol when the symbol is selected. You use handles to resize a symbol.

**Highlight**

The brightest value in a continuous-tone or halftone image.

**Hint line**

A one-line message at the bottom of the main Picture Publisher window that provides information about a feature.

### **Hourglass cursor**

The pointer changes to an hourglass symbol to indicate that the program is performing an operation, such as saving a file. When the cursor returns to a pointer, you can continue working.

## Hue

The quality of a color that makes it different from other colors. For example, an apple's hue is red even though its color value might not be 100% red. The color you use to describe an object is its hue (you would *never* say the apple is green or orange). Lightness and saturation, the two other components of color, do not affect the hue (for example, a light yellow banana has a hue of yellow).

**Icon**

A small graphic symbol that represents a software program, a command, or a tool. You activate the program, command, or tool by double clicking or clicking the icon.

**Image cache**

A temporary RAM-like scratchpad area on the hard disk.

**Image window**

A window that displays your image. Image windows are displayed in the working area of the Picture Publisher window and are manipulated like any window.

**Ink correction**

Modifies print styles to compensate for tainted inks.

**Invert**

Reverses colors in an image.

## **JPEG**

An international image file compression standard for continuous tone color and monochrome images.

**K**

An abbreviation for black, as in CMYK, where K stands for the black printer or black separation.

**Kilobyte (K byte)**

1,024 bytes. This term is often used as a measure of memory capacity.

**Lighten**

To lighten color values. This is similar to the "dodging" procedure used by photographers in traditional darkrooms.

**Lightness**

The amount of white or black in a color. Lightness of 100% and 0% creates white and black, respectively. Lightness is one of the three components of perceived color. Hue and saturation are the others.

## **Line art**

Images with only two gray values: black and white. If you save a continuous-tone image as line art, the colors in the image will be reduced to black and white.

## Line screen

Also known as screen ruling. This is a measure of the distance between the centers of halftone dots as they repeat along the screen angle. For example, in a 65-line screen at a 45° angle (a typical line screen, or *screen ruling*, for a black-and-white halftone in a newspaper), there are 65 halftone dots in an inch. Low (course) line screens, such as 65 and 85, do not produce an illusion of grayscale as successfully as medium screens, such as 100 or 120, or high screens, such as 133 or 150.

**List box**

A dialog box containing a list of names.

## **LZW compression**

A compression function that compresses bitmap files (TIFF files, for example) to a fraction of their original size.

## **Map**

A graph representing the mapping of color values in an image. A map changes the input values to new output values. Unedited, it represents a mapping of 1:1 (an input of 50% gray is output at 50% gray, for example). You can alter values by manipulating points on the curve (so that an input of 50% gray is output at 75% gray, for example).

**Mask**

An outline placed around an area to indicate that the area is protected from edits or that edits only occur within it. Masks can also be used to copy or cut out areas of an image so they can be saved and used later. *See also* Color Shield.

**Matrix**

The square grid that forms each halftone dot in electronic halftoning. The larger the matrix, the more possible variations of dot size and shape, which creates a better illusion of continuous tone because the transitions from shade to shade can be more subtle. However, when you raise the spots on a single matrix, reduce the line screen.

## **Menu**

A list of commands organized under a title in the menu bar. For example, the Help menu lists commands that provide on-line help.

**Menu bar**

The bar at the top of the Picture Publisher window (under the title bar) containing menu titles.

**Midtones**

The middle values, between the highlights and the shadows, in an image.

## **Minimize and maximize boxes**

The boxes located in the upper right corner of each window that are used to reduce or enlarge the window. The frame around the window also is used to resize the window.

**Mirror**

Flips the masked part of an image vertically, horizontally, or diagonally.

**Mode**

A subset of program features specific to a certain task or set of tasks. For example, when you select the Eraser tool in the toolbox, you are in erase mode. Generally, you can only perform actions related to the mode you are in (for example, you can't draw masks in erase mode).

**Moiré patterns**

Undesirable and distracting screen patterns created when two or more screens are used to create a halftone.

**Monochrome**

A single color. Typically, monochrome refers to the color black on a white background.

**Montage**

A single image created by cutting and pasting other images together.

**Mouse**

A pointing device that you move across a flat surface to move the pointer on your screen. A mouse can have one or more buttons, which you press to carry out various actions.

## **Named Clipboard**

A file used to store or retrieve pasted images.

**Object**

An object consists of anything you create in Picture Publisher and transfer through the Clipboard. You can also create objects from masked areas.

**Offset printing**

The process that prints by transferring ink from a flat plate or cylinder to a rubber blanket. The blanket then transfers the ink to the paper.

**Page orientation**

The position of an image on paper. Portrait (vertical) orientation displays a page taller than it is wide. Landscape (horizontal) orientation displays a page wider than it is tall.

## **Palette**

See Color Palette.

**Paper size**

The physical size of the paper in a printing device.

**Paste**

To insert an image stored in the Clipboard into another image.

**Paste From**

Inserts an image from a named Clipboard into the working image.

**Pivot point**

The point around which an object is rotated. In Picture Publisher, the pivot point is the center of a masked or pasted image.

**Pixel**

A picture element. The smallest unit (dot) of a bitmapped image.

## **Plugging**

A kind of dot gain where areas between dots that should remain open get filled in and become solid.

**Point size**

A measurement of the height of characters in a font. There are approximately 72 points in an inch.

**Pointer**

A graphic symbol used to show the current screen location of the mouse. You move the pointer by moving the mouse. The pointer changes shape to reflect the tool you choose.

## **Posterize**

Posterizing gives a "paint by number" effect by reducing the number of color values in an image.

**Prescan**

To take a low-resolution, quick scan of the entire scanning bed.

**Press**

To press and hold the mouse button momentarily.

**Printing plate**

The media containing an image that is used to create an impression.

**Print spooler**

A Windows accessory that creates a print file before printing begins.

**Print area**

The area, as defined either by a printer driver or by a printer, that can be printed using a specific printer driver or printer.

**Process color**

Also called *full color*. The type of printing that uses four different printing plates (cyan, magenta, yellow, and black) which, when combined together, produce a color image.

**Registration marks**

Crosshair or target marks in the same place on each color sheet of a color image used to align plates properly during printing.

**Resize**

To change the size of a mask or window. Dragging a handle into the mask or window makes it smaller; dragging a handle outward makes it larger.

**Resolution**

A measurement of data for monitors (usually expressed as pixels per square inch) and printers (dots per square inch).

**RGB**

Red, green, blue. See *also* Color model.

**Ribbon area**

The area at the top of the window that displays options associated with the current tool.

## **Saturation**

The intensity or purity of a color. For example, a "reddish" apple is not as saturated as a "red" apple. Zero saturation means that the color has been replaced by its corresponding gray value (black-and-white television images are good examples of colors with zero saturation). Pure saturation (100%) means the color contains no gray. Saturation is one of the three components of color; hue and lightness are the others.

**Scanner**

A device that transfers images from video or paper into the digital format used by computers.

**ScatterPrint**

Picture Publisher's dithering program that produces an edge-enhanced line art image from a continuous-tone image.

## **Screen angle**

The angle at which halftone dots repeat, typically 45°, 75°, 90°, and 105°. The most typical in black-and-white reproduction is 45°, since this is the angle in a single halftone pattern that most easily fools the human eye and brain into seeing continuous tone where there is really only line art. For process color printing, each image has four halftones, each with a separate screen angle. The most typical angles used for process color separations are 90° for yellow, 105° for cyan, 45° for black, and 75° for magenta.

**Scroll bars and scroll arrows**

The bars and arrows at the right side and bottom of windows that allow you to travel vertically and horizontally across the window to see parts of the image that lie beyond the editing window.

**Select**

To choose an icon, command, check box or option, or symbol or part of a symbol.

**Shadow value**

Typically, the darkest value in a continuous-tone or halftone image.

## Shortcut keys

A function key or a mnemonic key, used with the **Alt**, **Ctrl**, or **Shift** key, that executes a command quickly. Shortcut keys appear in the hint line at the bottom of the Picture Publisher window.

**Slider**

A bar that changes a setting when the wedge underneath it is moved.

**Spool**

To send a page to a file before printing. When spooling is complete, the page begins to print and you may work in the drawing window again or select another print operation.

## **Step scales**

Bars with eleven different values of gray, printed on the page to monitor the printer's output.

**Submenu**

Opens when you choose a command with an arrow opposite it. Submenus provide additional commands related to the desired task you want to accomplish.

**Swatch**

Traditionally, a sample strip of cloth used to verify the accuracy of a material's color. See Color Swatch.

**Texture**

A pattern (rather than a color) such as crushed velvet or woodgrain that can be added to an image.

**Threshold**

The cutoff point at which the overall color values are either shown or deleted.

## **TIFF**

An image file format. Picture Publisher accepts TIFF files and can save images in this format. TIFF is an abbreviation for Tagged Image File Format, whose specifications were developed by Aldus and Microsoft. There are line art, grayscale, and color TIFFs.

**Title bar**

The bar across the top of a window that contains the program name (Picture Publisher) or the filename. The title bar also contains the window's Control menu box and maximize and minimize boxes.

**Toggle**

To alternately turn a function on and off.

**Toolbox**

The area of the main Picture Publisher window containing the nine Picture Publisher tools: Mask, Retouch, Filter, Fill, Draw, Custom View, Eraser, Text, Color Probe. The toolbox also displays the Color Swatch.

**Tool set**

A group of similar tools that can be used to edit an image and are accessed from the main toolbox.

**Trim marks**

Marks on your film or paper that indicate to the printer your page size and trim boundaries.

## **Type style**

A standard variation within a typeface family. Common styles include roman (also called plain, normal, or regular), italic, bold, and bold italic. Each style within a typeface family is a unique typeface design of its own. For example, the design of Bitstream Dutch Bold is separate from Bitstream Dutch Roman.

## **Typeface**

The design of a set of characters. Bitstream Charter Roman and Bitstream Charter Italic are examples of typefaces. They share a common *typeface family*: Bitstream Charter; and they each have a particular *style*: roman (also called plain, normal, or regular) and italic.

## **UCR**

Undercolor removal. An option used when equal amounts of CMY values appear together, creating a brown hue. UCR replaces the brown with black to reduce the amount of ink used in printing and increase details in shadows.

**Value**

See Color value.

## **Vignette**

See Gradient.

**Window**

A rectangular area on the screen that displays a program. The Picture Publisher window can contain several different image windows within its working area.

**Windows Clipboard**

A data exchange storage area for an image area that has been masked and then cut or copied from a parent image.

## Using On-line Help

On-line help messages provide detailed information about commands, dialog boxes, buttons, and tools; techniques for drawing and editing; and additional concepts specific to Picture Publisher and the Windows environment. Using on-line help is more convenient than using a manual because getting information is as easy as pressing a button.

### Accessing On-line Help

You can access help one of two ways. The first way involves pressing **F1** to access context-sensitive help. When you press **F1**, you receive a help message specific to the command, dialog box, button, or tool you choose or open.

The second way involves using the Help menu. The Help menu lets you access information about Picture Publisher commands, terms and phrases, error messages and solutions, shortcut keys, and topics specific to Picture Publisher and the Windows environment.

### How Help Messages are Organized

Finding information in the Picture Publisher help system is easy; it is much like using a roadmap. It provides landmarks (related topics) and pointers (jump terms) to easily get you where you want to go.

Help messages are organized hierarchically. Topics are "linked" to subtopics by jump terms.

All Picture Publisher commands contain a Related Topics section that points you to additional information related to the following: command information, dialog box information, and procedure information.

### Command Messages

Command messages define and describe commands in Picture Publisher.

### Dialog Box Messages

Dialog box messages list and explain the areas of a dialog box.

### Procedure Messages

The procedure message contains step-by-step instructions for performing a particular task.

### Jump Terms

Some help messages contain underlined words and phrases called "jump" terms. A jump term takes you to a related message for that term. Jump terms let you move throughout the help system without returning to the Help menu.

### Glossary Terms

Words underlined with a dashed line have definitions attached to them. To view a definition for a word, click the left mouse button. After reading the definition, click the left mouse button again to close the definition.

### Printing Help

You can print a help message using the Print Topic command in the File menu of the Help window.

#### To print a help message:

- Click the Help File menu and choose Print Topic.

### Closing Help

You can close help and return to the image window in one of three ways.

- Double click the Control menu box in the Help window.
- Click the Help File menu and choose Exit.
- Click the Help Control menu and choose Close, or press **Alt+F4**.

### **Picture Publisher Help**

Designed, written, and produced by Shannon B. Krakosky.  
Contributions by Ted Van Den Heuvel.

## Error Messages

Are you sure you want to delete (filename)?

Can't initialize the compressed image.

Can't initialize the scanner: (scanner driver name).

Can't open the scanner driver: (scanner driver name).

Cannot write file (filename).

Could not open the Image Cache file in directory (path name).

Error writing to the Clipboard.

Extended name (extended filename) already exists. Do you want to overwrite it?

(Image name) is a CCITT or Packbits TIFF Image; cannot be opened.

Input points must be in ascending order.

(Map name) is not a valid map file.

(Mask name) is not a valid mask file.

Not enough memory to continue scanning.

(Print style name) is not a valid print style.

Unable to open the Clipboard.

Undo will not work on some operations.

Write failed on cache file directory (path name).

**Are you sure you want to delete (filename)?**

*This is to confirm your decision to delete the selected file.*

Click Ok to delete the file, click Cancel if you don't want to delete the file.

## Can't initialize the compressed image

*Picture Publisher discovered an improperly compressed TIFF image.*

Open the file in a compatible program and save it in one of the following formats: BMP, TIF, TGA, PCX, or GIF. Use LZW Compression, if available.

## **Can't initialize the scanner: (scanner driver name)**

*Picture Publisher cannot communicate with the scanner.*

Make sure the scanner is turned on, has the proper cables, and is in a ready state. Make sure that the correct scanner driver has been selected in the Setup Scanner dialog box. Confirm the proper setting for the I/O address. If necessary, reinstall the scanner driver from the original Picture Publisher installation disks.

**Can't open the scanner driver: (scanner driver name)**

*Picture Publisher cannot initialize the scanner hardware.*

Make sure that the correct driver has been selected in the Setup Scanner dialog box. Identify proper I/O address for hardware. Reinstall the scanner driver, if necessary.

**Cannot write file (file name). The new file requires (file size) bytes of unused disk space. Your disk has only (disk space) bytes of unused space.**

*There is not enough space on the current disk drive to work with the file.*

Locate a hard drive with sufficient space and change the Cache Path in the Preferences dialog box to read the new Path name, then click Ok.

## **Could not open the Image Cache file in directory (path name)**

*Either the filename is not a valid DOS file name, you are trying to write over a protected DOS file, or the directory you specified does not exist.*

Check the filename being entered and, if protected, unprotect it with the Windows File Manager.

## **Error writing to the Clipboard**

*File size is too large to be managed by the Windows Clipboard.*

Copy the file to a Picture Publisher Clipboard using the Copy To command in the Edit menu, or create a smaller file and try again to copy it to the Windows Clipboard.

**Extended name (extended filename) already exists. Do you want to overwrite it?**

*The name chosen for your file already exists in the file PPNAMES.INI.*

Select a different name for your file, or click Ok to overwrite the existing file.

**(Image name) is a CCITT or Packbits TIFF Image; cannot be opened.**

*Picture Publisher does not recognize this TIFF file format.*

Open the TIFF file in a program that recognizes this type of file and convert it to an uncompressed TIFF file.

**Input points must be in ascending order.**

*Input values are incorrectly ordered when modifying a color map or a calibration map. Values must be input in the 11 data boxes from 0 to 100.*

Determine which data box contains the incorrectly placed value and enter a number that is in ascending order.

**(Map name) is not a valid map file.**

*The map file is not recognized by Picture Publisher.*

Confirm the proper file type for your map file. Correct the extension of the file name if it has been incorrectly identified. If an updated file type is necessary, load it using the installation program.

**(Mask name) is not a valid mask file.**

*The mask file is not recognized by Picture Publisher.*

Confirm the proper file type for your mask file. Correct the extension of the file name if it has been incorrectly identified. Recreate the mask file and save it using the Save Mask command in the Mask menu.

## **Not enough memory to continue scanning.**

*Scanner input requires more room than available on the current disk drive.*

Locate a disk drive that has enough room for the memory input of the scanner. Change the Cache Path in the Preferences dialog box, then click Ok.

*Not enough space on the current disk drive to manipulate complex edits.*

Choose the Manual Apply command in the Edit menu or the Save or Save As command in the File menu to free additional memory. Or locate a disk drive with sufficient memory and change the Cache Path in the Preferences dialog box, then click OK.

**(Print style name) is not a valid print style.**

*The Print Style file is not recognized by Picture Publisher.*

Confirm the proper file type for your Print Style file. Correct the extension of the file name if it has been incorrectly identified. Redefine a print style in the Print Style dialog box, then click Save to save the Print Style.

## **Unable to open the Clipboard**

*Picture Publisher does not recognize the file type contained in the Windows Clipboard.*

Copy a bitmap image to the Clipboard and paste it into Picture Publisher.

## **Undo will not work on some operations.**

*There is not enough space on the current disk drive to open an undo buffer.*

Choose the Manual Apply command in the Edit menu or the Save or Save As command in the File menu to free additional memory. Or locate a disk drive with sufficient memory and change the Cache Path in the Preferences dialog box, then click Ok.

## **Write failed on cache file directory (path name)**

*You have run out of disk space on the specified drive.*

Close any images that are not essential to immediate editing, or locate a disk drive with sufficient memory and change the Cache Path in the Preferences dialog box, then click Ok.

## Add FileBrowser

The Add FileBrowser lets you add print styles, calibration styles,

### Path Area

The Path area displays the current path.

### File Name Text Box

Type the name of the file you want to add in the File Name text box.

### Files List Box

The files of the selected file format are listed for the current directory in the Files list box below the File Name text box.



In the Files list box, type the first letter of a filename to move the cursor to the first file beginning with that letter.

### Drives List Box

The Drives list box displays the drives available on your computer. Click a drive to see the directories and files on that drive. For example, if you choose A, the directories and filenames on the diskette in drive A appear in the appropriate list box.

### Directories List Box

The Directories list box displays directories. To see the filenames in another directory, choose the directory name or type the directory name separated with backslashes in the File Name text box. For example, type **c:\pictpub4\tutorial**, and press **Enter**. The filenames associated with the specified drive and directory appear in the list box.

To change directories, point to the directory containing the files you want to open and double click the left mouse button. The list box changes to the directory you selected.

### Size Area

The Size area displays the size of the selected file.

### Date Area

The Date area displays the date of the selected file's last save.

### Time Area

The Time area displays the time of the selected file's last save.

## Edit Command (Halftone Style)

The Edit command lets you change the selected halftone style.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Edit Halftone Style Dialog Box

### Dot List Box

Click the down arrow in the list box to choose the shape of dot (traditional halftone dots) for halftones.

### Process Color Swatches

Below the Dot list box are color swatches representing the four process colors (CMYK).

### Frequency Column

Enter the desired screen frequency to the right of each color swatch.

### Angle Column

Enter the desired screen angle for each color (in degrees or tenths of a degree) in the Angle column.

### Minimum Highlight Dot

This is an "overall" setting to establish limits on how small you want the output halftone dots to be.

### Maximum Shadow Dot

This is an "overall" setting to establish limits on how large you want the output halftone dots to be.

### Related Topics

[Command information](#)

[Procedure information](#)

## Defining a Halftone Style

### To define a style for halftone screening:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Choose Printer. The Setup Printer dialog box opens.
3. Highlight the print style you want to edit.
4. Click Setup Print Style. The Setup Print Style dialog box opens.
5. Click the File Options button to the right of the Halftone Style list box. A submenu opens.
6. Choose Edit. The Edit Halftone Style dialog box opens.
7. Define the shape of dot (traditional halftone dots) by clicking one of the three choices represented by the shape buttons.
8. Enter the desired screen frequency in the Frequency lines/inch column to the right of each color swatch.
9. Enter the desired screen angle for each color (in degrees or tenths of a degree) in the data box to the right of the screen frequency.
10. Set the minimum and maximum highlight dot size percentages.
11. Click OK.

### Related Topics

[Command information](#)  
[Dialog Box information](#)

## **Add Command (File Options Submenu)**

The Add command opens the Add FileBrowser and lets you add a file to a dialog box.

## Halftone Style Name Dialog Box

The Halftone Style Name dialog box lets you rename a halftone style.

### **Enter New Name Text Box**

Type a name for the halftone style, then click OK.

## **Delete Command (File Options Submenu)**

The Delete command lets you delete the selected file. When you choose Delete, a confirmation message appears. Click Yes to delete the file, or click Cancel to not delete the file and return to the dialog box.

## **Rename Command**

The Rename command lets you rename the selected file.

## Create Command

The Create command lets you measure a print scale and save it for printer calibration. Printer calibration helps you print consistent images that closely resemble the original.

### Related Topics

[Dialog Box information](#)

[Procedure information.](#)

## **Edit Command (Print Calibration)**

The Edit command lets you adjust a print calibration style.

### **Related Topics**

[Dialog Box information](#)

[Procedure information](#)

## Edit Printer Calibration Dialog Box

The Edit Printer Calibration dialog box is for setting up maps to compensate for differences in output devices. You do this by specifying an input intensity and a corresponding output intensity for a range of colors.

### Color Option Buttons

Click a color option button to select the color you want to change.

### Graph Area

The Graph area lets you change the color map visually by dragging the graph points from one place to another. The Input and Output edit boxes display the current position of each point as you change it.

### Input and Output Edit Boxes

These boxes let you move points on a graph by entering values in a list.

### Reset Button

Click the Reset button to restore the currently-selected channel colors to their original settings.

### Reset All Button

Click the Reset All button to restore all channels to their original settings.

### Related Topics

[Command information](#)

[Procedure information](#)

## Editing a Print Calibration Style

### To edit a print calibration style:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Choose Printer. The Setup Printer dialog box opens.
3. Click Setup Print Style. The Setup Print Style dialog box opens.
4. Click the File Options button. A submenu opens.
5. Choose Edit. The Edit Printer Calibration dialog box opens.
6. Choose a color button and adjust the map as necessary.
7. Click OK to close the dialog box.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## **Printer Calibration Name Dialog Box**

The Printer Calibration Name dialog box lets you rename a printer calibration style.

### **Enter New Name Text Box**

Type a name for the printer calibration style, then click OK.

## Create Command (Scanner Calibration)

The Create command lets you create a new calibration style.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## **Edit Command (Scanner Calibration)**

The Edit command lets you edit scanner calibration maps.

### **Related Topics**

[Dialog Box information](#)

[Procedure information](#)

## Edit Scan Calibration Dialog Box

The Edit Scan Calibration dialog box is used to measure the differences between the scanned image and the set of known values. You can do this for both grayscale and color scanners.

### Color Option Buttons

Click a color option button to select the color you want to change.

### Graph Area

The Graph area lets you change the color map visually by dragging the graph points from one place to another. The Input and Output edit boxes display the current position of each point as you change it.

### Input and Output Edit Boxes

These boxes let you move points on a graph by entering values in a list.

### Reset Button

Click the Reset button to restore the currently-selected channel colors to their original settings.

### Reset All Button

Click the Reset All button to restore all channels to their original settings.

### Related Topics

[Command information](#)

[Procedure information](#)

## Editing a Scanner Calibration Style

To edit a scanner calibration style:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Choose Scanner. The Setup Scanner dialog box opens.
3. Click the File Options button to the right of the Scanner Calibration Name list box. A submenu opens.
5. Choose Edit. The Edit Scan Calibration dialog box opens.
6. Choose a color button and adjust the map as necessary.
7. Click OK to close the dialog box.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Edit Command (Color Separation Style)

The Edit command lets you adjust a color calibration style.

### Related Topics

[Dialog Box information](#)

[Defining options for ink correction](#)

[Defining options for black generation](#)

## Edit Color Separation Style Dialog Box

### Recipe for Printing Red

Adjust the percentages of magenta and yellow inks used to print red.

### Recipe for Printing Green

Adjust the percentages of yellow and cyan inks used to print green.

### Recipe for Printing Blue

Adjust the percentages of cyan and magenta inks used to print blue.

### Amount of Black to Generate Area

As with calibration values, Picture Publisher stores black generation values in a table known as a map. Each map is stored in a different file. Picture Publisher provides these maps: None, Extra Light, Light, Medium, Heavy, Extra Heavy, and Maximum.

### Black Removal (UCR) Area

Gray component replacement (GCR), similar to undercolor removal (UCR), is a technique in which an equivalent amount of the CMY colors (called the gray component) is removed from the color and replaced with black ink.

Change the percentage settings for GCR amount using the up and down scroll arrows. Increasing GCR causes the Black Boost Amount to decrease.

### Black Boost Area

The amount of black ink used on the black ink "plate" (the surface carrying the image to be printed) is not limited to just what can be removed from the other plates. You can specify any amount of black ink to be generated at each level. The difference between the amount generated by GCR is added as a "black boost."

Change the percentage settings for Black Boost amount using the up and down scroll arrows. Increasing Black Boost causes the GCR amount to decrease.

### Related Topics

[Command information](#)

[Defining options for ink correction](#)

[Defining options for black generation](#)

## Defining Options for Ink Correction

### To define options for ink correction:

1. Click the Ink Correction tool. The right panel changes to display the options for the ink correction. (These settings are not used when working with a monochrome printer.)
2. Select the Ink Correction option in the panel if necessary.
3. Change the percentages of magenta and yellow inks used to print red.
4. Change the percentages of yellow and cyan inks used to print green.
5. Change the percentages of cyan and magenta inks used to print blue.

To make a change, place the pointer inside the color band between the two colors. Press and hold the left mouse button, and drag it one way or the other to reduce the intensity of one of the component colors. The data boxes below are interactive and represent the color shift as a percentage. For specific values, type the percentage directly into the data box.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Defining Options for Black Generation and UCR

### To define options for black generation and GCR:

1. Click the Black Generation tool. The right panel changes to display the options for black generation and GCR.
2. Click the down arrow at the right of the list box. A list of black generation maps appears. They include None, Extra Light, Light, Medium, Heavy, Extra Heavy, and Maximum.
3. You can change the percentage settings for GCR Amount or Black Boost Amount if desired. Note that increasing GCR causes the value for black boost to decrease and vice versa.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Printing with Picture Publisher

Before you print an image, make certain that the printer (or other device) you want to use has been installed. To install a Windows printer driver, install using the Windows diskettes and the Control Panel.

To print in a Windows application, you also must select one printer as the default printer. Picture Publisher sends output to the default printer unless you specify otherwise with the Printer command in the Setup submenu of the File menu.

### Related Topics

[Connecting printers to ports](#)

[Deleting printers](#)

[Setting the default printer](#)

[Using the Print command](#)

## Connecting a Printer to a Port

### To connect a printer to a port:

1. In the Program Manager, double click the Control Panel icon. The Control Panel opens.
2. Double click the Printers icon. A dialog box opens.
3. Highlight the printer.
4. Click the Configure button. A dialog box opens.
5. Highlight the port that you want connected to the printer.
6. Click the Setup button to specify printer options and click OK.
7. Click OK to return to the main dialog box.
8. Click OK.

## Choosing the Default Printer

To specify the default printer:

1. In the Program Manager, double click the Control Panel icon. The Control Panel opens.
2. Double click the Printers icon. A dialog box opens.
3. Highlight the printer you want as your default printer.
4. Press **Alt+D**. The printer's name appears in the Default Printer area.
5. Click OK.

## Deleting a Printer

### To delete a printer:

1. In the Program Manager, double click the Control Panel icon. The Control Panel opens.
2. Double click the Printers icon. A dialog box opens.
3. Highlight the printer you want to delete.
4. Click the Configure button.
5. Click the Remove button. A message appears asking if you want to remove the printer.
6. Click Yes. The printer is deleted.
7. Click OK to return to the main dialog box.
8. Click OK.

### Related Topics

[Print command](#)

## **Picture Publisher Read Me**

You can use this on-line "Read Me" file to give you faster access to important information. To see information about any topic below, click on it.

Because of the time required to print the manuals, they may not contain the most recent information about Picture Publisher's features. In the few places where the information in the manuals does not match the information in on-line help, use the more recent information in on-line help.

[Common Questions and Answers](#)

[AVI Files](#)

[PP.INI Additions](#)

[Printing Issues](#)

[Program Information](#)

[Scanning Issues](#)

[Working with Other Applications](#)

[Special Effects on Palette Color Images](#)

[Importing Files into Picture Publisher](#)

## **Special Effects on Palette Color Images**

You cannot use the special effects filters on palette color images. You can convert the image to RGB Color and then apply a special effect.

## Display Issues

When you are working with a 256-color image, you can use only the colors that are available in the palette. If you create a gradient using colors not in the palette, the gradient appears as a solid fill. Pick colors that are in the palette.

## Printing Issues

When printing with a LaserJet II at either 75 or 150 dpi, the image width doubles. The device driver does not report the correct resolution for the printer when in low resolution mode. To ensure proper output to this device, make sure that the driver is configured for 300 dpi.

If you print to a PostScript device and are experiencing problems (for example, the image looks like it is printed at a low resolution), you can set the PRINTSCALING= statement in the PP.INI file to PRINTSCALING=1.

To print optimally (in most cases) to both PostScript and Non-PostScript printers, make sure the GeneratePostScript entry is set to 1 (one), which causes Picture Publisher to generate PostScript information

If you want non-PostScript devices to send full color or grayscale information to the printer driver, select the Use Printer Screening option in the Print dialog box.

## Scanning Issues

If you experience inverted color or grayscale images when scanning, you can set the SCANLAINVERT= statement in the PP.INI file to ScanLAIinvert=1. This inverts the inverted data. If you set this to 0, the data remains as it is scanned.

Picture Publisher 5.0 ships with scanner drivers that are available only on the CD. You may acquire more scanner drivers by contacting your scanner manufacturer.

For more information on scanning, see the Scanner Installation Help file, installed as an icon in the Micrografx program group.

## **AVI Files**

Picture Publisher lets you save AVI frames to the original AVI file. However, when you save the file, Picture Publisher does not compress the file. To compress the file, open the file in Videdit then save it.

## PP.INI Additions

By default, Picture Publisher displays a marquee for pasted objects. You can turn off the object marquee for pasted objects by changing the following entry in the PP.INI file.

```
UseObjectMarquee=0
```

Entering a 0 (zero) turns off the marquee display, and becomes the new default. You can turn on and off the Marquee for an editing session by using the Show/Hide Marquee command in the Object menu.

The ImageBrowser has the built-in ability to cache thumbnails to speed redraw. By default, the ImageBrowser caches 25 thumbnails. You can change the number of cached thumbnails by adding the following entry to the PP.INI file.

```
cthmMaxCache='Number'
```

'Number' can be any number as long as you have enough memory to handle that amount of thumbnails. You can use larger numbers for larger displays.

You can turn off hi-res rebuild when you paste low-res data into a hi-res image. You can add the following entry in the PP.INI file to do this.

```
NoHiResRebuild=1
```

You can disable the warning dialog box for read-only files. The default is for the warning dialog boxes to appear when you try to open or save to a read-only file. You can change the following entry in the PP.INI file.

```
WarnReadOnly='Number'
```

'Number' can either be 1, the default, which is on, or 0, which is off.

The High Quality option in the Mask and Object Transformer ribbons by default only applies during the actual transformation. Because of performance reasons, High Quality does not apply interactively on the display screen. You can override this by adding 'Quality=1' to your PP.INI file.

You can disable hint lines by adding 'Hints=0' to your PP.INI file.

You can disable displaying volume names in the ImageBrowser by adding UseVolumeLabels=0.

If you experience inverted color or grayscale images when scanning, you can set the SCANLAINVERT= statement in the PP.INI file to ScanLAINvert=1. This inverts the inverted data. If you set this to 0, the data remains as it is scanned.

## Working with Other Applications

For OLE 2.0 to properly use compound file implementation, SHARE should always be running in the AUTOEXEC.BAT file with this entry:

```
SHARE /L:500 /F:5100.
```

While in-place editing in Microsoft Word for Windows 6.x, sizing a Picture Publisher object does not update correctly on the screen. Click outside the object to size the object correctly.

Picture Publisher 5.0 does not support the WMF (Windows Metafile) clipboard format. If you are trying to paste an object into Picture Publisher from an application that only renders WMF to the clipboard, first paste the metafile into Paintbrush and copy it back to the clipboard. Paintbrush renders the metafile as a bitmap, and then the bitmap can be easily pasted into Picture Publisher.

To capture frames from an AVI (Microsoft Video for Windows) file, you must have the runtime or the retail version of Microsoft Video for Windows installed on your system.

Picture Publisher 5.0 supports the drag and drop features of Windows 3.1. However, when Picture Publisher is minimized and a file is 'dropped' on the icon, Picture Publisher opens the file correctly but does not restore itself properly. Double click the Picture Publisher icon to restore it to its proper size.

Picture Publisher 5.0 supports the Adobe Plug-in specification, but most of the plug-ins that ship with Adobe PhotoShop will not work with Picture Publisher. If you try to use one of these plug-ins with Picture Publisher, a message appears that states "Sorry, this filter requires PhotoShop 2.5 specific features." This is not a Picture Publisher problem.

**Note:** Picture Publisher only supports one path for PhotoShop plug-ins and one path for Aldus plug-ins (Gallery Effects). For example, you can have Path 1 set to a PhotoShop plug-in directory and Path 2 set to an Aldus plug-in directory, but not have both Path 1 and Path 2 set to PhotoShop plug-in directories. (The paths are set in the Preferences dialog box.)

Thumbnails do not redraw correctly after you rename a directory. If you rename a directory using the ImageBrowser in Picture Publisher 5.0, the thumbnails will not redraw. They will redraw if you close the ImageBrowser and then reopen it.

The accelerator keystroke for 'Close' in the Control menu, **Alt+F4**, does not work in the following dialog boxes:

- Color Shield
- Color Palette
- Zoombox
- Image Information

You can use the mouse to choose the Close command in the Control menu to close the dialog box.

## Program Information

For OLE 2.0 to properly use compound file implementation, SHARE should always be running in the AUTOEXEC.BAT file with this entry:

```
SHARE /L:500 /F:5100.
```

You will need to re-record any macro that uses **SHIFT+right** mouse button.

Set the Undo mode before you begin working in Picture Publisher, not while an image is open. If you want to change the Undo mode when you have an image open, save and close the image and Picture Publisher, set the Undo mode, and reopen Picture Publisher and the image.

Selecting 'Zoom by two' by going into the information dialog box while opening an \*.AVI file will not resize the dialog box properly. The image gets resized properly, but it is cut off by the dialog box, because the Window does not get resized properly.

Using an \*.AVI file to load as a mask does not function properly. If you choose the Load Mask command, and then highlight an AVI file to paste from, the mask will not paste correctly.

When you use the Mask Transform or the Object Transformer tool to rotate a mask or object, then use the handles to size the selection, the direction cursor may or may not reflect the correct sizing direction. The tool functions properly, but the cursors may not be correct.

If you use a custom brush to retouch an image, then select a standard brush, the brush size remains at 99 pixels.

Every texture fill that is installed has an associated texture brush that is also installed. When a texture fill is deleted the texture brush remains, but cannot be used without the texture fill.

The Picture Publisher internal cache can be disabled by deleting the Picture Publisher cache directory name in the Preferences dialog box. In this mode Picture Publisher will use only Windows memory and not our own virtual memory. The Percent Free Memory Per Image value has no effect in this mode.

If a mask is on the screen and you use a negative masking tool to 'remove' the mask, you will have a totally black mask. Because the black portion of the mask is the 'protected' portion of the image, you will be unable to retouch any of the image. Use the Remove Mask command (**CTRL+R**) in the Mask menu to remove masks from an image.

You can turn off the opening herald by simply renaming or deleting LOGO.TIF from the Picture Publisher 5.0 directory.

If you save a 24-bit image as an 8-bit image (256 color) the image is converted automatically using the current options set in the Palette Color dialog box.

If you are receiving the error message "Server not found, reset the OLE2.REG file to resolve existing problems. To do this, use the Program Manager to run the file OLE2.REG to update the Windows registration file information.

## Importing Files into Picture Publisher

If you import DRW files into Picture Publisher and only the top part of the file is imported, you need to change an INI file setting for the entire file to import properly.

The file IMDRW9.INI (in the FILTERS subdirectory of the program directory) contains two entries that need correcting.

In the line **~Mode=\*Last View**, add a semi-colon (;) at the beginning of the line to turn off opening an imported file in the last view mode.

In the line **~Mode=Standard Options**, delete the semi-colon (;) at the beginning of the line to turn on opening an imported file in the standard (full page) mode.

## Common Questions and Answers

When opening a PP5 file, why do I get the message, "Low Resolution only supports TIFF, PP4 and PP5? Why, when I select the base image and cut and paste it into another image, only the base is cut and pasted?

Why can't I open a Pro-Resolution Photo CD image that is in portrait mode?

If I create thumbs in Picture Publisher 4.0 after I have installed Picture Publisher 5.0, why are the thumbnails not visible in Picture Publisher 5.0?

When I import vector files (such as DRW, CDR, AI, etc.) in 16 colors, why do the backgrounds in these files look strange?

Why is paste link not available to me when I cut and paste in to Word for Windows 2.0 or Designer 4.0?

Why does tablet pressure reset to 'Unused' after I have set it in the preferences?

Why do I get annoying streaks when using a large brush size with the Smear tool?

Why doesn't the program prompt me when I save my file to a different data type? Picture Publisher 4.0 did.

Why do I not receive a connection message when using Color Management with images scanned with the Hewlett-Packard ScanJet IIC?

Why is the Effects command grayed out when I have an open image?

Why does a retouch tool not work when I have both an object and a mask on an image?

Why do my image thumbnails look different when I save as 16 color?

When running the Picture Publisher on-line tutorial, why do I receive a Windows error message about my display device?

When I import a WMF file that has a white background, the background changes to black. Why?

When I import WMF files, they sometimes open and their size is incorrect. Why?

When I try to open the Picture Publisher 5.0 Training icon, I receive an error message.

## **When opening a PP5 file, why do I get the message, "Low Resolution only supports TIFF, PP4**

The problem could be that you saved a link to the original file, and that original file is one of the following file formats :

TARGA, BMP, PCX, GIF, AVI, SCITEX CT, or JPEG

While the PP5 file format can be opened low-res, if it is linked to a file that is not supported by Low-Resolution mode, then it cannot be opened Low-Resolution. If you use one of the formats that is not supported by Low-Resolution mode, then you should open the file, and immediately save it as a PP5 file, with the Save Link To Original option turned off. This will save the data within the PP5 file, and this data can then be opened low-res. If you make an edit to the file before saving it as a PP5, then your only choice will be to save the link.

## **Why, when I select the base image and cut and paste it into another image, only the base is cut and pasted?**

This is because only the base image was selected. If you want to copy the whole image and paste it into another drawing, then choose Select All in the Object menu, then press **SHIFT** and click on the base image to select it also. Now cut and paste the image as you would normally. You can also combine all objects with the base image, which creates a single image, then cut and paste it normally.

## **Why can't I open a Pro-Resolution Photo CD image that is in portrait mode?**

This is currently under investigation.

## **If I create thumbs in Picture Publisher 4.0 after I have installed Picture Publisher 5.0, why are the thumbnails not visible In Picture Publisher 5.0?**

Picture Publisher 5.0 only sees the thumbnails from Picture Publisher 4.0 that were created before Picture Publisher 5.0 was installed. This is because Picture Publisher 5.0 converts all thumbnails and database files to the new format. When Picture Publisher 4.0 creates a new database file and thumbnails for the given directory, this one is invisible to Picture Publisher 5.0 because it already has a database file for the given directory.

**When I import vector files (such as DRW, CDR, AI, etc.) in 16 colors, why do the backgrounds in these files look strange?**

With some video cards, a 16 color import will yield strange background colors. This is currently under investigation.

## **Why is paste link not available to me when I cut and paste in to Word for Windows 2.0 or Designer 4.0?**

Picture Publisher 5.0 does not post paste link information for OLE 1.0 compliant applications. It will post a paste link message for OLE 2.0 compliant applications such as Word for Windows 6.0 or Excel 5.0. Also, Picture Publisher only posts paste link information for TIFF, PP4, and PP5 files. The Paste Link command is unavailable for BMP, PCX, GIF, and other file formats.

## **Why does tablet pressure reset to 'Unused' after I have set it in the preferences?**

If the tablet you are using does not have the pressure capabilities you have selected, then Picture Publisher will change this setting in the Preferences dialog box back to Unused (deselected).

## **Why do I get annoying streaks when using a large brush size with the Smear tool?**

You are using a brush size that is too large. Try a brush size smaller than 150 pixels.

**Why doesn't the program prompt me when I save my file to a different data type?  
Picture Publisher 4.0 did.**

If you want to open the image as it was saved, close the current file and load the file. Make sure that the file data type you saved is the same as the file data type you are editing.

## **Why do I not receive a connection message when using Color Management with images scanned with the Hewlett-Packard ScanJet IIC?**

Although Color Management may not appear to be working, it is.

## **Why is the Effects command grayed out when I have an open image?**

The image you have open is a palette color image (256 colors). Convert the image to another type and then use the Effects command.

## **Why does a retouch tool not work when I have both an object and a mask on an image?**

All tools edit selected objects that are within the mask. If the object is not within the mask, you cannot edit it.

## **Why do my image thumbnails look different when I save as 16 color?**

By default, Picture Publisher creates 256-color thumbnails for 16-color images. To create a 16-color thumbnail, delete the current thumbnail and re-create the thumbnail.

**When running the Picture Publisher on-line tutorial, why do I receive a Windows error message about my display device?**

The software used to create the program may not display correctly on some devices. To correct the problem, run the on-line tutorial using a 256-color display.

**When I import a WMF file that has a white background, the background changes to black. Why?**

Background colors may be inverted when imported. Change the background in Picture Publisher.

## **When I import WMF files, they sometimes open and their size is incorrect. Why?**

The WMF standard metafile contains no scaling data, and therefore no size information.

WMF standard metafiles should be imported at the maximum resolution possible( 400 ppi without anti-aliasing, and 200 ppi with anti-aliasing) and then sized within Picture Publisher.

**When I try to open the Picture Publisher 5.0 Training icon, I receive an error message.**

The computer based training program has reported problems with sound cards and video drivers. The Reveal, Ensonic are two such sound cards that produce this error: Intro1.wav file not able to play from the CBT.

We are currently working on a resolution of the problem.

## Retouch Tools

The Retouch tools let you enhance an image by retouching only the areas that need improvement.

The Retouch tools achieve results like the effects achieved by using airbrush, markers, and pastels in traditional artwork. Three of the five retouch tools (Paint, Airbrush, and Smear) simulate conventional art or paint on canvas.

The Clone tool, unique to computer graphics, lets you duplicate a portion of an image in a different location. The Texture tool lets you paint with a texture selected from a library of texture images or from your own image textures.

Click an icon below to read more information about the tool.



Click the Paint tool to apply a color or shade of gray to an image.



Click the Airbrush tool to "spray" paint on an image.



Click the Clone tool to copy a portion of an image to another part of the image.



Click the Texture tool to add a texture to an image.



Click the Smear tool to blend colors in an image.



Click the Eraser tool to erase changes that have not yet been applied or saved.



You can use Retouch tools with masks and color shields, like a conventional artist uses friskets (masks) to protect selected areas during retouching.

**Note:** The Retouch tools that apply color (Paint and Airbrush) use the Color Swatch's active color.

### Related Topics

[Retouch tool options](#)

## Retouch Tool Options

The Retouch tool options determine how the Retouch tools work. You can select different options for each tool. For example, the options you choose for the Airbrush tool do not affect the settings for the Clone tool. These options are in the ribbon at the top of the window.

### Brush Style List Box

This list box lets you choose the artist tool to simulate, such as chalk, crayon, or pencil. Some styles are unique computer graphics, such as erase to white, and erase to background. The options available depend on the tool selected.

### File Options Button

Click the File Options button to open a submenu that lets you edit, delete, and rename brush styles.

### Brush Option

The Brush option lets you choose how the brush applies the stroke. For example, you can choose a round or square brush, or you can use a custom brush chosen from a library of brush shapes.

**Note:** You also can change the brush shape by pressing **Ctrl+Right** or **Ctrl+Left Arrow**.

### Size Option

The Size option lets you change the size of your brush. Brush sizes range from 1 to 999, with a higher setting giving a larger brush.

**Note:** You also can change the brush size by pressing **Ctrl+Up Arrow** or **Ctrl Down Arrow**.

### Feather Option

The Feather option softens the outer edge of your brush stroke by making the edges fuzzy. Feathering a brush stroke can help it blend into an image.

Increase the number to increase the blurriness of the edge; decrease the number to sharpen the edge. Set the Feather option to "0" to turn the option off. This option ranges from 0 to 99 (where a setting of 100 feathers 100% of the brush size).



If the Feather setting is 100, you get a continuous transition from the fill color through the outline color to the adjacent background color. This can create an interesting color blending effect.

### Transparency Option

The Transparency option lets you determine the transparency of your brush stroke. At 0% transparency, the paint stroke is completely opaque; at 99% transparency, the stroke is completely transparent, or invisible.

### Pressure Option

The Pressure option lets you control the rate at which paint is airbrushed or smeared. Choose a low pressure setting for light coverage or a high pressure setting for high coverage.

### Merge Mode List Box

This list box contains various editing options. When used in conjunction with editing tools, such as Paint or Fill, these options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
	-----		
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
	-----		
	R(100)	G(100)	B(200)
	-100	-100	-100
	-----		
Blue	R(0)	G(0)	B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140, round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change

occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the image and the editing tool colors.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no effect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or source, used. For example, if you are painting with green (H=120), all colors (except white and black) that are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value of the red channel source. Only the red channel is affected. The results from using the Red Only option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100,100, 0

(yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

### **Related Topics**

[Retouch tools](#)

## Paint Tool



The Paint tool lets you apply a color or shade of gray to an image like paint to a canvas. You can also use the Paint tool to paint or retouch portions of an image.

### Related Topics

[Procedure information](#)

[Retouch tool options](#)

## Using the Paint Tool

### To use the Paint tool:

1. Select the active color with which you want to paint. The active color appears in the [Color Swatch](#) at the bottom of the toolbox.
2. Click the Retouch tool in the toolbox. The Retouch tool set opens.
3. Click the Paint tool. The pointer changes to the brush size and shape selected in the ribbon.
4. Set the paint options in the ribbon, if necessary.
5. Press and hold the left mouse button, and drag the pointer across the image. The speed with which you drag the pointer affects the appearance of the paint.
6. Release the left mouse button when you complete painting.
7. Repeat steps 5 and 6 to apply additional paint to the image.



You can achieve greater control if you keep the brush size small, use a transparency setting or the feather feature, and make slow and steady brush movements. This allows you to add color gradually for more precise image editing.

**Note:** Press **SHIFT** and hold the right mouse button, and drag the pointer to erase your most recent edit.

### Related Topics

[Tool information](#)

## Airbrush Tool



The Airbrush tool applies a color as a spray can or an airbrush does. The degree of coverage is determined by how long the spray is applied to the area and how high you set the (air) pressure. Use this tool for blending and retouching.

The Airbrush tool offers an option to control pressure in addition to other brush options. Choose low pressure for light coverage or high pressure for heavy coverage.

### Related Topics

[Procedure information](#)

[Retouch tool options](#)

## Using the Airbrush Tool

### To use the Airbrush tool:

1. Select the active color with which to airbrush. The active color appears in the [Color Swatch](#).
2. Click the Retouch tool in the toolbox. The Retouch tool set opens.
3. Click the Airbrush tool. The pointer changes to the brush size and shape that is selected in the ribbon.
4. Set the airbrush options in the ribbon, if necessary.
5. Press and hold the left mouse button, and drag the pointer across the image. The speed with which you drag the pointer affects the appearance of the spray.
6. Release the left mouse button when you complete airbrushing.
7. Repeat steps 5 and 6 to spray additional areas of the image.

**Note:** Unlike other tools, the Airbrush tool continues to spray if you hold down the left mouse button without moving the brush.

### Related Topics

[Tool information](#)

## Clone Tool



The Clone tool lets you easily copy a portion of an image to another part of the image.

The Clone tool uses two brushes: a source brush (marked with an X) and a destination brush. When you activate the tool, whatever is under the source brush is copied, or cloned, to the location of the destination brush.

When cloning, the source and destination brushes are locked together and move as a pair. To unlock the clone brushes, press and hold **Shift** and move your mouse to move the destination brush (the brush without the X) to where you want the copied image. Release **Shift**, then press and hold the left mouse button to begin copying.

### Related Topics

[Procedure information](#)

[Retouch tool options](#)

[Cloning between two images](#)

## Using the Clone Tool

### To use the Clone tool:

1. Click the Retouch tool in the toolbox. The Retouch tool set opens.
2. Click the Clone tool. The pointer changes to the source and destination brushes.
3. Change the Clone options in the ribbon, if necessary.
4. Click the Source button in the ribbon.
5. Move the source brush where you want to start cloning from and click the left mouse button. The source brush is anchored to the location.
6. Move the destination brush where you want the clone to go.
7. Press and hold the left mouse button and drag the destination brush to paint the clone.
8. Release the left mouse button to end cloning.
9. Repeat steps 7 and 8 to continue cloning.



Cloning is a great way to blend out imperfections or blemishes in an image by using adjacent areas to match variable colors and textures. Be careful to keep the source brush over the part of the image you want to copy. It is possible to clone an area already duplicated, which can create undesirable effects. If you want to reverse an undesirable effect, open the Edit menu and choose the Undo command.

### Related Topics

[Tool information](#)

[Cloning between two images](#)

## Cloning Between Two Images

To clone between two images:

1. Open the images that you want to use.
2. Click the Retouch tool in the toolbox. The Retouch tool set opens.
3. Click the Clone tool.
4. Set the Clone options in the ribbon.
5. Click the Source button.
6. Position the source brush and click and hold to set its position.
7. Drag the destination brush to its position and release the mouse button.
8. Drag the source brush across the image to clone parts of the image.

**Note:** You can use **Shift** to reposition the source brush.

You can also the steps above to clone from one object to another.

### Related Topics

[Tool information](#)

## Texture Tool



The Texture tool lets you paint with a texture instead of a color.

Textures are bitmap images that can be added to an image. Textures can improve an image by adding depth or variety. A common use of textures is to add a background or a "ghosted" effect. For example, you can add a crushed velvet background texture behind the image of a diamond ring.

Each texture is stored and used as a square tile. These tiles are laid side by side as you add the texture. In some textures, like velvet or crushed paper, the "seam" between the tiles may not be noticeable; other textures, like a mountain scene, may produce detectable seams. You can use the merge modes, in some cases, to make the seam less detectable.

There are an unlimited number of textures you can apply to an image. We've given you a few to start with, but you can create an unlimited library of bitmap textures.

### Related Topics

[Procedure information](#)

[Texture tool options](#)

[Deleting textures](#)

[Renaming textures](#)

## Texture Tool Options

When you choose the Texture tool, the ribbon changes to reflect options specific to this tool.

The Brush Style list box lets you choose from the library of textures. You can also [edit](#), [delete](#), or [rename](#) textures. The Flip button lets you flip a texture horizontally or vertically.

### Related Topics

[Procedure information](#)

[Tool information](#)

[Deleting textures](#)

[Editing textures](#)

[Renaming textures](#)

## Editing Textures in the Library

Choose the Edit command in the File Options submenu to edit a texture.

### To edit a texture:

1. Select the texture in the Texture Name list box in the ribbon, then click the File Options button. A submenu opens.
2. Choose Edit. The Create Brush Style dialog box opens.
3. Set the options that you want.
4. Create the type of brush style you want in the Editing area.
5. Click Create to edit the brush style.

### Related Topics

[Deleting textures](#)

[Renaming textures](#)

## Deleting Textures from the Library

Choose the Delete command in the File Options submenu to delete a texture.

### To delete a texture from the library:

1. Select the texture in the Texture Name list box in the ribbon, then click the File Options button. A submenu opens.
2. Choose Delete.
3. Click OK to delete the texture.

### Related Topics

[Editing textures](#)

[Renaming textures](#)

## Renaming Textures in the Library

Click the texture you want to rename, then click the File Options submenu and choose Rename.

### To rename a texture in the library:

1. Select the texture in the Texture Name list box in the ribbon, then click the File Options button. A submenu opens.
2. Choose Rename.
3. Type the new name for the text.
4. Click OK to rename the texture.

### Related Topics

[Tool information](#)

[Deleting textures](#)

[Editing textures](#)

## Using the Texture Tool

### To use the Texture tool:

1. Click the Retouch tool in the toolbox. The Retouch tool set opens.
2. Click the Texture tool. The pointer changes to the brush size and shape selected in the ribbon.
3. Select the Brush Style you want to use in the ribbon.
4. Set the Texture options in the ribbon, if necessary.
5. Press and hold the left mouse button, and drag the pointer across the image to apply the texture.
6. Release the left mouse button when you are finished.
7. Repeat steps 5 and 6 to apply texture to additional areas of the image.

### Related Topics

[Tool information](#)

[Deleting textures](#)

[Renaming textures](#)

## Smear Tool



The Smear tool mixes the colors under the pointer to blend them together. It is similar to smudging charcoal on paper.

The Smear tool lets you control the brush pressure in addition to other brush options. Select low pressure for light smearing or a high pressure for heavy smearing. Pressure is similar to how hard your finger is pressed on paper when smudging charcoal or wet paint.



You can use the Smear tool to blend the edges of a pasted image.

### Related Topics

[Procedure information](#)

[Retouch tool options](#)

## Using the Smear Tool

### To use the Smear tool:

1. Click the Retouch tool in the toolbox. The Retouch tool set opens.
2. Click the Smear tool. The pointer changes to the brush size and shape selected in the ribbon.
3. Set the Smear options in the ribbon, including brush pressure, if necessary.
4. Press and hold the left mouse button, and drag the pointer across the image. The colors under the pointer blend together.
5. Release the left mouse button when you finish.
6. Repeat steps 4 and 5 to smear additional areas of the image.

### Related Topics

[Tool information](#)

[Retouch tool options](#)

## Eraser Tool



The Eraser tool lets you erase changes that have not yet been applied. The Eraser tool differs from the Undo command because it lets you selectively remove edits as though your pointer were an eraser.

You can use the Eraser tool to erase changes you made while editing an image. Most often, you will only erase small areas. Erasing restores the erased area to the last changes applied, so the previous image shows through the hole made by the eraser.

For example, you can erase painted areas as long as they haven't been made part of the image (by automatically or manually applying).

You can choose Airbrush Undo, Undo, White, or Background as the Brush Style for erasing parts of an image.

### Related Topics

[Procedure information](#)

[Retouch tool options](#)

## Using the Eraser Tool

### To use the Eraser tool:

1. Click the Retouch tool in the toolbox. The Retouch tool set opens.
2. Click the Eraser tool in the ribbon. The pointer changes to the brush size and shape selected in the ribbon.
3. Change the Eraser tool options in the ribbon, if necessary.
4. Move the pointer to the area you want to erase.
5. Press and hold the left mouse button, and drag the pointer over the area until you erase what you want.
6. Release the left mouse button when finished.

**Note:** If you did not choose the Use Manual Apply option in the Preferences dialog box, the last completed change is automatically applied each time you start another edit, and only the last change can be erased.

### Related Topics

[Tool information](#)

[Retouch tool options](#)

## Shortcut Keys

### Help

#### Action

Opens on-line help.  
Converts pointer to question mark in balloon.  
Click on item to open help for the item.

#### Key

F1  
SHIFT F1

### File

#### Action

New  
Open  
Save  
Save As  
Scan  
Acquire  
Revert to Saved  
Close  
Print  
Print Preview  
ImportBrowser  
Macro Record  
Macro Play  
Macro Edit  
Macro Play Batch  
Stop

#### Key

CTRL+N  
CTRL+O  
CTRL+S  
CTRL+A  
F3  
SHIFT+F3  
CTRL+HOME  
CTRL+F4  
CTRL+P  
CTRL+SHIFT+F2  
CTRL+SHIFT+I  
CTRL+SHIFT+R  
CTRL+SHIFT+P  
CTRL+SHIFT+E  
CTRL+SHIFT+W  
PAUSE

### Edit

Undo  
Apply  
Delete  
Cut  
Copy  
Copy  
Paste  
Clipboard Browser  
Paste As New

CTRL+Z  
CTRL+SHIFT+A  
CTRL+DEL  
CTRL+X  
CTRL+C  
CTRL+SHIFT+C  
CTRL+V  
CTRL+SHIFT+V  
CTRL+SHIFT+N

### Command List

Command List Undo  
Command List Redo  
Command List Edit

CTRL+F2  
CTRL+F3  
CTRL+F5

### Objects

Selects all objects  
Save Positions  
Group  
Ungroup  
Locks  
Unlocks  
Shows and hides the Object Marquee.  
Create Object From Mask  
Combine Objects Together  
Align  
Position  
Combine Selected Objects with Base

F2  
CTRL+SHIFT+F5  
CTRL+SHIFT+F6  
CTRL+SHIFT+F7  
CTRL+SHIFT+F8  
CTRL+SHIFT+F9  
CTRL+END  
CTRL+W  
CTRL+SHIFT+D  
CTRL+SHIFT+O  
CTRL+SHIFT+Q  
CTRL+SHIFT+U

Combine All Objects with Base	CTRL+SHIFT+F
Merge Mask	CTRL+SHIFT+M
Feather Object	CTRL+B

## Map

Color Balance Joystick	CTRL+F
Color Balance Visual	CTRL+G
Hue Map	CTRL+H
Contrast/Brightness Joystick	CTRL+J
Contrast/Brightness Visual	CTRL+K
Posterize	CTRL+L
Modify Color Maps	CTRL+M
Tone Balance	CTRL+Q
Histogram	CTRL+SHIFT+H
Threshold	CTRL+SHIFT+T

## Masks

Opens the Custom View tool in the toolbox.	F6
Invert Mask	INSERT
Shows and hides the Mask Marquee	SHIFT+END
Remove Mask	CTRL+R
Crop	CTRL+Y
Feather Mask	CTRL+SHIFT+B
Mask Undo	CTRL+SHIFT+Z
Mask Smooth	CTRL+SHIFT+G
Mask Stroke	CTRL+SHIFT+J
Chroma Mask	CTRL+SHIFT+K
Save Mask	CTRL+SHIFT+S
Load Mask	CTRL+SHIFT+L
Create Mask From Object	CTRL+SHIFT+X

## Image

Rotate Arbitrary	CTRL+F6
Mirrors the image or masked area horizontally.	CTRL+F7
Mirrors the image or masked area vertically.	CTRL+F8
Mirrors horizontally and vertically	CTRL+F9
Size	CTRL+SHIFT+Y
Expand	SHIFT+F9
Rotates 90 degrees	CTRL+F10
Rotates 270 degrees	CTRL+F11
Scratchpad	CTRL+SHIFT+F10
Effects	CTRL+E
Invert	CTRL+I

## Viewing

Zoom in	PAGE UP
Zoom out	PAGE DOWN
1:1 view	HOME
Previous view	END
Shows and hides Info in the Options menu.	F11
Shows and hides Rulers in the Options menu.	F9
Shows and hides the QuickZoom box.	F10
Enables and disables Ruby Overlay mode in the status line.	SHIFT+F11
Shows and hides the Mask Channel	SHIFT+F12

## Toolbox and Tools

Shows and hides the toolbox.	<b>F4</b>
Selector tool	<b>SHIFT+F4</b>
Switches to the tool last used.	<b>F5</b>
Shape Mask tool	<b>CTRL+1</b>
Freehand Mask tool	<b>CTRL+2</b>
Paint On Mask tool	<b>CTRL+3</b>
Smart Mask tool	<b>CTRL+4</b>
Mask Transform tool	<b>CTRL+5</b>
Mask Point Editing tool	<b>CTRL+6</b>
Crop tool	<b>CTRL+7</b>
Paint tool	<b>CTRL+8</b>
Airbrush tool	<b>CTRL+9</b>
Clone tool	<b>CTRL+0</b>
Texture tool	<b>CTRL+SHIFT+1</b>
Freehand Mask tool	<b>CTRL+SHIFT+2</b>
Paint On Mask tool	<b>CTRL+SHIFT+3</b>
Smart Mask tool	<b>CTRL+SHIFT+4</b>
Mask Transform tool	<b>CTRL+SHIFT+5</b>
Mask Point Editing tool	<b>CTRL+SHIFT+6</b>
Crop tool	<b>CTRL+SHIFT+7</b>
Paint tool	<b>CTRL+SHIFT+8</b>
Airbrush tool	<b>CTRL+SHIFT+9</b>
Clone tool	<b>CTRL+SHIFT+0</b>
Smart Fill tool	<b>SHIFT+F5</b>
Shape Draw tool	<b>SHIFT+F6</b>
Freehand Draw tool	<b>SHIFT+F7</b>
Pencil tool	<b>SHIFT+F8</b>
Color Probe tool	<b>SHIFT+F10</b>
Load Custom Toolbox	<b>CTRL+SHIFT+F11</b>
Create Custom Toolbox	<b>CTRL+SHIFT+F12</b>

## Specialized How To's

[How to Reduce the Rainbow on a Scanned Photo](#)

[How to Reduce the Checkerboard Pattern on a Scanned Photo](#)

[How to Create Great Line Art](#)

[How to Duplicate Objects](#)

[How to Create a Good Anti-Aliased Edge](#)

[How to Make an Object Fade](#)

[How to Clip an Object](#)

[How to Erase Parts of an Object](#)

[How to Add \(Unerase\) from an Object](#)

[How to Create a Drop Shadow for an Object](#)

[How to Merge Two Images Together](#)

[How to Make Buffering Effects for Painting or Airbrushing](#)

[How to Create a Soft Cameo](#)

[How to Create a Multi-Level Threshold](#)

[How to Use Masks to Fade \(Graduate\) Effects](#)

[How to Create An Anti-Aliased Edge for Cutting, Copying, and Pasting](#)

[How to Create a Wood Grain Texture](#)

[How to Create a Brushed Steel Texture](#)

## How to Reduce the Rainbow on a Scanned Photo

The rainbow effect is a common problem for anyone who scans in glossy photos rather than matte-finished photos. You can dampen this effect by putting diffusing film on the photo before scanning. Diffusing film is available at most photography stores.

### Related Topics

[Specialized How To's](#)

## How to Reduce Checkerboard Patterns on a Scanned Photo

This is a common problem for anyone who scans magazine and newspapers photos. It comes from scanning in a halftone pattern.

### To reduce a checkerboard pattern:

1. Scan in the desired image.
2. Open the Image menu and choose Effects. The EffectsBrowser dialog box opens.
3. Select Remove Pattern from the list of Photographic effects.
4. Choose the desired setting and click Apply.
5. Select Unsharp Mask from the list of Photographic effects.
6. Choose the desired settings and click Apply.
7. Click OK to close the EffectsBrowser dialog box.

### Related Topics

[Specialized How To's](#)

## How to Create Line Art

One of the potential problems with scanning in line art is that it either comes out too light or too dark. The reason is that the computer is deciding to threshold at 50% every time, and that may or may not be right for your particular scan. The following procedure lets you create line art that you will like every time.

### How to create good line art:

1. Scan your image as a grayscale.
2. Open the Image menu and choose Effects. The EffectsBrowser dialog box opens.
3. Select Unsharp Mask from the list of Photographic effects.
4. Choose the desired settings and click Apply.
5. Click OK to close the EffectsBrowser dialog box.
6. Open the Map menu and choose Select Threshold.
7. Adjust the threshold slider, previewing until the desired image is achieved.
8. Click OK.
9. Open the Image menu and choose Convert To. A submenu opens.
10. Choose Line Art.

This procedure allows you to choose where to threshold the image, rather than relying on the computer to make that decision. You can also do a multi-level threshold to grab up more or less levels.

**Note:** This procedure requires more memory than a standard line art scan, but once the procedure is completed it takes up the same memory as a standard line art image.

### Related Topics

[Specialized How To's](#)

## How to Duplicate Objects

To duplicate selected objects using copy and paste:

1. Open the Edit menu and choose Copy.
2. Open the Edit menu and choose Paste.



Press and hold **Shift**, and press the left mouse button and drag to create a copy of the object or objects.

### Related Topics

[Specialized How To's](#)

## How to Create a Good Anti-Aliased Edge

When an edge is aliased, it has jagged edges, or a stair-step effect. Anti-Aliasing is a process that blends the edges of an object, with the surrounding pixels, to remove the jagged edges. This has the effect of making the object look as if it really belongs in the image in which it is pasted. Picture Publisher makes this process easy with the Feather command in the Object Menu.

### To anti-alias an object:

1. Select the object to be feathered.
2. Open the Object menu and choose Feather Object. The Feather Object dialog box opens.
3. Set the Amount to 1, and the Edge to soft.
4. Click Feather to apply the feathering to the object.

More anti-aliasing may be necessary, depending on how rough the edge is. To anti-alias the object more, increase the feather amount.

### Related Topics

[Specialized How To's](#)

## How to Make an Object Fade

The Merge Mask command in the Object Menu makes an object look as if it is blending in with the base image, or fading away.

### To make an object fade:

1. Select the object(s) that you want to fade.
2. Click the Mask Channel button to turn it on.
3. Click the Ruby Overlay button to turn it on.

**Note:** You turn on Ruby Overlay mode so that you can see the image, but only affect the Alpha (Mask) Channel. This allows you to precisely start and end the effect where you want.

4. Click the Fill tool, then click the Gradient Fill tool.
5. Set the Gradient Type to Linear, Color Model to (Normal), Sweep to 1, Midpoint to 50%, Transparency to 0%, and Merge Mode to (Normal).
5. Make sure the active color is white, and the alternate color is black, then draw the gradient from where you want the effect to start, and to where you want it to end.
6. Click the Ruby Overlay button to turn it off.
7. Click the Mask Channel button to turn it off.
8. Open the Object Menu and choose Merge Mask. The current mask merges with all selected objects, giving them the properties of the mask. So in this example, the objects graduate or fade.

You can take this further by varying the options in the Gradient Fill ribbon, such as Gradient Type, and Midpoint.

### Related Topics

[Specialized How To's](#)

## How to Clip an Object

You can use the Merge Mask command to clip objects and put them "behind" pieces of the base image. For example, if you have a picture of a person, and you want the object to be behind the person, you draw a mask around the person, invert the mask, place the object in the desired location, and choose Merge Mask in the Object Menu. Any areas outside the mask will be clipped, giving the illusion that the object is behind the person.

**Note:** To soften the edges of the clipped areas, feather the mask before selecting the Merge Mask command.

### Related Topics

Specialized How To's

## How to Erase Parts of an Object

Picture Publisher uses the Paint On Mask tool to erase part of an object, or even restore part of an object that has been clipped in the past. The Paint On mask tool has two different Paint On modes, Image Mask and Object Alpha. Image mode allows you to draw a mask on your screen by painting. Object Alpha mode allows you to add or subtract from an object's Mask Channel.

### To erase parts of an object:

1. Select the desired object.

**Note:** This tool can only work on one object at a time.

2. Click the Mask tool, then choose the Paint On Mask tool.
3. Set the Mode to subtractive(-).
4. Paint on the desired location on the object.

Painting erases the object, allowing whatever is below the object to show through. Set the feathering to a higher number to create a smoother edge.

### Related Topics

[Specialized How To's](#)

## How to Add (Unerase) from an Object

### To add to an object:

1. Select the desired object.

**Note:** This tool can only work on one object at a time.

2. Click the Mask tool, then choose the Paint On Mask tool.
3. Set the Mode to Additive(+)
4. Paint on the desired location on the object.

Wherever you paint, hidden portions of the object are revealed. Setting the feathering to a higher number creates a smoother edge.

### Related Topics

[Specialized How To's](#)

## How to Create a Drop Shadow for an Object

**To create a drop shadow for an object:**

1. Select the desired object.

**Note:** A blue and black marquee surrounds the selected object. If it does not, then it is not an object, or the Hide Marquee command in the Object menu is chosen.

2. Press **Shift** and click and drag to create a copy of the object.
3. Color Tint Fill the copy with black.
4. In the Selector ribbon, set the transparency to 50%.
5. Move the copy to the back by choosing Move To Back in the Order submenu of the Object menu.
6. Move the shadow into the desired position.

**Note:** You can use the transform options to shrink, enlarge, and distort the shadow's appearance. The transform options become available when you click on the Transform Icon in the Selector ribbon.

7. Open the Object menu and choose Feather Object. The Feather Object dialog box opens.
8. Type in an Amount of 5, an Edge of Soft, and click Feather.

**Note:** The amount of feathering varies with size of object. The larger the object, the greater the amount you should use, while the smaller the object, the lower number you should use.

### Related Topics

[Specialized How To's](#)

## How to Merge Two Images Together

### To merge two images together:

1. Select an image to be the base image.
2. Click the Mask Channel button to turn it on.
2. On the Mask Channel, draw a linear gradient from the top left corner to the bottom right corner.
3. Return to the base image by turning off the Mask Channel.
4. Open another image to be the merged image.
5. Open the Edit menu and choose Copy. The image is copied to the clipboard.
6. Switch back to the original image.
7. Open the Edit Select Paste, to paste the image into the Mask channel of the base image.
8. Position the merged image.
9. Open the Object menu and choose Merge Mask. The two images are merged together.

### Related Topics

[Specialized How To's](#)

## How to Make Buffering Effects for Painting or Airbrushing

An interesting creative retouching technique is to paint or airbrush an effect, such as charcoal, onto your image. This effect can be accomplished in Picture Publisher by running an effect on the image, and then using one of the eraser undo brush styles to paint the effect back on the image.

**Note:** You must use auto apply mode for this technique to work.

### To make buffering effects:

1. Open the desired image.
2. Open the Image menu and choose Effects. The EffectsBrowser opens.
3. Select the desired effect, click Apply, then click Close.
4. Open the Edit menu and choose Undo.
5. Click the Retouch tool, then click the Eraser tool.
6. Select the desired type of undo eraser from the list of brush styles.

**Note:** You must use an undo eraser, so erase to background, and erase to white will not work.

7. Carefully paint the effect back onto your image.

**Note:** Because you are painting from your undo, there is no way to undo the eraser changes that you are painting onto the image.

### Related Topics

[Specialized How To's](#)

## How to Create a Soft Cameo

Soft cameos are used by photographers for effect. These effects are easily reproducible using Picture Publisher's 8-bit masks. It is similar to the filters photographers use to develop the film to create the cameos in the darkroom.

### To create a soft cameo:

1. Open the desired image.
2. Draw an elliptical mask around the desired subject.
3. Open the Mask menu and choose Feather Mask. The Feather Mask dialog box opens.
4. Set the amount to 10-20 pixels, edge to outside, and a soft hardness setting. Click Feather.
5. Open the Mask menu and choose Invert Mask.
6. Click the Fill tool, then click the Color Tint Fill tool.
7. Set your active color to white, and click on the image to fill in the area around the selected subject.

The higher the feathering you use, the softer the cameo effect. Try a different amount, edge, and hardness settings for different effects.

### Related Topics

[Specialized How To's](#)

## How to Create a Multi-Level Threshold

Sometimes it is necessary to threshold more than just a standard binary threshold. For example, if you want your image to be threshold at 20-30% and 70-80%, then the standard tools will not help you. Instead, you can use the Modify Color Maps command in the Maps menu to create a threshold map.

### To create a multi-level threshold:

1. Open the desired image to threshold.
2. Open the Map menu and choose Modify Color Maps. The Modify Color Maps dialog box opens.
3. Set the Editing to Numeric.
4. Type in the following values:  
**Input:** 0, 20, 20, 30, 30, 70, 70, 80, 80, 100, 100.  
**Output:** 0, 0, 100, 100, 0, 0, 100, 100, 0, 0, 0.
5. Now switch the Editing to Visual to view the map.

Notice the shape of the map. You can use this technique for any level thresholding you care to create. All that is necessary, is that the first values be 0,0 and then follow the pattern, outlined above.

**Note:** This technique can also be used with the calibration maps, and the black generation maps, to create strange scans, and prints.

### Related Topics

[Specialized How To's](#)

## How to Use Masks to Fade (Graduate) Effects

Some times there is a desire to have an effect blend into the image, so part of your image looks normal, part of your image looks like the effect, and the middle part is a transition. Picture Publisher can accomplish this task easily with its 8-bit masking capabilities.

### To use masks to graduate effects:

1. Click the Mask Channel button to turn it on.
2. Click the Fill tool, then click the Gradient Fill tool.
3. Set the active color to white and the alternate color to black.
4. Draw the desired gradient on the Mask Channel.
5. Click the Mask Channel button to turn it off.
6. Open the Image menu and choose Effects. The EffectsBrowser dialog box opens.
7. Choose the desired effect from the list of effects, and click Apply. Click OK to close the EffectsBrowser dialog box.

You can vary this effect by using different types of gradients, changing the sweep and transition, and changing the transparency of the gradient.

### Related Topics

[Specialized How To's](#)

## How to Create an Anti-Aliased Edge for Cutting, Copying, and Pasting

Normally when you cut out an object and paste it, it has a rough or aliased edge. Picture Publisher allows you to eliminate this edge by using the Feather Mask command in the Mask menu.

The options for feathering are relatively simple:

- Amount - How many pixels wide to make the feather.
- Edge - How the transition along the edge will be handled.
- Direction - Where the feathering will occur.

The last option is possibly the most important option available in the Feather Mask dialog box. For example, if you have just masked off an area, and outside of that mask is an undesired green background, you would not want to Feather Outside or Center, because it would pick up that green area. Instead, you would Feather Inside, giving you a smooth anti-aliased edge. Feather Outside, and Center are more useful for special effects rather than creating an anti-aliased edge.

### Related Topics

[Specialized How To's](#)

## How to Create a Wood Grain Texture

### How to create a wood grain texture:

1. Create a blank new image. Set Image Type to RGB Color, Width 3 inches, Height 3 inches, and Resolution to 150 ppi.
2. Open the Image menu and choose Effects. The EffectsBrowser dialog box opens.
3. From the list of Distortion effects, choose Add Noise.
4. Set the settings to 30% darker, and click Apply.
5. From the list of Distortion effects, choose Motion Blur.
6. Set the direction to the left, the distance to 12, and click Apply. Click OK to close the EffectsBrowser dialog box.
7. Open the Map menu and choose Hue Shift. The Hue Shift dialog box opens.
8. Slide the Hue Shift slider until it has an orange tint, slide the Saturation Shift slider to 25%, and the Lightness Shift slider to -25%. Click OK to apply the change to the image.

You can experiment further with wood grain by varying the Hue, Saturation, and Lightness values apply to the texture. You can preview your changes before applying them by using the preview button. You can further modify the wood grain by changing the distance of the blur and the darkness of the Add Noise.

### Related Topics

[Specialized How To's](#)

## How to Create a Brushed Steel Texture

### How to create a brushed steel texture:

1. Create a blank new image. Set Image Type to RGB Color, Width 3 inches, Height 3 inches, and Resolution to 150 ppi.
2. Open the Image menu and choose Effects. The EffectsBrowser dialog box opens..
3. From the list of Distortion effects, choose Add Noise.
4. Set the settings to 30% darker, and click Apply.
5. From the list of Distortion effects, choose Motion Blur.
6. Set the direction to the left, the distance to 12, and click Apply. Click OK to close the EffectsBrowser dialog box.

You can further modify the brushed steel texture by changing the distance of the blur and the darkness of the Add Noise.

### Related Topics

[Specialized How To's](#)

## Subject Index



### A

[Acquire command](#)

[Airbrush tool](#)

[Album menu](#)

[Apply Calibration Map command](#)

[Arrange Icons command](#)

[Auto Apply command](#)

[Auto Set Active command \(Color Palette\)](#)

### B

[Blur tool](#)

Brush style editing

Burn tool

## C

Calibration command

Cascade command

Chalk or crayon text

Channels command

Chroma Mask command

Clean up Thumbs command (ImageBrowser)

Clear command

Clone tool

Close All command

Close command (File menu)

Color Balance command

Color Palette

Color Picker

Color Probe tool

Color Swatch

Color Tint Fill tool

Contrast/Brightness command

Convert To command

Copy command (Edit menu)

Copy command (ImageBrowser)

Copy from Active command (Color Palette)

Copy To command

Create command (ImageBrowser)

Create command (ImageBrowser Thumbnails menu)

Create Scratchpad command

Crop To Mask command

Custom Toolbox command

Custom View tool options

Custom View tool

Cut command

## D

Darken tool

Delete command (Album menu)

Delete command (Color Palette)

Delete command (ImageBrowser)

Delete command (ImageBrowser Directory submenu)

Delete Thumbs command (ImageBrowser)

Deselect All command (ImageBrowser)

Directory command (ImageBrowser)

Dodge tool

Draw tool

Drop shadow text

Duplicate command

## E

Edit menu

Edit menu (ImageBrowser)

Effects command

Embossed text

Eraser tool

[Exit command](#)  
[Expand command](#)  
[Export Album](#)  
[Export Database command](#)

## **F**

[FastBits mode](#)  
[Feather Mask command](#)  
[File menu \(ImageBrowser\)](#)  
[File menu](#)  
[Fill command \(Color Palette\)](#)  
[Fill tool](#)  
[Filter tool](#)  
[Find command \(Color Palette\)](#)  
[For Printing command](#)  
[For Scanning command](#)  
[Freehand Draw tool](#)  
[Freehand Mask tool](#)

## **G**

[Glow text](#)  
[Gradient Fill tool](#)

## **H**

[Help menu](#)  
[Hide Mask command](#)  
[Hints command](#)  
[Hue Map command](#)  
[Hue Shift command](#)

## **I**

[Image menu](#)  
[Import Album](#)  
[Import Database command](#)  
[Insert command \(Color Palette\)](#)  
[Invert command \(Image menu\)](#)  
[Invert Mask command](#)  
[Invert Selection command \(ImageBrowser\)](#)

## **L**

[Label command \(Color Palette\)](#)  
[Lighten tool](#)  
[Load command \(Color Palette\)](#)  
[Load Mask command](#)  
[Low Resolution mode](#)

## **M**

[Manual Apply command](#)  
[Map menu](#)  
[Mask menu](#)  
[Mask Point Editing tool](#)  
[Mask tool](#)  
[Mask Transform tool](#)  
[Merge command \(Color Palette\)](#)  
[Mirror command](#)

Modify Color Maps command  
Monitor command  
Move command (ImageBrowser)  
Move Thumbs command (ImageBrowser)

## **N**

Neon text  
New command (File menu)  
New command (Color Palette)  
New command (ImageBrowser Album menu)  
New Window command

## **O**

Open command  
Options command (Color Palette)

## **P**

Paint on Mask tool  
Paint tool  
Paste As New Image command  
Paste command  
Pencil tool  
Posterize command  
Preferences command (ImageBrowser)  
Preferences command  
Previous View button  
Print command  
Print Thumbnails command (ImageBrowser)  
Printer command

## **Q**

QuickZoom button

## **R**

Recall command  
Rectangular/Elliptical Draw tool  
Rectangular/Elliptical Mask tool  
Redo command  
Remove Mask command  
Rename command (Album menu)  
Rename command (ImageBrowser)  
Rename command (ImageBrowser Directory submenu)  
Reset command (Color Palette)  
Retouch tool  
Revert To Saved command  
Rotate command

## **S**

Save As command  
Save As command (Color Palette)  
Save command  
Save command (Color Palette)  
Save Mask command  
Save Positions command  
Scan command

[Scanner command](#)  
[Select All command \(ImageBrowser\)](#)  
[Setup command](#)  
[Sharpen tool](#)  
[Show/Hide Color Palette command](#)  
[Show/Hide Info command](#)  
[Show/Hide Main Toolbox command](#)  
[Show/Hide QuickZoom command](#)  
[Show/Hide Object List command](#)  
[Show/Hide Rulers command](#)  
[Show/Hide Status Line command](#)  
[Size command](#)  
[Smart Fill tool](#)  
[Smart Mask tool](#)  
[Smear tool](#)  
[Smooth tool](#)  
[Stitch command](#)  
[Stroke Mask command](#)

## **T**

[Text mask](#)  
[Text tool](#)  
[Text tool options](#)  
[Texture Fill tool](#)  
[Texture tool](#)  
[Threshold command](#)  
[Thumbnails menu \(ImageBrowser\)](#)  
[Tile command](#)  
[Tone Balance command](#)

## **U**

[Undo command \(Color Palette\)](#)  
[Undo command](#)  
[Undo/Redo Mask command](#)  
[Using the Custom View Tool](#)

## **V**

[View Actual Size button](#)  
[View Entire Image button](#)  
[View Full Screen button](#)  
[View Thumbnails/View File Names command \(ImageBrowser\)](#)

## **W**

[Window menu](#)

## **Z**

[Zoom In and Zoom Out](#)

## Color Swatch

The Color Swatch displays the colors that are used when you add or change a color in an image. It also lets you open the [Color Picker](#).

The Color Swatch displays the active color that is used when you perform an action involving color. For example, if red appears on the top swatch and you create a circle with the Draw tool, the circle has a red outline.

The Color Swatch also displays an alternate color. The active color appears on top of the alternate color (though it may be right or left). The active color is used when you perform an action. But when two colors are needed, such as to create a gradient fill, the alternate color is also used.

The main purpose of the alternate color is to let you move easily between two different colors.

You can change the colors in the Color Swatch using the following tools.

[Color Probe](#)

[Color Palette](#)

[Color Picker](#)

[Palette Picker](#)

## Color Probe Tool



The Color Probe tool lets you select the active color in the [Color Swatch](#) by sampling the colors of an image.

The Color Probe tool is particularly useful when you want to select colors that exactly match those in an image.

### Method Area

Choose Point Sample or Rectangular Average in the Method area of the ribbon to determine how colors are selected.

Choose the Point Sample option to "browse" the tool over the image, updating the active color in the Color Swatch as you pass over colors in an image.

Choose the Rectangular Average option to draw a rectangle over the image. The color to be selected is averaged from all the colors within the rectangle.

### Related Topics

[Procedure information](#)

[Color Palette](#)

[Color Picker](#)

## Selecting Color with the Color Probe

### To select a color using the Color Probe tool:

1. Click the Color Probe tool in the toolbox. The pointer changes to a probe (use the lower left tip to point).
2. Choose an option in the Method area of the ribbon.
3. Press and hold the left mouse button, and move the pointer over an image to the color you want to select (if you selected the Point Sample option). The color under the pointer appears as the active color.  
*or*  
Press and hold the left mouse button, and drag a rectangle around the colors you want to average (if you selected the Rectangular Average option). The averaged color appears as the active color after you release the left mouse button.
4. Release the left mouse button.
5. To select a second color, click the alternate color in the [Color Swatch](#) to make it the active color, and repeat steps 2 through 4.

**Note:** Press and hold **Shift** before pressing the left mouse button to temporarily switch between the Point Sample option and the Rectangular Average option.

### Related Topics

[Tool information](#)

[Color Picker](#)

## Color Palette

The Color Palette dialog box contains the [File Menu](#) and [Edit Menu](#) to let you select, save, delete, and change color palettes.

The Color Palette is a collection of colors stored together for easy access. For example, we have created a palette called Default Palette, which contains the colors red, green, blue, cyan, magenta, yellow, black, and white.

One common use for palettes is to create one or more for an image you are editing. These palettes contain colors taken from the image (using the Color Probe, for example) so you can easily reach them for touch-up work.

You can create palettes that contain more than one palette. For example, you might create a palette called Waterfall that contains common colors found in a picture of a waterfall. If you want, you can create a palette under Waterfall. For example, if the mist contains 10 different colors, you might create a palette called Mist under Waterfall.

The name of the palette is displayed in the title bar of the Color Palette dialog box.

### Related Topics

[Procedure information](#)

[Color Probe](#)

[Color Picker](#)

## Working with the Color Palette

The Color Palette lets you load different color palettes, change existing colors; add, delete, and rename palettes; and insert new colors into existing palettes.

### To open the Color Palette:

1. Click the Color Palette button in the status bar. The Color Palette dialog box opens.
2. Open the Palette menu to display a list of available color palettes.
3. Choose the palette containing the colors you want to work with.

### To change an existing color:

1. Double click a color in the Color Palette dialog box.
2. Choose a new color in the [Color Picker](#). The original color is replaced by the new color.

### Related Topics

[File Menu](#)

[Edit Menu](#)

[Tool information](#)

## Color Palette File Menu

The File menu in the Color Palette dialog box contains the following commands for loading and saving palette files and merging palettes.

New

Load

Save

Save *A*s

Merge

Reset

**Note:** Palette file and Palette are synonymous. Both terms refer to a collection of similar palettes under one PAL file.

## Color Palette New Command

The New command in the File menu of the Color Palette lets you create a new palette.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## New Palette Dialog Box

### Entries to Fill Area

Enter the number of colors that you want in the new palette, from 1 to 256.

### Set Colors From Image Option

Choose this option to create the new palette based on the colors in an image. A custom color palette can help you when you are retouching an image.

### Related Topics

[Command information](#)

[Procedure information](#)

## Creating a New Color Palette

To create a new color palette:

1. Open the Color Palette File menu and choose New. The New Palette dialog box opens.
2. Enter the number of colors you want in the Entries to Fill area.
3. Click the Set Colors from Image option, if you want. (This option is available only if an image is open.)
4. Click OK. A custom color palette appears.

After a new color palette is created, you can create new palettes to be added to that set.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Color Palette Load Command

The Load command lets you load (open), add, delete, and rename a palette.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Load Palette Dialog Box

### Palette Name Text Box

The Palette Name title bar displays the name of the current color palette. To load a different color palette, click the down scroll arrow to display a list of available color palettes. Choose the palette you want by highlighting it and clicking the left mouse button. The Palette Name text box displays the name of the new color palette.

### File Options Button

Click the File Options button to open a submenu containing the Add, Delete, and Rename commands. Choose the Add command to open the Select File dialog box and add a palette to the File Name text box. Choose the Delete command to remove a color palette from the File Name text box. Choose the Rename command to assign a new name to a color palette file matching the name appearing in the File Name text box.

### Load Button

Click the Load button to load the chosen color palette.

### Related Topics

[Command information](#)

[Procedure information](#)

## Using the Color Palette Load Command

### To load a palette:

1. Open the Color Palette File menu and choose Load. The Load Palette dialog box opens.
2. Click the down scroll area to the right of the list box and choose the name of the palette you want to load.
3. Click Load. The selected color palette displays in the dialog box.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Color Palette Save Command

The Save command lets you save a custom color palette as a file with a PAL extension.

### Related Topics

[Procedure information](#)

## Using the Color Palette Save Command

### To save a palette:

- Open the Color Palette File menu and choose Save.

### Related Topics

[Command information](#)

## Color Palette Save As Command

The Save As command lets you save a custom color palette as a file with a PAL extension.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Save Palette Dialog Box

### Enter Palette Name Text Box

The Enter Palette Name text box displays the name of the current color palette. To load a different color palette, click the down scroll arrow to display a list of available color palettes. Choose the palette you want by highlighting it and clicking the left mouse button. The Enter Palette Name text box displays the name of the new color palette.

### File Options Button

Click the File Options button to open a submenu containing the Delete, and Rename commands. Choose the Delete command to remove a color palette from the File Name text box. Choose the Rename command to assign a new name to a color palette file matching the name appearing in the File Name text box.

### Save Button

Click the Save button to save the color palette with a new name.

### Related Topics

[Command information](#)

[Procedure information](#)

## Using the Color Palette Save As Command

### To save a palette:

1. Open the Color Palette File menu and choose Save As. The Save Palette dialog box opens.
2. Type a filename for the palette.
3. Press **Enter**. The dialog box closes, and the palette is saved as a PAL file.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Color Palette Merge Command

You can merge one palette with another.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Merge Palettes Dialog Box

### Select Palette Name Text Box

The Select Palette Name text box displays the name of the current color palette. To merge the current color palette with another color palette, click the down scroll arrow to display a list of available color palettes. Choose the palette you want by highlighting it and clicking the left mouse button. The Select Palette Name text box displays the name of the new color palette.

### File Options Button

Click the File Options button to open a submenu containing the Add, Delete, and Rename commands. Choose the Add command to open the Select File dialog box and add a palette to the File Name text box. Choose the Delete command to remove a color palette from the File Name text box. Choose the Rename command to assign a new name to a color palette file matching the name appearing in the File Name text box.

### Merge Button

The Merge button combines the color palettes you have chosen.

### Related Topics

[Command information](#)

[Procedure information](#)

## Using the Color Palette Merge Command

To merge two palettes:

1. Use the default palette, create a palette, or load a palette.
2. Open the Color Palette File menu and choose Merge.
3. Choose the palette that contains the colors and palettes you want to add to the current palette.
4. Press **Enter**.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Color Palette Reset Command

The Reset command changes the colors in the color palette back to the colors included in the original (default) Picture Publisher color palette.

### Related Topics

[Procedure information](#)

## Using the Color Palette Reset Command

### To reset the palette:

- Open the Color Palette File menu and choose Reset. The Picture Publisher default color palette is restored to the program.

### Related Topics

[Command information](#)

## Color Palette Edit Menu

The Edit menu contains the following commands that let you update, find, and label your color palettes.

Undo

Insert

Delete

Label

Find

Fill

Options

Copy from Active

Auto Set Active

## Color Palette Undo Command

The Undo command reverses the last color change to the palette. You must choose the Undo command immediately (before doing anything else) to reverse the change.

### Related Topics

[Procedure information](#)

## Using the Color Palette Undo Command

### To use the Undo command:

- Open the Color Palette Edit menu and choose Undo. The color palette appears as it did before your last change.

### Related Topics

[Command information](#)

## Color Palette Insert Command

The Insert command places a new color *before* a highlighted color in an open palette.

### Related Topics

[Procedure information](#)

## Using the Color Palette Insert Command

### To insert a new color:

1. Click the Color Palette button to open the Color Palette dialog box.
2. Open the Color Palette Edit menu and choose Insert. A blank space (the color of the active color) appears in the Color Palette. This is where you will add the color.
3. Display the color as the active color in the Color Swatch, and choose the Copy from Active command in the Edit menu. The added color replaced the blank space.  
*or*  
Double click the blank space, and select the color from the Color Picker. The selected color replaces the blank space.

### Related Topics

[Command information](#)

## Color Palette Delete Command (Edit menu)

Use this command to delete individual colors from a palette. Highlight the color to delete, then click Delete.

This command does not delete the current palette. It only removes the currently highlighted color.

### Related Topics

[Procedure information](#)

## Using the Color Palette Delete Command

### To delete a color:

1. Select the color in the color palette that you want to delete.
2. Click the Color Palette to open it.
3. Open the Color Palette Edit menu and choose Delete. The color you selected is removed from the color palette.

### Related Topics

[Command information](#)

## Color Palette Label Command

This command lets you name individual colors in a palette.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Label Color Dialog Box

### Enter Color Label Text Box

The Enter Color Label text box lets you type the name you want given to a specific color in the current color palette.

Click OK and the label name is given to the color in the color palette.

### Related Topics

[Command information](#)

[Procedure information](#)

## Using the Color Palette Label Command

### To use the Label command:

1. Click the Color Palette button to open the Color Palette dialog box, and choose the color you want to label.
2. Open the Color Palette Edit menu and choose Label.
3. Type a new name for the chosen color in the Enter Color Label text box.
4. Click OK and the name is given to the color in the current palette.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Color Palette Find Command

This command lets you search for a color by its color label in a palette. You can type the label or use wild card characters. An asterisk (\*) represents any number of characters and a question mark (?) represents a single character.

For example, if you type B\*, Picture Publisher finds black and blue, but not purple. (Case, upper and lower, is ignored).

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Find Color Dialog Box

### Enter Color Label to Find Text Box

The Enter Color Label to Find text box lets you type the name of a color you want to locate in the current color palette. When the color is located, the name displays in the text window and the color displays below the text window.

### Colors Found

The Colors Found displays the numbers of various colors associated with a given name.

### Previous and Next Buttons

These buttons let you toggle from one associated color to another--previous color, next color.

### Select Button

The Select button returns you to the current color palette with the selected color highlighted.

### Related Topics

[Command information](#)

[Procedure information](#)

## Using the Color Palette Find Command

### To find a color in the current palette:

1. Open the Color Palette Edit menu and choose Find. The Find color dialog box opens.
2. Type the color's label. Use wildcard characters, if necessary. The color and its label are displayed.
3. Click Next to view more found colors.
4. Click Select to choose the color displayed in the Color Palette dialog box.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Color Palette Fill Command

The Fill command lets you add colors to the palette by inserting a range of colors between two color choices. For example, a fill between black and white displays black, increasingly lighter shades of gray, then white.

You can choose the number of color gradients and the color model (RGB or HSL). The RGB model produces intuitive gradients (blue to purple to red, for example). The HSL model creates rainbows between colors (blue to green to red, for example).

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Fill Palette Dialog Box

### From Color to Color Buttons

These buttons display the colors chosen for the beginning and end points. Click a button to open the Color Picker dialog box.

### Entries To Fill Text Box

The Entries to fill text box lets you type the number of color ranges you want between two colors.

### Fill Maximum Entries to Fill Option

Toggle this option on to define a range with the greatest number of gradients between two colors.

### RGB Fill Option

The RGB model (blue to purple to red) produces intuitive color values.

### HSL Fill Option

The HSL model creates a rainbow effect (blue to green to red).

### Related Topics

[Command information](#)

[Procedure information](#)

## Using the Color Palette Fill Command

### To fill a range of colors:

1. Choose the color from which to begin the fill. The fill progresses from the highlighted color to the adjacent color on the right.
2. Open the Color Palette Edit menu and choose Fill. The Fill Color dialog box opens.
3. Type the number of colors you want. A higher number gives a wider range of colors.  
*or*  
Click Fill Maximum Entries to automatically generate the largest number possible between two colors. Colors that are closer together on the color model (yellow and light yellow, for example) produce a smaller range of colors spaced further apart (red and green, for example).
4. Click a color model (RGB Fill or HSL Fill). Click RGB Fill if you are not sure which one to use.
5. Click OK. The added colors appear between the selected color and the color to its right.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Color Palette Options Command

This command lets you change how your color boxes are displayed. You can set the number of columns allowable in a row; or you can set the number of rows per column. When all the color boxes can't be displayed at one time, a scroll bar lets you move to the undisplayed colors.

**Note:** The Options command only affects the appearance of the current palette. Other palettes appear as they were last viewed.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Palette Options Dialog Box

### **Set Row Size option**

The Set Row Size option lets you designate the number of vertical rows to display.

### **Set Column Size option**

Set Column Size lets you determine how many horizontal rows to display.

Click the appropriate option, then type the number you want in the Rows Per Column text box.

### **Scroll Bar Area**

The Scroll Bar area lets you choose how you want the scroll bar to display, either horizontally or vertically.

### **Related Topics**

[Command information](#)

[Procedure information](#)

## Using the Color Palette Options Command

### To use the Options command:

1. Open the Color Palette Edit menu and choose Options. The Palette Options dialog box opens.
2. Click Set Row Size, then type the maximum number of colors you want to display on a horizontal row.  
*or*  
Click Set Column Size, then type the maximum number of colors you want to display in a vertical row.
3. Choose the Horizontal or Vertical scroll bar option.
4. Click OK.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Color Palette Copy from Active Command

Choose this command to replace the highlighted color box in the palette with the color currently displayed in the active Color Swatch.

**Note:** Do not confuse the Copy from Active command with the check box Copy to Active. When the Copy to Active check box is on, the highlighted palette color is copied to the active Color Swatch.

### Related Topics

[Procedure information](#)

## Using the Color Palette Copy from Active Command

### To use the Copy from Active command:

1. Click the Color Palette to open it.
2. Use the Color Palette, Color Picker, or the Color Probe to select a color for the active color swatch.
3. Select the palette color you want to replace with the Swatch's active color.
4. Open the Color Palette Edit menu and choose Copy from Active. The selected palette color is replaced by the active Swatch color.

### Related Topics

[Command information](#)

## **Auto Set Active Command**

The Auto Set Active command copies the active color in the current palette to the active color in the Color Swatch. Whenever you choose a color, this color is copied to the active color in the Color Swatch.

## Color Picker Dialog Box

You can use the Color Picker dialog box to choose exact shades or colors by defining HSL, RGB, or CMYK values. You can also intuitively select colors by moving the pointer over hue variations.

Use the Color Picker dialog box when you need to match your colors to a particular application or output format, like RGB for film recording, HSL to match another application or CMYK for process color printing.

### Adjust Color Component

Choose the color component you want from this drop down list box. Choices are Hue, Saturation, Lightness, Red, Green, Blue, Cyan, Magenta, Yellow, and Black.

### HSL, RGB, and CMYK Area

You can set the HLS (Hue, Saturation, and Lightness), RGB (Red, Green, and Blue), and CMYK (Cyan, Yellow, Magenta, and Black) values in this area. As you change a value in one area, the other areas change value also. You can also change the values by moving the pointer inside the visual color select area.

### Original and New Color Area

This area shows the original color and the changed color. Click inside the Original color area to make the New Color area the same as the original color.

### Related Topics

[Procedure information](#)

[Color Swatch](#)

## Selecting a Color with the Color Picker

Double click the Color Swatch to open the Color Picker, then enter color percent values or select a color from one of 9 color models.

### To select a color with the Color Picker:

1. Double click the Color Swatch in the toolbox. The Color Picker dialog box opens.
2. Select the RGB (Red, Green, Blue) or CMYK (Cyan, Magenta, Yellow, Black) values.  
*or*  
Drag the pointer inside the visual color select area.
3. Click OK.

### Related Topics

[Tool information](#)

## Palette Picker

The Palette Picker lets you choose colors for 256-color images.

### **Original and New Color Area**

This area shows the original color and the changed color. Click inside the Original color area to make the New Color area the same as the original color.

## Text Tool



The Text tool lets you add text to an image, select typefaces and point sizes, and choose text attributes.

Use the Text tool to add short captions or annotations to an image. Text added in this way is great for producing comprehensives (concepts) or for printing on relatively low-resolution printers (less than 600 dpi). When you apply the text, it becomes a floating object that you can move, edit, and transform.

Text added to an image takes on the resolution of the image. Because images almost always have lower resolution than your printer, you might want to replace Picture Publisher's text with high-resolution vector based fonts when an image is offset printed or used for presentation graphics.

One way to add high-resolution vector fonts is to export an image to a vector-based graphics program such as Micrografx Designer, Charisma, or Windows Draw.

### Related Topics

[Text tool options](#)

[Procedure information](#)

[Moving text](#)

## Text Tool Options

The Text tool options in the ribbon area let you choose the font and font size, and the attributes you want for the font.

### Font, Points, and Style

The Font and Points list boxes let you choose which font to use and how large it should be. You can also specify special styles (bold, italic, underline, or anti-aliased). Anti-aliased (feathered) text usually appears smoother than text that is not anti-aliased.

You can select from any available Windows font, whether it is a vector or an outline font, including Adobe Type Manager fonts.

### Justify Area

Using one of these buttons, you can choose three justification styles for the text: left, center, and right

### Angle Area

Lets you enter a clockwise rotation in degrees for the text. You can enter values from 0 to 360.

### Transparency Area

Use this area to set the transparency of the selected objects. Larger numbers make the selected objects more transparent. You can enter values from 0 to 99.

### Merge Mode List Box

This list box contains various editing options. When used in conjunction with editing tools, such as Paint or Fill, these options let you combine, or mix, colors using additive or subtractive color theory. You also can selectively change an image according to hue, saturation, or lightness and make modifications to the red, green, or blue channel of an image.

The **Normal option** is the default setting in the Merge Mode list box. When Normal is selected, Picture Publisher behaves as if Merge Mode is off, and no editing effects are possible.

The **Additive option** lets you mix colors according to the additive color model. If you paint a red image with a blue brush, magenta appears in the image as a result of the additive mixing of red and blue. If you paint with a green brush on a red background, you get yellow. To calculate the resultant color, simply add the RGB values of the colors together and round down any number over 100 to 100.

An example of additive mixing using green and blue is shown below.

Green	R(0)	G(100)	B(0)
Blue	R(0)	G(0)	B(100)
	-----		
Cyan	R(0)	G(100)	B(100)

Adding the R column results in 0, adding the G column results in 100, and adding the B column results in 100. These values represent a color (cyan) that has the value of R(0), G(100), B(100).

**Note:** Be sure to adjust all numbers so they do not exceed 100. For example, if the total of the B column adds to 140, round the value down to 100.

The **Subtractive option** lets you mix colors according to the subtractive color model. If you paint on a cyan image with a magenta brush, blue appears in the image as a result of the subtractive mixing of cyan and magenta. If you paint with a yellow brush on a magenta background, you get red. To calculate the resultant color, add the RGB values of the colors together, subtract 100 from the answer, round any negative value to 0, and round any number over 100 to 100.

An example of subtractive mixing using cyan and magenta is shown below.

Cyan	R(0)	G(100)	B(100)
Magenta	R(100)	G(0)	B(100)
-----			
	R(100)	G(100)	B(200)
	-100	-100	-100
-----			
Blue	R(0)	G(0)	B(100)

Adding the R column results in 100, adding the G column results in 100, and adding the B column results in 200. Subtract 100 from the resultant R, G, and B values. These ending values represent a color (blue) that has the value of R(0), G(0), B(100). Be sure to adjust all numbers so there are no negative numbers and no values over 100. For example, if the B column is -20, round the value to 0; if the B column is 140, round the value down to 100.

The **If Lighter option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value equal to, or higher than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not equal to or less than that of the image, no change occurs. For example, if you are painting with white (white has a lightness value of 100), all of the colors in the image are affected. If you paint with black (black has a lightness value of 0), none of colors in the image are affected. Notice that any primary color will paint over any other primary color (except white) because all primary colors have the same lightness value (except black, which has the lowest lightness value, and white, which has the highest lightness value).

The **If Darker option** lets you edit an image based on the lightness values of the image and the lightness value of the editing tool, or source, used. Lightness refers to the "L," or lightness value, in the HSL color model. If the editing tool you are using has a lightness value lower than that of the image, the color of the editing tool is transferred to the image. If the lightness value is not lower than the image, no change occurs. For example, if you paint with white (white has a lightness value of 100), none of the colors in the image are affected. If you are painting with black (black has a lightness value of 0), all of the colors in the image are affected.

The **Filter option** uses a combination of Additive and Multiply to create a filtered effect.

The **Multiply option** multiplies the value of the image and the editing tool colors.

The **Difference option** subtracts the value of the editing tool from the value of the existing color to obtain a new color.

The **Texturize option** uses the editing tool as a texture surface on which the image is painted.

The **Color option** lets you replace the color of an image with the color of the editing tool, or source, used. Color is composed of the "H," or hue value, and the "S," or saturation value, in the HSL color model. For example, if you are painting with blue (H=240, S=100), all of the painted colors take on the same H and S values of blue. This results in a color change; however, the lightness values remain the same.

**Note:** Hue and saturation values have no affect on black or white. This is because the lightness value of black is 0 and the lightness value of white is 100. Any color with the lightness value of 0 is black regardless of the hue and saturation values. Any color with the lightness value of 100 is white regardless of the hue and saturation values.

The **Hue option** lets you replace the hue value of an image with the hue value of the editing tool, or source, used. For example, if you are painting with green (H=120), all colors (except white and black) that

are painted become green. Notice that if you paint with red, white, or black, you get the same results. This is because all three of these colors have the same hue value (H=0).

The **Saturation option** lets you replace the saturation value of an image with the saturation value of the editing tool, or source, used. For example, if you are painting with any primary color (except white or black) onto any other primary color, only white and black are affected; the other colors remain the same. This is because all primary colors have the same saturation value (S=100), except for white (S=0) and black (S=0). If you are painting with white or black, the colors become grayscale values; remember that grayscale images have no saturation.

The **Luminance option** lets you replace the luminance value of an image with the lightness value of the editing tool, or source, used.

The **Red option** lets you replace the red channel (using the RGB color model) of an image with the value of the red channel source. Only the red channel is affected. The results from using the Red Only option are the same as if you were to split the RGB channels using the Channels command, make changes to the red channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the red channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 0, 0, 100 (blue). The red value from the brush (0) replaces the red value in the image (100) to create blue.

The **Green option** lets you replace the green channel (using the RGB color model) of an image with the value of the green channel source. Only the green channel is affected. The results from using the Green option are the same as if you were to split the RGB channels using the Channels command, make changes to the green channel image, and then combine the channels.

To determine the resultant value of mixing the source and image, replace the image value of the green channel with the source value. For example, if you are painting with a cyan brush (RGB value = 0, 100, 100) over a red image (RGB value = 100, 0, 0), the result is a color that has an RGB value of 100, 100, 0 (yellow). The green value from the brush (100) replaces the green value in the image (0) to create yellow.

The **Blue option** lets you replace the blue channel (using the RGB color model) of an image with the value of the blue channel source. Only the blue channel is affected. The results from using the Blue option are the same as if you were to split the RGB channels using the Channels command, make changes to the blue channel image, and then combine the channels.

To determine the resulting value of mixing the source and image, replace the image value of the blue channel with the source value. For example, if you are painting with a green brush (RGB value = 0, 100, 0) over a magenta image (RGB value = 100, 0, 100), the result is a color that has an RGB value of 100, 0, 0 (red). The blue value from the brush (0) replaces the blue value in the image (100) to create red.

### **Related Topics**

[Tool information](#)

[Procedure information](#)

[Moving text](#)

## Adding Text to an Image

### To add text to an image:

1. Click the Text tool in the toolbox. The pointer changes to a "T" with crosshairs, and the ribbon area changes to show the Text tool options.
2. Change text options, such as font, size, and style.
3. Move the pointer to where you want to insert the text.
4. Click the left mouse button to insert the text cursor.
5. Type the text.
6. Double click the left mouse button when you finish placing the text. The text anchors to the image.

### Related Topics

[Tool information](#)

[Text tool options](#)

[Moving text](#)

[Editing text](#)

## Moving Text

### To move text:

1. Select the text with the Selector tool.
2. Place the cursor over the text until the cursor changes to a four-header arrow.
3. Drag the text where you want it.

## Editing Text

### To edit text:

1. Click the Text tool in the toolbox. The pointer changes to a "T" with crosshairs, and the ribbon area changes to show the Text tool options.
2. Click the text you want to edit. The text becomes editable.
3. Double click the text when finished editing.

## ImageBrowser Dialog Box (File Name View)

The ImageBrowser menu bar displays these menus:

File  
Edit  
Thumbnails  
Album

**Note:** The Album menu is available only if you choose the View Albums button.

### Path Area

The Path area displays the current path.

### File Name Text Box

Type the name of the file you want to open in the File Name text box.

### Files List Box

The files of the selected file format are listed for the current directory in the Files list box below the File Name text box.



In the Files list box, type the first letter of a filename to move the cursor to the first file beginning with that letter.

### File Type List Box

The File Type list box contains the file formats that Picture Publisher supports. Click the down arrow to the right of the list box to display the file formats, then choose the one you want.

### Drives List Box

The Drives list box displays the drives available on your computer. Click a drive to see the directories and files on that drive. For example, if you choose A, the directories and filenames on the diskette in drive A appear in the appropriate list box.

### Directories List Box

The Directories list box displays directories. To see the filenames in another directory, choose the directory name or type the directory name separated with backslashes in the File Name text box. For example, type **c:\pictpub5\tutorial**, and press **Enter**. The filenames associated with the specified drive and directory appear in the list box.

To change directories, point to the directory containing the files you want to open and double click the left mouse button. The list box changes to the directory you selected.

### Albums List

The Albums list displays the available albums.

### View Directories/View Albums Button

This button is a toggle; if View Directories is displayed, when you click the button, the ImageBrowser displays a directory list. If View Albums is displayed, when you click the button, the ImageBrowser displays an album list and the Album menu appears in the menu bar.

### Mode List Box

The Mode list box contains these options for opening files: Normal, FastBits, and Low Resolution.

The Normal mode for opening files is the standard way to open files. When you open a file in Normal

mode, the entire file is loaded into memory at one time.

The FastBits mode for opening files displays a preview of an image, and lets you open a segment or "chunk" of a file for editing. The edited segment is recombined into the original image when you save the file. The FastBits mode is useful when you want to edit a large image on a low-memory computer setup.

The Low Resolution mode for opening files lets you select a new resolution for the file when opening.

### **Size Area**

The Size area displays the size of the selected file.

**Note:** If you choose multiple files in the Files list box, the Size area shows the cumulative size of the files and the Date and Time areas are blank.

### **Date Area**

The Date area displays the date the selected file was last saved.

### **Time Area**

The Time area displays the time the selected file was last saved.

### **CMS Button**

The CMS button opens the [Color Management Selection dialog box](#) to let you select a source and destination profile.

### **Options Button**

Click the Options button to open the [TIFF Options dialog box](#), the [EPS Options dialog box](#), the [JPEG Options dialog box](#), the [Picture Publisher 5.0 Options dialog box](#), the [Picture Publisher 4.0 Options dialog box](#), the [DCS Options dialog box](#), or the [AVI Options dialog box](#). The dialog box that opens depends on the file type selected.

**Note:** The Options button is available only when you choose the [Save As command](#).

### **Info Button**

The Info button displays information about a selected file, and lets you add a description to a selected album.

### **Related Topics**

[Procedure information](#)

[Thumbnail view](#)

[FastBits mode](#)

[Low Resolution mode](#)

## ImageBrowser Dialog Box (Thumbnail View)

The ImageBrowser menu bar displays these menus:

File

Edit

Thumbnails

Album

Note: The Album menu is available only if you choose the View Albums button.

### Path Area

The Path area displays the current path.

### File Name Text Box

Type the name of the file you want to open in the File Name text box.

### File Type List Box

The File Type list box contains the file formats that Picture Publisher supports. Click the down arrow to the right of the list box to display the file formats, then choose the one you want.

### Drives List Box

The Drives list box displays the drives available on your computer. Click a drive to see the directories and files on that drive. For example, if you choose A, the directories and filenames on the diskette in drive A appear in the appropriate list box.

### Thumbnail Area

The Thumbnail area displays the thumbnails of the files in the current directory.

### Directories List Box

The Directories list box displays directories. To see the filenames in another directory, choose the directory name or type the directory name separated with backslashes in the File Name text box. For example, type `c:\pictpub5\tutorial`, and press **Enter**. The filenames associated with the specified drive and directory appear in the list box.

To change directories, point to the directory containing the files you want to open and double click the left mouse button. The list box changes to the directory you selected.

### Albums List

The Albums list displays the available albums.

### View Directories/View Albums Button

This button is a toggle; if View Directories is displayed, when you click the button, the ImageBrowser displays a directory list. If View Albums is displayed, when you click the button, the ImageBrowser displays an album list and the Album menu appears in the menu bar.

### Mode List Box

The Mode list box contains these options for opening files: Normal, FastBits, and Low Resolution.

The Normal mode for opening files is the standard way to open files. When you open a file in Normal mode, the entire file is loaded into memory at one time.

The FastBits mode for opening files displays a preview of an image, and lets you open a segment or "chunk" of a file for editing. The edited segment is recombined into the original image when you save the file. The FastBits mode is useful when you want to edit a large image on a low-memory computer setup.

The Low Resolution mode for opening files lets you select a new resolution for the file when opening.

**Size Area**

The Size area displays the size of the selected file.

**Note:** If you choose multiple files in the Files list box, the Size area shows the cumulative size of the files and the Date and Time areas are blank.

**Date Area**

The Date area displays the date the selected file was last saved.

**Time Area**

The Time area displays the time the selected file was last saved.

**CMS Button**

The CMS button opens the [Color Management Selection dialog box](#) to let you select a source and destination profile.

**Options Button**

Click the Options button to open the [TIFF Options dialog box](#), the [EPS Options dialog box](#), the [JPEG Options dialog box](#), the [Picture Publisher 5.0 Options dialog box](#), the [Picture Publisher 4.0 Options dialog box](#), the [DCS Options dialog box](#), or the [AVI Options dialog box](#). The dialog box that opens depends on the file type selected.

**Note:** The Options button is available only when you choose the [Save As command](#).

**Info Button**

The Info button displays information about a selected file, and lets you add a description to a selected album.

**Related Topics**

[File Name view](#)

[FastBits mode](#)

[Low Resolution mode](#)

## FastBits Mode

The FastBits mode displays a preview representation of an image and allows you to open up a segment for editing. You can choose the segment to open by dragging your mouse pointer to draw a grid. You then select one segment of the grid to open.

Picture Publisher recombines the segment with the rest of the image when you save the segment. This allows you to edit a large image in small pieces on a computer with limited memory.

If you are making general changes to an image, such as color balance or contrast and brightness, you can record a macro on one segment and replay it on the others. This assures uniform changes throughout.

## Low Resolution Mode

The Low Resolution mode allows you to open an image at a lower resolution than it was saved. This option opens the Low Resolution Open dialog box for choosing the lower resolution. This dialog box displays the file size for each resolution you choose.

You can open a low resolution file to test general changes such as hue and saturation. Because the file is low resolution, processing is faster. After deciding on how to change the image, record a macro with the changes, open the larger original file and run the macro while you do something else.

Low resolution files can also speed up proof printing on a low resolution printer. Your printer throws away all data above its resolution. This requires processing time. Sending an image with the proper resolution speeds up printing.

## Low Resolution Open Dialog Box

The Low Resolution dialog displays information about the file you are opening in low resolution mode, including: filename, file type, data type, width, height, resolution, and image size.

You can change the resolution of the file in the Open Resolution area. As you change the resolution of the file, the image size changes.

## **Color Management Selection Dialog Box**

### **Source Profile**

The Source Profile area lets you select a source profile for the Kodak Color Management system.

### **Destination Profile**

The Destination Profile area lets you select a source profile for the Kodak Color Management system.

### **Precision Transforms**

The Precision Transforms area shows information relating to the device you selected.

### **Information Button**

The Information button opens the Color Management Transform Information dialog box which contains detailed information about the source and destination.

## **TIFF Options Dialog Box**

### **LZW Compressed TIFF Option**

Choose this option to use LZW compression when saving a TIFF file.

### **Use LZW Differencing Option**

Choose this option to increase compression. Some applications may not be able to read a TIFF file that was compressed using this option.

### **Save Precision Transforms (CMS) Option**

Choose this option to save the Kodak Color Management System (CMS) information with the image file.

### **Always Prompt For Options on Save Option**

Choose this option to always have the options dialog box open when saving to this format.

## EPS Options Dialog Box

### Preview TIFF Area

This area contains four options: None (Macintosh), 1-Bit Scattered, 8-Bit Grayscale, and 8-Bit Color. The None option creates an EPS file without a TIFF preview. The 1-Bit Scattered option creates an EPS file with line art preview. The 8-Bit Grayscale option creates an EPS file with 256 levels of gray. The 8-Bit Color option creates an EPS file with 256 levels of color.

### Clipping Path Option

Choose this option to select a PostScript file (with the AI extension) to create a clipping path for use in applications that accept placeable EPS or DCS files. A clipping path allows an image to be clipped so that it is not just a square image. Clipping allows only the desired portions to be displayed or printed.

### Always Prompt For Options on Save Option

Choose this option to always have the options dialog box open when saving to this format.

### Related Topics

[Creating a clipping path](#)

## Creating a Clipping Path

### To create a clipping path:

1. Open the File menu and choose Save As. The ImageBrowser dialog box opens.
2. Choose the file type you want (DCS or EPS).
3. Click Options. An options dialog box opens.
4. Click the down arrow in the Clipping Path area and select a clipping path.  
*or*  
Click the File Options button and choose Add. The Add FileBrowser dialog box opens. Select a file to add and click OK.
5. Click OK.
6. Click Save to save the clipping path.

## Picture Publisher 5.0 Options Dialog Box

### **Save Work In Progress**

Choose this option to save the image in its current state. If this option is not selected, the original image and the command list are saved in the PP5 file. A PP 5 file that contains only the original image and the command list is smaller in file size but it will take longer to open because Picture Publisher first opens the original image and then it runs the command list on the original image.

### **Save Command List**

Choose this option to save the command list information with the file. If this option is not selected, the command list information is not saved and the Undo, Redo, and Edit commands in the Command List will not be available.

### **Save Link to Original File**

Choose this option if you want to save the link to the original file. This may be useful if your original image uses a different resolution than the current image. For example, when you open a PhotoCD PP5 file, Picture Publisher opens a dialog box that contains PhotoCD resolution options. You select the resolution you want for the file. If you select a resolution that is different from the work in process image, the image is regenerated. If this option is not selected, you will not be able to link to the original file in this manner.

### **Compress Image Option**

Choose this option to compress when saving in the Picture Publisher format.

### **Save Mask Channel Option**

Choose this option to save the mask channel.

### **Save Precision Transforms (CMS) Option**

Choose this option to save the Kodak Color Management System (CMS) information with the image file.

### **Always Prompt For Options on Save Option**

Choose this option to always have the options dialog box open when saving to this format.

## **Picture Publisher 4.0 Options Dialog Box**

### **Compress Image Option**

Choose this option to compress when saving in the Picture Publisher format.

### **Save Mask Channel Option**

Choose this option to save the mask channel.

### **Save Precision Transforms (CMS) Option**

Choose this option to save the Kodak Color Management System (CMS) information with the image file.

### **Always Prompt For Options on Save Option**

Choose this option to always have the options dialog box open when saving to this format.

## **AVI Options Dialog Box**

### **Position Option**

This option lets you specify where you want the frame to be located in the AVI file. Choices are Add to End, Insert at, and Replace. The Add to End option adds the frame to the end of the AVI file. The Insert at option lets you specify a frame number after which the new frame will be added. The Replace option replaces the frame.

### **Sizing Option**

This option lets you choose whether you want the size of the image to conform to the size of the frame (Size to Fit Video), or to be clipped (Clip to Fit Video).

### **Always Prompt For Options on Save Option**

Choose this option to always have the options dialog box open when saving to this format.

## File Menu (ImageBrowser)

The File menu contains these commands:

Copy

Move

Rename

Delete

Search

Information

Add to Album

Remove From Album

Find Original

Directory

## Copy Command (ImageBrowser)

The Copy command lets you copy selected files to a specified drive and directory.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Copy Files Dialog Box

### Directory Area

The Directory area displays the current directory.

### From Text Box

The From text box displays name of the file you are copying.

### To Text Box

The To text box lets you define where you want to copy the file and the name of the file.

### Copying Area

This area displays the directory and name of the file you are copying.

### To Area

This area displays the target destination for the copied file.

### Related Topics

[Command information](#)

[Procedure information](#)

## Copying Files

### To copy files:

1. Open the ImageBrowser File menu and choose Copy. The Copy Files dialog box opens.
2. Type a directory and name for the copied file.
3. Choose Copy. The Confirm Copy File dialog box opens.
4. Choose Yes to copy the file; choose Yes to All if you are copying more than one file; or choose No not to copy the file.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Move Command (ImageBrowser)

The Move command lets you move selected files to a specified drive and directory.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Move Files Dialog Box

### Directory Area

The Directory area displays the current directory.

### From Text Box

The From text box displays name of the file you are moving.

### To Text Box

The To text box lets you define where you want to move the file and the name of the file.

### Moving Area

This area displays the directory and name of the file you are moving.

### To Area

This area displays the target destination for the file you are moving.

### Related Topics

[Command information](#)

[Procedure information](#)

## Moving Files

### To move files:

1. Open the ImageBrowser File menu and choose Move. The Move Files dialog box opens.
2. Type a directory and name for the file.
3. Choose Move. The Confirm Move File dialog box opens.
4. Choose Yes to move the file; choose Yes to All if you are moving more than one file; or choose No not to move the file.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Rename Command (ImageBrowser)

The Rename command lets you rename a selected file.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Rename File Dialog Box

### Directory Area

The Directory area displays the current directory.

### From Text Box

The From text box displays the name of the file you are renaming.

### To Text Box

The To text box lets you rename the file, and place a copy of the file on another drive or directory.

### Related Topics

[Command information](#)

[Procedure information](#)

## Renaming a File

### To rename a file:

1. Open the ImageBrowser File menu and choose Rename. The Rename File dialog box opens.
2. Type a directory and name for the file.
3. Choose Rename. The message "OK to rename (filename) to (filename)" appears.
4. Choose OK to rename the file.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Delete Command (ImageBrowser)

The Delete command (**DEL**) lets you delete a selected file or files.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Delete File Dialog Box

### Directory Area

The Directory area displays the current directory.

### Deleting Area

The Deleting area displays the name(s) of the file(s) you are deleting.

### Related Topics

[Command information](#)

[Procedure information](#)

## Deleting a File

### To delete a file:

1. Open the ImageBrowser File menu and choose Delete. The Delete File dialog box opens.
2. Choose Delete. The Confirm Delete File dialog box opens.
3. Choose Yes to delete the file; choose Yes to All if you are deleting more than one file; or choose No not to delete the file.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Search Command

The Search command searches for files in directories and albums. You can search by keyword or file filename.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Search Dialog Box

### File Name Text Box

Enter the file name or file specification of the file or files you want to find. You can use wildcards in the file specification. Use an asterisk (\*) for any number of characters up to eight and ? for one character. For example type \*.tif to find all files with the tif extension, or type b?!\*.tif to display such files as ballons.tif, bull.tif, and bulbs.tif.

If you are searching by keyword, enter the keywords in the Name text box.

### Search Selected Album Option

Choose this option to search only the selected album.

### Search All Albums Option

Choose this option to search all albums that exist.

### Search From Directory Option

Choose this option to search the specified directory.

### Search by File Name Option

Choose this option to search for specific filenames.

### Search by Keyword Option

Choose this option to search for files that contain keywords.

**Note:** You enter keywords for files by selecting one or more files in the Files list box and clicking the Information button.

### Case Sensitive Option

Lets you choose whether the keyword search is case sensitive (e.g. upper and/or lowercase).

### Directory Text Box

Enter the starting directory for a directory search.

### Matches Found Area

Displays the number of matches found.

### Directories Searched Area

Displays the directory being searched. The directory name changes throughout the search.

### Searching Area

Displays the name of the file being searched.

### Search/Stop Button

Click this button to start and stop the search.

View to display found files. The files are in an album named FILE SEARCH. You can rename this album by choosing the Rename command from the Album menu.

### Related Topics

[Command information](#)

[Procedure information](#)

## Searching for Files

### To search for files:

1. Open the File menu and choose Open. The ImageBrowser dialog box opens.
2. Open the ImageBrowser File menu and choose Search. The Search dialog box opens.
3. Enter the filename for which you want to search in the Name text box.
4. Choose to search an album or directory.
5. Choose to search by keyword or filename.
6. Click Search to begin the search.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Information Command (ImageBrowser)

The Information command displays information about a selected file.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## **File Information Dialog Box (ImageBrowser)**

### **Path**

This field shows the full pathname of the file.

### **File Type**

This field shows the type of file, for example: TIFF, JPEG, BMP, etc.

### **File Size**

This field shows the size of file.

### **File Date**

This field shows the date the file was last saved.

### **File Time**

This field shows the time the file was last saved.

### **Data Type**

This field shows the data type of the file, for example: RGB, CMYK, 16-color, etc.

### **Image Width**

This field shows the width of the image.

### **Image Height**

This field shows the height of the image.

### **Resolution**

This field shows the resolution of the active image.

### **Precision Transform**

This field indicates if the image is using the Kodak color management system.

### **File Description**

This area lets you type a description about the file.

### **Previous**

This button lets you view previous file information.

### **Next**

This button lets you view next file information.

### **Update**

This button lets you update thumbnail information.

### **Related Topics**

[Command information](#)

[Procedure information](#)

## Getting Information on a File (ImageBrowser)

### To get information on a file:

- Open the File menu and choose Information. The File Information dialog box opens.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Add To Album Command

The Add To Album command lets you add a file to an album, and manage albums.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Add To Album Dialog Box

### Select Album Text Box

Click the down arrow to choose an album to create, or type a new name for the album.

### File Options Button

Click the File Options button to open a menu containing these commands for managing albums: New, Rename, and Delete.

### Related Topics

[Command information](#)

[Procedure information](#)

## Adding a File to an Album

### To create a new album:

1. Open the ImageBrowser.
2. Select a file.
3. Open the File menu and choose Add To Album. The Add To Album dialog box opens.
4. Choose the album for which you want to add the file.
5. Click Add to add the selected file to the album.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Remove From Album Command

The Remove From Album command removes a selected file from an album. This command is available only when viewing albums.

**Note:** When you remove file from an album, the file is not removed (deleted) from the hard disk. Only the reference to the album is removed.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Remove From Album Dialog Box

### Album Area

This area displays the album name for the selected file.

### Remove File Area

This area displays the name of the file you want to remove from the album.

### Remove Button

Click the Remove button to remove the file from the album.

### Related Topics

[Command information](#)

[Procedure information](#)

## Removing a File from an Album

### To remove a file from an album:

1. Open the ImageBrowser. (Make sure you are viewing albums.)
2. Select the file you want to remove in the Files list.
3. Open the File menu and choose Remove From Album. The Remove From Album dialog box opens.
4. Click Remove to remove the file from the album.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## **Find Original Command**

The Find Original command locates the drive and directory of a single file name selected in an album. This command is available only when viewing albums.

Choosing this command locates the file and changes the ImageBrowser to directory view.

## Directory Command (ImageBrowser)

The Directory command opens a submenu containing these commands:

Create

Rename

Delete

Import Database

Export Database

## Create Command (Directory Submenu)

The Create command lets you create a new directory.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Create Directory Dialog Box

### Enter Directory Name Text Box

Type a name for the directory in this text box.

### Related Topics

[Command information](#)

[Procedure information](#)

## Creating a Directory

### To create a directory:

1. Open the ImageBrowser File menu and choose Directory. The Directory submenu opens.
2. Choose Create. The Create Directory dialog box opens.
3. Type a name for the new directory.
4. Click Create. The directory is created.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Rename Command (Directory Submenu)

The Rename command lets you rename a selected directory.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Rename Directory Dialog Box

### Current Directory Name

The Current Directory Name area displays the selected directory for renaming.

### New Directory Name

Type a name for the new directory in this text box.

### Related Topics

[Command information](#)

[Procedure information](#)

## Renaming a Directory

### To rename a selected directory:

1. Open the ImageBrowser File menu and choose Directory. The Directory submenu opens.
2. Choose Rename. The Rename Directory dialog box opens.
3. Type a name for the selected directory.
4. Click Rename. The directory is renamed.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Delete Command (Directory Submenu)

The Delete command deletes a selected directory.

### Related Topics

[Procedure information](#)

## Deleting a Directory

To delete a selected directory:

1. Open the ImageBrowser File menu and choose Directory. The Directory submenu opens.
2. Choose Delete. The message "Are you sure you want to delete directory (directory name)?" appears.
3. Click OK to delete the directory.

### Related Topics

[Command information](#)

## Import Database Command (ImageBrowser)

The Import Database command lets you import thumbnails from removable media or a network drive. The thumbnails and database files are copied to the current directory (where the image file resides).

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Import Directory Database File Dialog Box (ImageBrowser)

### Directory Area

Displays the current directory for importing.

### Import Subdirectories Option

Choose this option to import all subdirectories of the selected directory.

### Related Topics

[Command information](#)

[Procedure information](#)

## Importing a Database

### To import a database:

1. Open the ImageBrowser File menu and choose Directory. The Directory submenu opens.
2. Choose Import Database. The Import Directory Database File dialog box opens.
3. Choose to import subdirectories, if you want.
4. Click Import.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Export Database Command (ImageBrowser)

The Export Database command lets you copy thumbnails and the database files to removable media or a network drive for someone else to use by importing the database for immediate access to the thumbnails. The thumbnails and database files are copied to the current directory (where the image file resides).

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Export Directory Database File Dialog Box (ImageBrowser)

### Directory Area

Displays the current directory for exporting.

### Export Subdirectories Option

Choose this option to export all subdirectories of the selected directory.

### Copy Thumbnails Option

Choose this option to export thumbnails. The thumbnails will be exported to the directory where the image file resides.

### Related Topics

[Command information](#)

[Procedure information](#)

## Exporting a Database

### To export a database:

1. Open the ImageBrowser File menu and choose Directory. The Directory submenu opens.
2. Choose Export Database. The Export Directory Database File dialog box opens.
3. Choose to export subdirectories, if you want.
4. Choose to copy thumbnails, if you want.
5. Click Export.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Edit Menu (ImageBrowser)

The Edit menu contains these commands:

Select All

Deselect All

Invert Selection

Preferences

## Select All Command

The Select All command selects all files in the current directory.

### Related Topics

[Procedure information](#)

## Selecting All Files

### To select all files:

- Open the ImageBrowser Edit menu and choose Select All. All files in the current directory are selected.

### Related Topics

[Command information](#)

## Deselect All Command

The Deselect All command deselects all selected files in the current directory.

### Related Topics

[Procedure information](#)

## Deselecting All Files

### To deselect all files:

- Open the ImageBrowser Edit menu and choose Deselect All. All selected files in the current directory are selected.

### Related Topics

[Command information](#)

## **Invert Selection Command**

The Invert Selection command reverses the selection of the files in the Files list box in the ImageBrowser. For example, if all the files in the Files list box are selected, and you choose the Invert Selection command in the ImageBrowser Edit menu, Picture Publisher deselects all of the files.

### **Related Topics**

[Procedure information](#)

## Inverting the Selection of the Files

### To invert the selection of files:

- Open the ImageBrowser Edit menu and choose Invert Selection. All files that are not selected are selected, and all files that are already selected are deselected.

### Related Topics

[Command information](#)

## Preferences Command (ImageBrowser)

The Preferences command lets you select preferences for the ImageBrowser.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## ImageBrowser Preferences Dialog Box

### Thumbnails Path Option

This option lets you specify where thumbnail files are stored when you create or save files.

### Album/Database File Path Option

This option lets you specify where the thumbnail database files are stored.

### Files Saved to Album Path Option

This option lets you specify where the album files are stored.

### Save File Type Option

This option lets you save the path of a file type. Each file type could have a different path.

### Create Thumbnails on Save Option

This option creates thumbnails every time a new file is saved.

### AutoCreate Thumbnails Option

This option automatically creates thumbnails for files that do not have thumbnails. The thumbnails are created when you change to a directory.

### Confirm On Copy Option

This option toggles on and off the confirmation message you receive when you copy files.

### Confirm On Move Option

This option toggles on and off the confirmation message you receive when you move files.

### Confirm On Rename Option

This option toggles on and off the confirmation message you receive when you rename files.

### Confirm On Delete Option

This option toggles on and off the confirmation message you receive when you delete files.

### Save Button

Click the Save button to apply the preference changes to the current session and all future sessions.

### OK Button

Click the OK button to apply the preference changes only to the current session.

### Related Topics

[Command information](#)

[Procedure information](#)

## Setting the ImageBrowser Preferences

To set ImageBrowser preferences:

1. Open the ImageBrowser Edit menu and choose Preferences. The ImageBrowser Preferences dialog box opens.
2. Choose the options you want.
3. Click Save to save the options for this and future sessions.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Thumbnails Menu (ImageBrowser)

The Thumbnails menu contains these commands:

Create

Cleanup Thumbs

Move Thumbs

Delete Thumbs

Print Thumbnails

View Thumbnails/View File Names

## Create Command (Thumbnails Menu)

The Create command creates thumbnails for an image file. Thumbnails are used to store all information about a file, including the file description.

### Related Topics

[Procedure information](#)

## Creating Thumbnails

### To create thumbnails:

1. Open the ImageBrowser.
2. Choose a file type (in either the file view or thumbnail view).
3. Select a file or files needing thumbnails.
4. Open the ImageBrowser Thumbnails menu and choose Create.

### Related Topics

[Command information](#)

## Cleanup Thumbnails Command

The Cleanup Thumbnails command lets you clean up thumbnails that may not reside in the same directory as its file. This can occur when you delete, rename, copy, or move a file outside of the ImageBrowser.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Cleanup Thumbnails Dialog Box

### All Thumbnails Option

Choose this option to clean up all thumbnails on the hard drive.

### By Album Option

Choose this option to clean up thumbnails in the selected album.

### Directory Option

Choose this option to clean up thumbnails in the selected directory.

### Include Subdirectories Option

Choose this option to clean up thumbnails in all subdirectories of the selected directory.

### Related Topics

[Command information](#)

[Procedure information](#)

## Cleaning Up Thumbnails

### To clean up thumbnails:

1. Open the ImageBrowser Thumbnails menu and choose Cleanup Thumbnails. The Cleanup Thumbnails dialog box opens.
2. Choose the clean up options you want.
3. Click Clean.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Move Thumbnails Command

The Move Thumbnails command lets you move selected thumbnails. For example, if you store image files on a network drive, you might want to store the thumbnails for the image files on the network also. When you move a thumbnail file using the ImageBrowser, all links to the file remains intact.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Move Selected Thumbnails Dialog Box

### Move To Local Option

Choose this option to move the selected thumbnails to the default Thumbnails directory.

### Move To Remote Option

Choose this option to move the selected thumbnails to the remote directory containing the original files.

### Move To Other Option

Choose this option to move the thumbnails to a specified directory. Enter the path for the new location in the text box below this option.

### Delete Original Thumbs Option

Choose this option to delete the original thumbnails when the thumbnails are moved.

### Related Topics

[Command information](#)

[Procedure information](#)

## Moving Thumbnails

### To move thumbnails:

1. Open the ImageBrowser Thumbnails menu and choose Move Thumbnails. The Move Selected Thumbnails dialog box opens.
2. Choose the move option you want.
3. Choose the Delete Original Thumbs option, if you want.
4. Click Move.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Delete Thumbnails Command

The Delete Thumbnails command lets you delete thumbnail files.

### Related Topics

[Procedure information](#)

## Deleting Thumbnails

### To delete thumbnails:

1. Choose the thumbnails you want to delete.
2. Open the ImageBrowser Thumbnails menu and choose Delete Thumbnails. The message "OK to delete thumbnails for selected images?" appears.
3. Choose OK to delete the selected thumbnails.

### Related Topics

[Command information](#)

## Print Thumbnails Command

The Print Thumbnails command lets you print a hard copy of the currently active thumbnails.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Print Thumbnails Dialog Box

### Rows Option

Choose this option to print the thumbnails in rows. Enter the number of rows in the edit box.

### Columns Option

Choose this option to print the thumbnails in columns. Enter the number of columns in the edit box.

### Selected Files Only Option

Choose this option to print only the selected thumbnails.

### Related Topics

[Command information](#)

[Procedure information](#)

## Printing Thumbnails

### To print thumbnails:

1. Choose the thumbnails you want to print.
2. Open the ImageBrowser Thumbnails menu and choose Print Thumbnails. The Print Thumbnails dialog box opens.
3. Choose the Columns or Rows option.
4. Choose the Selected Files Only option, if you want.
5. Click Print.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## **View Thumbnails/View File Names Command**

The View Thumbnails and View File Names command is a toggle. Choose View Thumbnails to view thumbnails in the ImageBrowser, or choose View File Names to view a list of file names in the ImageBrowser.

## Album Menu

The Album menu contains these commands:

New

Rename

Delete

Import Album

Export Album

## **New Command (Album Menu)**

The New command lets you create a new album while in Album mode.

### **Related Topics**

[Dialog Box information](#)

[Procedure information](#)

## New Album Dialog Box

### Enter Album Name Text Box

Enter a name for the new album, then click new.

### Create Button

Click the Create button to create a new album with the specified name.

### Related Topics

[Command information](#)

[Procedure information](#)

## Creating an Album

To create a new album:

1. Open the ImageBrowser.
2. Open the Album menu and choose New. The New Album dialog box opens.
3. Enter a name for the new album.
4. Click Create. A new album is created.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Rename Command (Album Menu)

The Rename command lets you rename selected albums.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Rename Album Dialog Box

### Current Album Name

This area displays the name of the current album name.

### New Album Name

Enter a name for the new album in this text box, then click Rename.

### Rename Button

Click the Rename button to rename the selected album.

### Related Topics

[Command information](#)

[Procedure information](#)

## Renaming an Album

### To rename an album:

1. Open the ImageBrowser.
2. Select the album you want to rename.
3. Open the Album menu and choose Rename. The Rename Album dialog box opens.
4. Enter name for the album.
5. Click Rename. The selected album is renamed.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Delete Command (Album Menu)

The Delete command lets you delete the selected album.

### Related Topics

[Procedure information](#)

## Deleting an Album

### To delete an album:

1. Open the ImageBrowser.
2. Select the album you want to delete.
3. Open the Album menu and choose Delete. The selected album is deleted.

### Related Topics

[Command information](#)

## Import Album Command

The Import Album command imports, from removable media or a network drive, the album selected in the Album list box of the ImageBrowser.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## **Import Album Dialog Box**

### **Import From Directory Text Box**

Enter the drive and directory where the album is located.

### **Copy Files Local Option**

This option lets you choose whether or not to import the files to your local drive. You can save storage space by leaving them on a network or removable media.

### **Copy Thumbnails Local Option**

This option lets you choose whether or not to import the thumbnails to your local drive. If you have access to these through a network or removable media you can save storage space by leaving them there.

### **Copy Files to Directory Text Box**

This text box specifies the destination drive and directory of the images if they are copied.

### **Related Topics**

[Command information](#)

[Procedure information](#)

## Importing an Album

### To import an album:

1. Open the ImageBrowser.
2. Select the album you want to import.
3. Open the Album menu and choose Import Album. The Import Album dialog box opens.
4. Enter the drive and directory where the album is located.
5. Choose to copy files and thumbnails to a local drive, if you want.
6. Enter the drive and directory where you want to copy the album.
7. Click Import to import the selected album.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Export Album Command

The Export Album command exports to removable media or a network drive the album selected in the Album list box of the ImageBrowser.

After you export an album, the album, thumbnails, and files are copied to the remote drive specified. Once you have exported an album, anyone with access to the album's location can import the album.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Export Album Dialog Box

### Export Album Area

This area displays the filename of the album you are exporting.

### Export to Directory Text Box

Enter the drive and directory to where you want to export the album.

### Copy Files Option

This option lets you choose whether or not to export the files to your local drive. You can save storage space by leaving them on a network or removable media.

### Copy Thumbnails Option

This option lets you choose whether or not to export the thumbnails to your local drive. If you have access to these through a network or removable media you can save storage space by leaving them there.

### Related Topics

[Command information](#)

[Procedure information](#)

## Exporting an Album

### To export an album:

1. Open the ImageBrowser.
2. Select the album you want to export.
3. Open the Album menu and choose Export Album. The Export Album dialog box opens.
4. Enter the drive and directory where you want to copy the album.
5. Choose to copy files and thumbnails to a diskette or network drive, if you want.
6. Click Export to export the selected album.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Adding a Description to an Album

### To add a description to an album:

1. Open the ImageBrowser. (Make sure you are in Album mode.)
2. Select the album to which you want to add a description.
3. Click the Info button. The Album Information dialog box opens.
4. Enter a description for the album in the Description text box.
5. Use the Previous and Next buttons to add descriptions to other albums, if you want.
6. Click OK when you are finished entering descriptions.

### Related Topics

[Album Information dialog box](#)

## Album Information Dialog Box

### **Name Area**

This area displays the name of the selected album.

### **Files Area**

This area displays the total number of files in the selected album.

### **Description Text Box**

Enter a description for the current album.

### **Previous Button**

Click this button to move to the previous album.

### **Next Button**

Click this button to move to the next album.

### **Related Topics**

[Procedure information](#)

## The Picture Publisher Toolbox

The toolbox gives you easy access to the tools you use most to change and enhance an image.

Click an icon below to read more information about the tool.



Click the Selector tool to select individual or multiple objects for transforming, grouping, or deleting.



Click the Mask tool to open the Mask tool set.



Click the Retouch tool to open the Retouch tool set.



Click the Filter tool to open the Filter tool set.



Click the Fill tool to open the Fill tool set.



Click the Draw tool to open the Draw tool set.



Click the Custom View tool to change the view of an image.



Click the Text tool to select the Text tool.



Click the Color Probe tool to select an active color in the [Color Swatch](#).

The toolbox puts your most frequently used tools at your fingertips. For example, to zoom in on an image, just click the Custom View tool (it looks like a magnifying glass) and then click anywhere within the image. That area of the image is magnified.

Tool options determine how a tool behaves. For example, while using a [Draw tool](#) you may decide to draw thick lines instead of thin. You would go to the ribbon area at the top of the window to increase the tip size of the Draw tool.

The tool options you choose remain active until you close Picture Publisher. If you want your new options to be the default for a particular tool, you will need to [save](#) them.

You can create [custom toolboxes](#) and fill them with the tools, commands, and macros you use most. You can create, hide, or display as many toolboxes as you want.

### Related Topics

[Choosing a tool](#)

[Color Swatch](#)

[Custom Toolbox](#)

[Hiding the toolbox](#)

[Moving the toolbox](#)

[Power keys](#)

[Saving tool settings](#)

## Choosing a Tool

Some tools display a horizontal row of more specific tools when selected. This horizontal row is called a tool set. For example, clicking the Draw tool lets you choose from four different kinds of drawing tools (pencil, rectangle, ellipse, or freehand lines).

When you click the tool you want, this either activates the tool automatically or displays the tool set. For example, if you click the Color Probe tool, you are ready to probe an image for color. If you click the Draw tool, you then must choose which type of drawing tool you want.

Notice how the pointer changes to reflect the tool you chose when you move it over an active image. For example, the pointer changes to a magnifying glass when you select the Custom View tool and move it over the image.

**Note:** Move the pointer over the toolbox and watch the hint line at the bottom left corner of the screen. It gives you a one-line help message about each tool as you pass over it.

### Related Topics

[Picture Publisher toolbox](#)

## Moving the Toolbox

### To move the toolbox:

1. Move the pointer to the bar at the top of the toolbox.
2. Press and hold the left mouse button, and drag the toolbox outline to a new location.
3. Release the left mouse button.

### Related Topics

[Picture Publisher toolbox](#)

## Hiding the Toolbox

### To hide the toolbox:

- Click the Options menu and choose Show/Hide Main Toolbox. The toolbox disappears. To restore the toolbox, repeat this step.

### Related Topics

[Picture Publisher toolbox](#)

## **Saving Tool Settings:**

### **To save tool settings:**

1. Click the tool and change the options in the ribbon area.
2. Click the Tool button at the left side of the ribbon area. A dialog box opens, asking whether you want to save your preferences.
3. Click OK. The new options now appear whenever you select this tool.

### **Related Topics**

[Picture Publisher toolbox](#)

## Power Keys

Power keys can speed up an image editing by letting you change tool settings without moving to the ribbon area. Power keys can be used with any applicable tool.

### Ctrl Keys

Press **Ctrl+Left Arrow** or **Ctrl+Right Arrow** to change the tip or brush styles without using the ribbon area.

Press **Ctrl+Up Arrow** to decrease or **Ctrl+Down Arrow** to increase the size of the tip or brush styles without using the ribbon area.

Press and hold **Ctrl** while drawing to force a horizontal or vertical line.

### Esc Key

Press **Esc** while you are drawing shapes to undo what you have drawn. You must press **Esc** before releasing the left mouse button.

### Shift Key

Press and hold **Shift** to constrain a shape during drawing. For example, press and hold **Shift** while drawing a rectangle to force a square. Press and hold **Shift** while drawing an ellipse to force a circle.

### Related Topics

[Picture Publisher toolbox](#)

## **Color Shield Button**

Click the Color Shield button in the status line to open the [Color Shields dialog box](#).

### **Related Topics**

[Using the Color Shields](#)

## Color Shields Dialog Box

The Color Shields dialog box lets you choose which selected or nonselected colors you want to edit.

### Shield Mode

The Shield Mode options lets you choose whether to edit selected or nonselected colors (Select Colors) or protect selected colors and edit all others (Protect Colors).

### Color Select

These buttons let you select a color directly below the pointer. When you click one of these buttons, move the pointer over an image, and click the left mouse button, the color in the Color Shields dialog box reflects the color under the pointer.

### Range

The Range spin box lets you specify a range for the selected color. Increase the range percentage to select more colors. A range setting of 100% selects all colors in the image.

### On/Off

The On/Off check box lets you turn on or turn off the individual color selected.

### Preview

The Preview button lets you preview the changes to the image.

### Related Topics

[Button information](#)

[Procedure information](#)

## Using the Color Shields

### To use the Color Shields:

1. Click the Color Shield button in the status line. The pointer changes to a shield and crosshairs. The Color Shields dialog box opens, and shows only the colors selected with the Color Shield tool.
2. Click a Color Select button. Eight shields are available in the Color Shields dialog box.
3. Drag the pointer over the image to define the color to shield.
4. Click the left mouse button. The color is displayed in the selected Color Select button.
5. Type a range percentage to define how close the shielded color will be to the chosen color. A 0% setting selects or shields only an exact color match; a 100% setting selects or shields all colors. The default setting is 10%.

**Note:** A high range percentage includes many colors similar to the selected color; a lower percentage restricts the colors to only those closest to the selected color.

**Note:** The percent range is based upon the RGB color model. It defines the deviation from the RGB values of the color defined in the shield. A 100% setting protects or selects all color values in the image. A 5% setting allows a tolerance of plus or minus 5% from the defined RGB value. A 0% setting limits the shield to a single RGB value.

6. Repeat steps 2 through 5 to define additional shields.
7. Click the down arrow in the Shield Mode area and click either the Protect Colors or Select Colors option in the list box. The Protect Colors option protects the selected color ranges from edits; the Select Colors option targets the color ranges for edits.
8. Click the On/Off boxes in the dialog box to activate each color shield. The color values are selected or protected for use with all editing tools.

### Related Topics

[Button information](#)

[Dialog Box information](#)

## Information Button



Click the Information button in the status line to open the Image Information dialog box, which displays specific information about the open image.

### Related Topics

[Dialog Box information](#)

## Image Information Dialog Box

The Image Information dialog box displays information about the open image. The information includes filename, file type, width, height, resolution, image size, status of the image, object information, color management information, and memory remaining.

Click OK to return to the active image window.

### Related Topics

[Button information](#)

## Ruby Overlay Button



The Ruby Overlay button simulates the thin plastic sheets used to cut overlays on artwork.

Click the Ruby Overlay button to display the overlay on your base image. The color of the overlay is red by default. You can change the color with the Mask Tint Color option in the Miscellaneous section of the [Preferences dialog box](#).

The color of the Ruby Overlay shows the areas of an image not masked. If you have a complex mask, the Ruby Overlay makes it easier to see what is masked and what is not.

When working with Mask Channel you can see how your mask fits on the image by turning on the ruby overlay. By working with the ruby overlay on, you can make sure the mask you are creating matches up with an image.

## Mask Channel Button



To display the mask channel, click the Mask Channel button in the status line.

The Mask Channel contains a grayscale image of any mask you create with the Mask tools from the toolbox. You can work directly on the mask channel and edit the mask directly.

With the Mask Channel displayed, you can use any of the toolbox tools, plus most of the commands in the menu to create and manipulate a mask.

For example, you can paste images into the Mask Channel and use any of the Mask Transform tool options to manipulate the image.

When working with the Mask Channel you cannot see the base image unless you click the Ruby Overlay button in the status line to turn it on.

### **To create and edit masks as grayscale images on the Mask Channel:**

1. Click the Mask Channel button to open the Mask Channel.
2. Choose any of the toolbox tools to edit the image in grayscale only.
3. Paste an image and manipulate it using the options in the Mask Transform ribbon.
4. View how the mask fits on the base image by turning on Ruby Overlay mode.
5. Click the Mask Channel button to close the Mask Channel.

### **Related Topics**

[Ruby Overlay mode](#)

## Color Palette Button



Click the Color Palette button in the status line to open the Color Palette.

## Using Picture Publisher

Choose one of the following entries to learn more about how to use Picture Publisher.

[Getting Acquainted with the Picture Publisher Window](#)

[Printing with Picture Publisher](#)

[Setting Up Your Computer Efficiently](#)

[Using Text](#)

## Using the Text Tool

[Creating Chalk or Crayon Text](#)

[Creating Neon Text](#)

[Creating Embossed Text](#)

[Creating Drop Shadow Text](#)

[Creating Glow Text](#)

[Creating a Text Mask](#)

## Creating Chalk or Crayon Text

When you have created a text mask, there is another command that can be used to create realistic effects. The Stroke Mask command in the Mask menu allows you to apply any created paint style to the border of a mask. Using this command, you can create the illusion of writing on a chalkboard or writing in crayon on a piece of paper.

### To create chalk or crayon text:

1. Open the image that will be used with the text mask.
2. Click the Mask Channel button in the status bar to turn on Mask Channel.
3. Make sure your active color is set to white.
4. Type in the desired text. Move the text around until you find the desired placement.

**Note:** For greater accuracy, you can turn on the Ruby Overlay mode by clicking its button in the status area. Ruby Overlay mode, combined with Mask Channel mode, allows you to see the image, but only affect the Mask Channel.

5. Open the Object menu and choose Combine. The Combine submenu opens.
6. Select All Objects With Base to place the text on the Mask Channel. The text is anchored to the base image.
7. Click the Mask Channel button to turn it off the Mask Channel.  
You now have a black and white marquee in the shape of the text on your screen. If you left the ruby overlay on, then the text will appear as cut outs in the overlay. The text can be moved using the Move Mask and Copy Mask options in the Mask Transform ribbon. You can also save the mask using the Save command in the Mask menu.
8. Open the Mask menu and choose Stroke Mask. The Stroke Mask dialog box opens.
9. Set the Stroke Style to Chalk, Feather to 100%, and the Brush Size to 15 pixels.
10. Click Stroke.

Your image now has chalk drawn text on it. This effect is more dramatic if the text is created on a black background. You can take this same technique to create crayon text or any other paint style available. Experiment to see what interesting styles you can create.

### Related Topics

[Using the Text Tool](#)

## Creating Neon Text

### To create neon text:

1. Open the image that will be used with the text mask.
2. Click the Mask Channel button in the status bar to turn on the Mask Channel.
3. Make sure your active color is set to white.
4. Type in the desired text. Move the text around until you find the desired placement.

**Note:** For greater accuracy, you can turn on the Ruby Overlay mode by clicking its button in the status area. Ruby Overlay mode, combined with Mask Channel mode, allows you to see the image, but only affect the Mask Channel.

5. Open the Object menu and choose Combine. The Combine submenu opens.
6. Select All Objects With Base to place the text on the Mask Channel. The text is anchored to the base image.
7. Open the Image menu and choose Effects. The EffectsBrowser dialog box opens.
8. From the list of Distortion effects choose Gaussian Blur.
9. Set the Amount to 20 and click Apply.
10. Click OK to close the EffectsBrowser.
11. Click the Mask Channel button in the status bar to turn off the Mask Channel.  
You will now have a black and white marquee in the shape of the text on your screen. If you left the ruby overlay on, then the text will appear as cut outs in the overlay. The text can be moved using the Move Mask and Copy Mask functions of the Mask Transform Tool.
12. Click the Fill tool, then click the Color Tint Fill tool.
13. Select the desired color from the color palette or color picker, and click on your image to fill.
14. Click the Mask Channel button in the status bar to turn on the Mask Channel.
15. Open the Image menu and choose Effects. The EffectsBrowser dialog box opens.
16. From the list of Color Adjust, select Threshold.
17. Adjust the threshold, until only a thin outline of text appears. Average values used are between 10 and 20%. You can view the change in threshold by using the preview button.
18. From the list of Distortion effects choose Gaussian Blur.
19. Set the Amount to 5 and click Apply.
20. Click OK to close the EffectsBrowser.
21. Click the Mask Channel button in the status bar to turn off the Mask Channel.
22. Set your active color to White.
23. Click the Fill tool, then click the Color Tint Fill tool.
24. Set the transparency to 50% in the Color Tint Fill ribbon.
25. Click the image to create the neon highlights.

**Note:** This technique works best on a black background, and using sans serif fonts such as Arial or Helvetica.

### Related Topics

[Using the Text Tool](#)

## Creating Embossed Text

### To create embossed text:

1. Open the image that will be used with the text mask.
2. Click the Mask Channel button in the status bar to turn on the Mask Channel.
3. Make sure your active color is set to white.
4. Type in the desired text. Move the text around until you find the desired placement.

**Note:** For greater accuracy, you can turn on the Ruby Overlay mode by clicking its button in the status area. Ruby Overlay mode, combined with Mask Channel mode, allows you to see the image, but only affect the Mask Channel.

5. Open the Object menu and choose Combine. The Combine submenu opens.
6. Select All Objects With Base to place the text on the Mask Channel. The text is anchored to the base image.
7. Click the Mask Channel button in the status bar to turn off the Mask Channel.
8. Open the Mask menu and choose Save Mask. Type in a name for the mask and click Save.
9. Open the Mask menu and choose Feather Mask. The Feather Mask dialog box opens.
10. Feather the mask 3 pixels, inside, with normal hardness.
11. Click the Mask Channel button in the status bar to turn on the Mask Channel.
12. Open the Image menu and choose Effects. The EffectsBrowser dialog box opens.
13. From the list of Texture Effects, choose Emboss.
14. Depending on the type of embossing you desire, raised or relief, select a different light source angle.
15. Click Apply to apply the effect.
16. Open the Mask menu and choose Load Mask to load the previously saved mask.
17. Open the Map menu and choose Contrast/Brightness. A submenu opens.
18. Choose Joystick. The Contrast/Brightness dialog box opens.
19. Change the brightness to 10% and click OK.
20. Click the Mask Channel button in the status bar to turn off the Mask Channel.
21. Click the Fill tool, then click the Color Tint Fill tool.
22. Fill the image with the color you want.



You can further enhance the text while the mask is still around the text by using contrast/brightness to lighten and darken the text.

### Related Topics

[Using the Text Tool](#)

## Creating Drop Shadow Text

Drop shadow text gives a look of depth and realism.

### To create drop shadow text:

1. Open the image on which the drop shadow is to be created.
2. Click the Mask Channel button in the status bar to turn on the Mask Channel.
3. Make sure your active color is set to white.
4. Type in the desired text. Move the text around until you find the desired placement.

**Note:** For greater accuracy, you can turn on the Ruby Overlay mode by clicking its button in the status area. Ruby Overlay mode, combined with Mask Channel mode, allows you to see the image, but only affect the Mask Channel.

5. Open the Object menu and choose Combine. The Combine submenu opens.
6. Select All Objects With Base to place the text on the Mask Channel. The text is anchored to the base image.
7. Click the Mask Channel button in the status bar to turn off the Mask Channel.  
You now have a black and white marquee in the shape of the text on your screen. If you left the ruby overlay on, then the text will appear as cut outs in the overlay. The text can be moved using the Move Mask and Copy Mask options in the Mask Transform ribbon.
8. Open the Mask menu and choose Save Mask. Type in a name for the mask and click Save.
9. Open the Mask menu and choose Feather Mask. The Feather Mask dialog box opens.
10. Set the Amount to 5 and the Edge to Soft, then click Feather to apply.
11. Open the Map menu and choose Contrast/Brightness. A submenu opens.
12. Choose Joystick. The Contrast/Brightness dialog box opens.
13. Reduce the brightness by -20% and the contrast by -20%. Click OK to apply changes.

**Note:** You can vary the settings to change the effect. To do this, change a setting, and click Preview to view the change. When the desired effect is achieved, click OK to apply changes.

14. Open the Mask menu and choose Load Mask to load the previously saved mask.
15. Click the Mask tool, then click the Mask Transform tool.
16. Set the mode in the Transform Ribbon area to Move Mask.
17. Drag a bounding rectangle around the text block.
18. Using the arrow keys, move your text up 5 and to the left 5.

You can fill the text mask with a desired color or texture, or paste an image into the text mask.

**Note:** This procedure for creating a drop shadow makes the drop shadow a permanent part of the image.

### Related Topics

[Using the Text Tool](#)

## Creating Glow Text

### To create glow text:

1. Activate the Mask channel by selecting its button in the status area.
2. Click the Text tool, and set the desired font and points size.
3. Click the left mouse button, and type in the desired text.
4. Open the Object menu and choose Combine. The Combine submenu opens.
5. Select All Objects With Base to place the text on the Mask Channel. The text is anchored to the base image.
6. Click the Mask Channel button in the status bar to turn off the Mask Channel.
7. Open the Mask menu and choose Save Mask. Type a name for the mask and the click Save to save the mask.
8. Click the Mask Channel button in the status bar to turn on the Mask Channel.
9. Open the Image menu and choose Effects. The EffectsBrowser dialog box opens.
10. From the list of Distortion effects, choose Gaussian Blur.
11. Set the amount to 10, and click Apply. Click OK to close the EffectsBrowser dialog box.
12. Click the Mask Channel button in the status bar to turn off the Mask Channel.
13. Click the Fill tool, then click the Color Tint Fill tool. Select the desired active color, and click the Fill tool on the image to fill the mask.
14. Open the Mask menu and choose Load Mask to load the previously saved mask.
15. Click on the image with the Tint Fill tool.

You should now have a glowing text block on your image. You can vary the effect by trying different blur radii and using a different color for the fill and the glow. These steps can be recorded with the macro function to be replayed on any desired image.

### Related Topics

[Using the Text Tool](#)

## Creating a Text Mask

You might use a text mask to fill with a texture, cut out a portion of an image, or paste an image into the mask.

### To create a text mask:

1. Open the image that will be used with the text mask.
2. Click the Mask Channel button to turn on the Mask Channel.
3. Make sure your active color is set to white.
4. Type in the desired text. Move the text around until you find the desired placement.

**Note:** For greater accuracy, you can turn on the Ruby Overlay mode by clicking its button in the status area. Ruby Overlay mode, combined with Mask Channel mode, allows you to see the image, but only affect the Mask Channel.

5. Open the Object menu and choose Combine. The Combine submenu opens.
6. Select All Objects With Base to place the text on the Mask Channel. The text is anchored to the base image.
7. Click the Mask Channel button to turn off the Mask Channel.

You now have a black and white marquee in the shape of the text on your screen. If you left the ruby overlay on, then the text will appear as cutouts in the overlay. The text can be moved using the Move Mask and Copy Mask options in the Mask Transform ribbon. You can also save the mask using the Save command in the Mask menu.

### Related Topics

[Using the Text Tool](#)

## Custom View Tool



The Custom View tool lets you change how your image is displayed by adjusting the magnification and the parts of the image that are visible.

The Custom View tool and the controls and buttons in the ribbon let you zoom in and out, and change views.

### Related Topics

[Using the Custom View Tool](#)

[Custom View Tool options](#)

[Grabber](#)

[Zoom In and Zoom Out](#)

[Previous View button](#)

[View Actual Size button](#)

[View Entire Image button](#)

[View Full Screen button](#)

[QuickZoom button](#)

## Custom View Tool Options

When you choose the Custom View tool, the ribbon changes to reflect options specific to this tool.

### Function List Box

The Function list box lets you choose the Zoom In or Zoom Out option.

### Window Area

Click the Sizable option to allow the window to enlarge or shrink around the image. If the option is deselected, the window size does not change unless you manually resize it.

The following buttons also appear in the Custom View ribbon.



Click the Previous View button to toggle between the current view and the previous view.



Click the Actual Size button to display the image at its actual size.



Click the Entire Image button to display the entire image in the window.



Click the Full Screen button to fill the screen with the image.



Click the QuickZoom button to display the QuickZoom window.

### Related Topics

[Custom View tool](#)

## Using the Custom View Tool

Use the Custom View tool to choose the magnification and the portion of an image you want to view.

### To create a custom view:

1. Click the Custom View tool in the toolbox. The pointer changes to a magnifying glass.
2. Move the pointer to one corner of the area you want to magnify.
3. Press and hold the left mouse button, and drag the pointer diagonally to the opposite corner of the area you want to view.
4. Release the left mouse button. The selected area is magnified.

**Note:** The magnification percentage and name of the image file are displayed in the title bar of the image window.

5. Repeat steps 2 through 4 until you have achieved the desired magnification.

You can also use the Custom View tool to zoom in and out.

### Related Topics

[Tool information](#)

[Previous View](#)

[View Actual Size](#)

[View Full Image button](#)

[View Full Screen](#)

[QuickZoom button](#)

## Zoom In and Zoom Out

The Zoom In and Zoom Out options in the Custom View tool ribbon are functions of the Custom View tool that let you zoom in or out of the image in controlled steps. They allow you to see more detail or more of the overall image with each successive use by increasing or decreasing magnification to the nearest 100% increment.

**Note:** Press and hold **SHIFT** and click the left mouse button to switch between Zoom In and Zoom Out.

### Related Topics

[Procedure information](#)

[Custom View tool](#)

## Using Zoom In and Zoom Out

### To zoom in:

1. Choose the Zoom In option in the Function area of the ribbon.
2. Move the pointer on the image where you want the zoom center to be and click the left mouse button.  
*or*  
Press **PAGE UP** at any time with any tool selected.

**Note:** The image repaints to the next higher 100% increment of magnification.

### To zoom out:

1. Choose the Zoom Out option in the Function area of the ribbon.
2. Move the pointer on the image and click the left mouse button.  
*or*  
Press **PAGE DOWN** at any time with any tool selected.

The image repaints to the next lower 100% increment of magnification.

Repeat the steps to reach the magnification you want.

**Note:** The Zoom Out option decreases the magnification by one-half when the magnification goes below 100%.

**Note:** You can temporarily switch zoom modes (zoom in or out) by pressing and holding **Shift**, then clicking the image. For example, if you are in zoom in mode, press and hold **Shift**, then click the image to zoom out.

### Related Topics

[Button information](#)

[Custom View tool](#)

## View Actual Size Button



The View Actual Size button displays an image at the actual physical size of the captured data.

The View Actual Size button makes it easy to view the image on screen at its actual finished size when you are visualizing concepts. You might also discover that some detail at higher magnification does not adequately show how the image will look when printed.

**Note:** For the image to be truly 1:1, you must set the Screen Width in the Units panel in the Preferences dialog box to your screen width.

### Related Topics

[Procedure information](#)

[Custom View tool](#)

## Viewing Actual Size

### To view actual size:

1. Click the Custom View tool in the toolbox.
2. Click the View Actual Size button in the ribbon. The image repaints to its actual size.

**Note:** For the image to be truly 1:1, you must set the Screen Width in the Units panel in the Preferences dialog box to your screen width.

### Related Topics

[Button information](#)

[Custom View tool](#)

## View Entire Image Button

The View Entire Image button shows the entire image as large as possible in the window.

Use the View Entire Image button to see the whole image. The image displays at the maximum magnification that fits in the window and maintains the original proportions of the image.

### Related Topics

[Procedure information](#)

## Using the View Entire Image Button

To use the View Entire Image button:

1. Click the Custom View tool in the toolbox.
2. Click the View Entire Image button in the ribbon. The image resizes to fill the window



Press **HOME** at any time with any tool selected to show your entire image in the window.

### Related Topics

[Button information](#)

[Custom View tool](#)

## Previous View Button



The Previous View button allows you to toggle between the current view and the previous view.

The Previous View button is particularly useful when you want to zoom in to retouch at a higher magnification, but want to return to the larger view (last) to review your changes. The current view and the previous view exchange places when the Previous View button is used.

### Related Topics

[Procedure information](#)

[Custom View tool](#)

## Using the Previous View Button

### To use the Previous View button:

1. Click the Custom View tool in the toolbox.
2. Click the Previous View button in the ribbon. The image repaints to the previous magnification.



Press **END** at any time with any tool selected to revert to the previous view.

### Related Topics

[Button information](#)

[Custom View tool](#)

## View Full Screen Button



The View Full Screen button displays the image with nothing else on the screen.

The View Full Screen button is particularly useful when you want to display an on-screen image as part of a presentation. You also can use this option to isolate an image for a screen capture.

### Related Topics

[Procedure information](#)

[Custom View tool](#)

## Using the View Full Screen Button

### To use View Full Screen:

1. Click the Custom View tool in the toolbox.
2. Click the View Full Screen button in the ribbon. The image resizes in the center of a blank screen with no window borders.
3. Press **ESC** to return to the main window.

### Related Topics

[Button information](#)

[Custom View tool](#)

## QuickZoom Button

Click the QuickZoom button to open the QuickZoom window, which contains a view-only copy of the active image. It allows you to zoom in and out on the image.

The Show QuickZoom command opens a view-only window of the currently selected image. Viewing rectangles that are resizable allow you to zoom in and out on the image in the currently active edit window. When originally opened, this window shows a miniature representation of the full image.

The QuickZoom window reflects the aspect ratio of the full image. You can resize the window by dragging one of its corners. The QuickZoom window always maintains the aspect ratio of the full image in the selected window.

The mouse pointer becomes a magnifying glass when on top of the QuickZoom window. By dragging a rectangle on the window, you define a zoom area on the active image window. You can move the zoom area while maintaining its size by clicking once on a new location on the QuickZoom window.

The QuickZoom window also gives you easy and fast access to the functions of the Zoom tool. You use the tool in the QuickZoom window, but the resulting zoom in and zoom out take place in the active image window. The functions are

- shift+click to zoom out
- ctrl+click to zoom in
- Double click for full view
- page up to zoom in
- page down to zoom out
- home to fit the image to your screen

When zooming in and out, the active window resizes if the Sizable option is active in the ribbon.

### Related Topics

[Procedure information](#)

## Using the QuickZoom Window

### To use the QuickZoom window:

1. Click the Custom View tool in the toolbox.
2. Click the QuickZoom button in the ribbon. The QuickZoom window opens with a copy of the current image displayed.
3. Press and hold the left mouse button, and drag the pointer diagonally to the opposite corner of the area you want to view.
4. Release the left mouse button. The selected area is magnified.

### Related Topics

[Button information](#)

## Grabber

The Grabber tool, in the lower right corner where the scroll arrows meet in an image window, lets you move your image within the image window.

The Grabber is similar to using the scroll bars except that you can move horizontally and vertically at the same time. It is used to pan around the image at the same magnification while retouching or editing.

**Note:** The Grabber does not appear if there are no scroll bars because the entire image is already visible.

### Related Topics

[Procedure information](#)

[Custom View tool](#)

## Using the Grabber

### To use the Grabber:

1. Click the Grabber hand in the lower right corner of the image window (when the window has scroll bars).
2. Place the pointer on the image. The pointer changes to a hand.
3. Press and hold Button 1, and drag the image to the desired location.
4. Release Button 1 when complete.
5. Repeat steps 2 through 4 until the image is in the desired location.
6. Click the Grabber hand in the lower right corner of the window to turn it off.

**Note:** You can use the **ARROW** keys to move the image up, down, left, or right just as you would use the Grabber when it is selected.

### Related Topics

[Button information](#)

[Custom View tool](#)

## Window Menu Commands

The Window menu contains commands that let you duplicate a window, arrange windows on the screen, and close all windows.

New Window

Creates multiple frames of the same image.

Cascade

Overlaps the active image windows diagonally in the order that they were created.

Tile

Fills the screen with the open image windows, adjusting their size to fit the Picture Publisher window's available space.

Arrange Icons

Spaces the thumbnail icons evenly across the bottom of the Picture Publisher window.

Close All

Closes all open image windows.

1, 2, 3 . . .

Activates another open image window.

## New Window Command

The New Window command lets you create multiple frames of the same image. When you edit one frame, the changes appear in all of the frames, provided that they are duplicates of the active window (duplicated from the active open image). You can set each frame at a different magnification to see the effects of edits at various levels of detail.

The filename for each open image appears at the bottom of the Window menu, numbered in the order that they were opened, and the magnification is displayed unless the window has been minimized. The active window is identified by a check mark. Minimized images are represented by thumbnail icons at the bottom of the application window.

### Related Topics

[Procedure information](#)

## Duplicating a Window

Choose the New Window command in the Window menu to create a copy of the current image window.

### To duplicate a window:

1. Select the image window you want to duplicate.
2. Click the Window menu and choose New Window. The image window is duplicated.

### Related Topics

[Command information](#)

## Cascade Command

The Cascade command lets you overlap the active image windows diagonally in the order that they were created.

### Related Topics

[Procedure information](#)

## Cascading Windows

To cascade all image windows:

- Click the Window menu and choose Cascade. All image windows are overlapped.

### Related Topics

[Command information](#)

## **Tile Command**

The Tile command fills the screen with the open image windows, adjusting their size to fit the Picture Publisher window's available space.

### **Related Topics**

[Procedure information](#)

## Tiling Windows

### To tile all image windows:

- Click the Window menu and choose Tile. All image windows are tiled.

### Related Topics

[Command information](#)

## Arrange Icons Command

The Arrange Icons command spaces the thumbnail icons evenly across the bottom of the Picture Publisher window.

### Related Topics

[Procedure information](#)

## Arranging Icons

### To arrange all image icons:

- Click the Window menu and choose Arrange Icons. All thumbnail icons are spaced along the bottom of the Picture Publisher window.

### Related Topics

[Command information](#)

## Close All Command

The Close All command lets you close all open image windows simultaneously.

### Related Topics

[Procedure information](#)

## Closing All Windows

To close all image windows:

- Click the Window menu and choose Close All. All image windows are closed.

**Note:** If you have edited any image, Picture Publisher asks you to save the image before closing.

### Related Topics

[Command information](#)

## **1, 2, 3 . . . Command**

The 1, 2, 3 . . . command lets you activate another open image window.

### **Related Topics**

[Procedure information](#)

## Activating Windows

### To activate another window:

- Click the Window menu and choose the name of the window you want to make active. The selected window becomes active.

### Related Topics

[Command information](#)

## Options Menu Commands

The Options menu commands let you choose options for working in Picture Publisher.

<u>Save Positions</u>	Lets you save the locations of all displayed windows and the active window.
<u>Create Scratchpad</u>	Opens a blank image file.
<u>Custom Toolbox</u>	Lets you create a toolbox with tools, commands, and macros that you choose.
<u>Hints</u>	Displays or hides the hints.
<u>Show/Hide Main Toolbox</u>	Shows or hides the main toolbox.
<u>Show/Hide Color Palette</u>	Shows or hides the Color Palette.
<u>Show/Hide Info</u>	Shows or hides an information window used for precise operations such as aligning pixels, measuring sizes of areas within an image, and providing RGB values.
<u>Show/Hide QuickZoom</u>	Displays and removes a view only window of the currently selected image. The window allows you to zoom in and out on the image in the currently active edit window.
<u>Show/Hide Object List</u>	Shows or hides the object list, containing up to six image thumbnails.
<u>Show/Hide Status Line</u>	Shows or hides the status line.
<u>Show/Hide Rulers</u>	Shows or hides rulers in the active image window.
<u>Image Information</u>	Opens the Image Information dialog box to let you view image information.
<u>Preferences</u>	Lets you specify default settings.

## Save Positions Command

The Save Positions command saves the locations of all displayed windows and the active image window. This allows you to permanently move such items as the toolbox and QuickZoom window.

### Related Topics

[Procedure information](#)

## Saving Positions

### To save positions:

- Open the Options menu and choose Save Positions. The positions are saved.

### Related Topics

[Command information](#)

## Create Scratchpad Command

The Create Scratchpad command lets you create a blank image file to test painting or drawing effects. The image size and selection of a grayscale or full-color image are predefined in the Preferences dialog box. This feature can be very handy in helping you get the feel of a particular brush setting before applying it to an image. It is also a good place to create new colors or blends the same way a traditional artist uses a palette.

When you are working with very large image files, the repainting and preview of your image modifications can become time consuming. By creating a scratchpad large enough to preview your edits, you can copy a smaller section of an image to it and experiment with your edits right on the scratchpad.

If your edited section is what you want, you can use that as a reference and apply it to your image file, or simply cut and paste the edited section directly from the scratchpad.



When you are working on a full-color image, you may need to compare a section of the image or the full image as a grayscale image (for proofing on a monochrome laser printer). By creating a scratchpad that has a grayscale format, you can copy sections of your full-color image directly to it and get an example of grayscale values.

The maximum size for the scratchpad is 500 pixels by 500 pixels. It can be defined either as a grayscale or full-color image format.

You can create an unlimited number of scratchpad windows of various sizes and color definitions using this command. To close a scratchpad, double click the scratchpad Control menu box or choose the Close command in the File menu.

### Related Topics

[Procedure information](#)

## Creating a Scratchpad

### To create a scratchpad:

- Open the Options menu and choose Create Scratchpad. A new scratchpad is created.

### Related Topics

[Command information](#)

## Custom Toolbox Command

The Custom Toolbox command opens a submenu containing the [Load](#) and [Create](#) commands to let you load and create custom toolboxes.

### Related Topics

[Editing a custom toolbox](#)

## Load Command (Custom Toolbox Submenu)

The Load command lets you load a custom toolbox that was created using the [Create Command](#).

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Load Custom Toolbox Dialog Box

The Load Custom Toolbox dialog box lets you choose a custom toolbox file to open.

### Toolbox Name List Box

Click the down arrow to the right of the Toolbox Name list box and choose a toolbox file to open.

### File Options Button

The File Options button lets you delete and rename custom toolboxes without leaving Picture Publisher.

### Related Topics

[Command information](#)

[Procedure information](#)

## Loading a Custom Toolbox

### To load a custom toolbox:

1. Open the Options menu and choose Custom Toolbox. The Custom Toolbox submenu opens.
2. Choose Load. The Load Toolbox dialog box opens.
3. Click the down arrow in the Toolbox Name area and select the custom Toolbox you want to load.
4. Click Load.

### Related Topics

[Command information](#)

[Dialog Box information](#)

[Custom Toolbox Editor dialog box](#)

[Editing a custom toolbox](#)

## **Delete Command (Custom Toolboxes)**

The Delete command lets you delete the selected custom toolbox.

## **Rename Command (Custom Toolboxes)**

The Rename command lets you rename the selected custom toolbox.

## Create Command (Custom Toolbox Submenu)

The Create command lets you create a custom toolbox that you fill with tools, commands, and macros. You can create, hide, or display as many toolboxes as you want.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

[Create Custom Toolbox Dialog Box](#)

## Creating a Custom Toolbox

### To create a new toolbox:

1. Open the Options menu and choose Custom Toolbox. The Custom Toolbox submenu opens.
2. Choose Create. The Create Custom Toolbox dialog box opens.
3. Type a name for the new toolbox in the Custom Toolbox Name area and click OK. The Custom Toolbox Editor dialog box opens.
4. Click the down arrow in the Category area and select a category from the list box.
5. Select a tool, command, or macro from the Tool List box that you want to add to the custom toolbox and click Add.
6. Repeat steps 4 and 5 until you select the tools, command, or macros you want in the custom toolbox.
7. Click OK. The new custom toolbox is created.

### Related Topics

[Command information](#)

[Custom Toolbox Editor dialog box](#)

[Editing a custom toolbox](#)

## Custom Toolbox Editor

### Category Area

The Category area lets you select the category for the item you want to add to the custom Toolbox. The choices are all menu items, tools, and macros.

### Tool List Area

The Tool List area shows the items that are in the category you selected in the Category area.

### Add Button

The Add button lets you add a command, tool, or macro to the Toolbox Commands or Toolbox Tools areas.

### Insert Button

The Insert button lets you insert a selected command, tool, or macro in the Toolbox Commands or Toolbox Tools areas.

### Delete Button

The Delete button lets you delete a command, tool, or macro from the Toolbox Commands or Toolbox Tools areas.

### Tool Name

The Tool Name edit box lets you rename a command, tool, or macro. The name you enter in this edit box is the name that is displayed on the custom Toolbar button that is associated with that item.

### Toolbox Commands Area

The Toolbox Commands area displays the commands or macros that you have added to the custom Toolbox.

### Toolbox Tools Area

The Toolbox Tools area displays the tools that you have added to the custom Toolbox.

### Number of Icons Across

The Number of Icons Across edit box lets you specify the width of the custom Toolbox.

### Include Color Swatch

The Include Color Swatch check box lets you indicate that a Color Swatch is placed at the bottom of the custom Toolbox.

### Related Topics

[Command information](#)

[Procedure information](#)

[Creating a custom toolbox](#)

## Editing a Custom Toolbox

### To add items to a toolbox:

1. Open the Options menu and choose Custom Toolbox. The Custom Toolbox submenu opens.
2. Choose Load. The Load Custom Toolbox dialog box opens.
3. Click the down arrow in the Toolbox Name list box and select the custom toolbox you want to load.
4. Click Load. The custom toolbox is loaded.
5. Click the control menu box in the custom toolbox and choose Edit. The Custom Toolbox Editor dialog box opens.
6. Click the down arrow in the Category area and select a category. The Tool List area displays all possible choices.
7. Select an item from Tool List area and click Add. The item you selected is copied to the Toolbox Commands or the Toolbox Tools area.
8. Click OK. The Custom Toolbox Editor dialog box closes and the item you selected is added to the custom toolbox.

### To delete items from a toolbox:

1. Open the Options menu and choose Custom Toolbox. The Custom Toolbox submenu opens.
2. Choose Load. The Load Custom Toolbox dialog box opens.
3. Click the down arrow in the Toolbox Name list box and select the custom toolbox you want to load.
4. Click Load. The custom toolbox is loaded.
5. Click the control menu box in the custom toolbox and choose Edit. The Custom Toolbox Editor dialog box opens.
6. Select an item to delete from the Toolbox Commands or the Toolbox Tools area.
7. Click Delete. The item is deleted.
8. Click OK. The Custom Toolbox Editor dialog box closes and the item you selected is deleted from the custom toolbox.

## **Edit Command (Custom Toolbox Control Menu)**

The Edit command opens the Custom Toolbox Editor dialog box and lets you edit the active toolbox.

## Hints Command

The Hints command opens a submenu containing the Show/Hide Bubble Hint and Show/Hide Status Hint commands.

## Show/Hide Bubble Hints Command

The Show/Hide Bubble Hints command lets you show or hide bubble hints. Bubble hints are helpful when you are learning Picture Publisher. After you become proficient with Picture Publisher, you may want to hide bubble hints.

### Related Topics

[Procedure information](#)

## Showing/Hiding Bubble Hints

### To show or hide bubble hints:

1. Open the Options menu and choose Hints. The Hints submenu opens.
2. Choose Show Bubble Hints or Hide Bubble Hints.

### Related Topics

[Command information](#)

## Show/Hide Status Hints Command

The Show/Hide Status Hints command lets you show or hide status line hints.

### Related Topics

[Procedure information](#)

## Showing/Hiding Status Hints

1. Open the Options menu and choose Hints. The Hints submenu opens.
2. Choose Show Status Hints or Hide Status Hints.

### Related Topics

[Command information](#)

## Show/Hide Main Toolbox Command

The Show/Hide Main Toolbox command lets you show or hide the main toolbox.

### Related Topics

[Procedure information](#)

## Showing/Hiding Main Toolbox

- Open the Options menu and choose Show Main Toolbox or Hide Main Toolbox. The toolbox is hidden or shown.

### Related Topics

[Command information](#)

## Show/Hide Color Palette Command

The Show/Hide Color Palette command lets you show or hide the Color Palette.

### Related Topics

[Procedure information](#)

## Showing/Hiding Color Palette

- Open the Options menu and choose Show Color Palette or Hide Color Palette. The Color Palette is hidden or shown.

### Related Topics

[Command information](#)

## Show/Hide Info Command

The Show/Hide Info command lets you show or hide the Info dialog box. The Info dialog box displays information that lets you perform precise operations such as aligning pixels, and measuring sizes of areas within an image. The Info dialog box also providing RGB values of the area under the pointer.

### Related Topics

[Procedure information](#)

## Showing/Hiding the Info Dialog Box

- Open the Options menu and choose Show Info or Hide Info. The Info dialog box is hidden or shown.

### Related Topics

[Command information](#)

## Show/Hide QuickZoom Command

The Show/Hide QuickZoom command lets you show or hide a view only window of the currently selected image. The window allows you to zoom in and out on the image in the currently active edit window.

### Related Topics

[Procedure information](#)

## Showing/Hiding the QuickZoom Window

- Open the Options menu and choose Show QuickZoom or Hide QuickZoom. The Info window is hidden or shown.

### Related Topics

[Command information](#)

## Show/Hide Object List Command

The Show/Hide Object List command lets you show or hide a visual list of objects floating on the active image.

The list appears as a moveable window on the your screen. It consists of small image buttons for selecting or deselecting each object. Up and down arrows on top of the list provide for scrolling through a long roster of objects.

The button for an object appears pressed down when the image is selected. You can select multiple objects by activating more than one button while holding **Shift**. This is helpful if you have multiple small objects you want to select. It is also useful when searching for objects lost on an image.

When you choose this command, the name changes between Show Object List and Hide Object List, depending on whether the list is visible or not.

### Related Topics

[Procedure information](#)

## Showing/Hiding the Object List

- Open the Options menu and choose Show QuickZoom or Hide Object List. The Object List is hidden or shown.

### Related Topics

[Command information](#)

## Show/Hide Status Line Command

The Show/Hide Status Line command lets you show or hide the status line. The status line is located at the bottom of the Picture Publisher window.

### Related Topics

[Procedure information](#)

## Showing/Hiding the Status Line

- Open the Options menu and choose Show Status Line or Hide Status Line. The status line is hidden or shown.

### Related Topics

[Command information](#)

## Show/Hide Rulers Command

The Show/Hide Rulers command lets you show or hide the rulers in the active image window.

### Related Topics

[Procedure information](#)

## Showing/Hiding the Rulers

- Open the Options menu and choose Show Rulers or Hide Rulers. The rulers are hidden or shown.

### Related Topics

[Command information](#)

## Image Information Command

The Image Information command lets you open the Image Information dialog box. This dialog box shows information about the image type, size, number of objects, and color management.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Opening the Image Information Dialog Box

- Open the Options menu and choose Image Information. The Image Information dialog box opens.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Image Information Dialog Box

### File Name

This field shows the full pathname of the active image.

### File Type

This field shows the type of file, for example: TIFF, JPEG, BMP, etc.

### Save As

This field shows the data type of the file, for example: RGB, CMYK, 16-color, etc.

### Width

This field shows the width of the active image.

### Height

This field shows the height of the active image.

### Resolution

This field shows the resolution of the active image.

### Image Size

This field shows the memory and file size of the active image.

### Number of Objects

This field shows the number of objects in the active image.

### Total Objects Size

This field shows the file size of all objects in the active image.

### Precision Transform

This field shows the name of the precision transform device, or displays None if there is no precision transform chosen. (This information is available only for PP5 and TIFF images.)

### Modified

This field indicates whether the active image has been modified.

### Memory Left

This field shows the amount of memory remaining.

### Related Topics

[Command information](#)

[Procedure information](#)

## Preferences Command

The Preferences command lets you change the default settings for Picture Publisher.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Preferences Dialog Box

The Preferences dialog box lets you specify several default settings. All program defaults are stored in the PP.INI file located in your Picture Publisher program directory. The Preferences dialog box is divided into 8 tabs. Click the tab of the category you want.

### Memory Tab

The Memory tab contains options for managing your memory.

The Cache Path text box defines the path of the image cache memory when an image exceeds the amount of available memory. Picture Publisher creates temporary files in this directory.

The Minimum Free Memory and Free Memory Per Image options affect how Windows allocates memory to your images. The Minimum Free Memory option lets you specify the amount of Windows memory reserved for programs other than Picture Publisher. Picture Publisher subtracts this amount from the available reserve of memory before determining what percentage of it to use for an image. The Free Memory per Image option controls the percent of available Windows memory to allocate to each image.

**Note:** If the Free Memory per Image option is set at 50% and the amount of available memory is 1000K, the first image uses 500K, the second uses 250K, and the third uses 125K. Each image has an undo buffer of equal size.

The Open Line Art as Grayscale option lets you edit line art images as 8-bit images. If the option is deselected and you edit a line art image as a 1-bit image, your image requires one-eighth the memory of the same image edited as a grayscale image. This could be important if you are editing a large image or if you have limited computer memory. When you edit an image as a 1-bit image, you can use only two colors: black and white.

### Undo Tab

The Mode list box lets you choose No Undo, Manual Apply, or Auto Apply. Auto Apply lets every new change or edit be automatically applied to the working image. This is a convenient way to work through a session without stopping to manually apply changes.

In Auto Apply mode, the Undo command in the Edit menu and the Eraser tool remove only the last edit. Choosing the Auto Apply option means changes are automatically applied; you cannot undo them. It also frees up memory.

If the Manual Apply option is selected, the Manual Apply command in the Edit menu applies all changes made since the last manual apply. This lets you evaluate changes in combination before making them part of the image. Regardless of which apply mode you use, only the Save and Save As commands permanently save changes to a file.

The Number list box option lets you choose the One per Image or One per Object options. The One per Image option indicates that only one undo is available, regardless of the number of objects in an image. The One per Object option indicates that there can be one undo per object plus one undo per image.

Disable Mask Undo option lets you disable the mask undo. This lets you free memory that would be used as a mask undo buffer.

Disable Command List option lets you disable the command list.

### Objects Tab

The Allow Floating Objects check box permits bitmaps to exist as separate objects. When this option is inactive, an object combines with the base image as soon as you release the bitmap from the Transform tool.

The Allow Masks on Floating Objects check box permits you to manipulate masks and objects at the same time. When this is active, you can select and alter objects when masks are drawn. Otherwise, drawing a mask temporarily locks the position of and selects each object. Removing the mask frees the object. A black and white marquee marks a mask. Objects use a blue and white marquee.

### **Scratchpad Tab**

The Image Type list box lets you specify the image type for the Scratchpad. Choices are Color Image and Gray Image.

The Width and Height edit boxes let you specify the size of the Scratchpad. The maximum size for the scratchpad is 500 pixels by 500 pixels. It can be defined either as a grayscale or full-color image format.

### **Plug-ins Tab**

The Plug-ins tab lets you define the location of third party special effects filters. Path 1 and 2 edit boxes let you enter the drives and directory paths of the plug-ins. Two edit boxes let you keep filters from the different vendors in different places. The Use Plug-Ins check box lets you enable or disable plug-ins.

### **Units Tab**

The Units tab controls the unit of measurement used in Picture Publisher for resizing and positioning images. You can choose from inches, mm (millimeters), cm (centimeters), picas, and pixels.

The Screen width text box lets you specify the active display area on the monitor. The physical size (in inches) must be entered correctly, so Picture Publisher can display the actual size of an image.

The Use Rulers option allows you to display a pair of rulers in the current image window. To show or hide the rulers, choose the Rulers command in the Show/Hide submenu in the Window menu.

The Use Percentages option lets you display pixel values as percentages.

### **Miscellaneous Tab**

The Names Path text box specifies the location of the file NAMES.INI.

The Startup Macro lets you select a macro that runs when Picture Publisher is started.

The Tablet Pressure list box lets you set how the pressure value is used to affect the retouch tools.

The Mask Tint Color list box lets you set the color used when displaying masks in ruby overlay mode.

The New Image Type lets you indicate the default image type when you open a new image.

The Grayscale Interface Icons lets you remove the color from Picture Publishers interface icons.

The Independent Tool Settings option lets you choose how setting the preferences for one tool affects the preferences for other tools in the group.

The Use Color Management option lets you activate the Kodak Color Management system.

The Disable Auto Scroll option lets you disable the Auto Scroll option. Auto Scrolling normally occurs when you move an editing cursor "off the edge" of an editing window.

The Paste at Real Size option lets you indicate that an image is pasted using the height and width dimensions instead of scaling the image to the destination image.

The Disable Gradient Dither option lets you disable dithering when creating gradients. Picture Publisher normally dithers gradients to prevent "banding" of gradients. Disable this option if your output device can

display or print enough grayscale levels so banding does not occur.

**Files Tab**

The files tab lets you specify the path for textures, scanners, palettes, effects, brushes, clipboards, print styles, macros, and filters.

**Related Topics**

[Command information](#)

[Procedure information](#)

## Setting Preferences

### To set preferences:

1. Open the Options menu and choose Preferences. The Preferences dialog box opens.
2. Click a tab to choose a category.
3. Choose the options you want.
4. Click Save to save the changes for future sessions, or click OK to save the changes for the current session only.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Create Custom Toolbox Dialog Box

### Custom Toolbox Name Text Box

Type a name for the custom toolbox in this text box.

### Related Topics

[Procedure information](#)

## ImportBrowser Dialog Box (File Name View)

The ImportBrowser menu bar displays these menus:

File

Edit

Thumbnails

### Path Area

The Path area displays the current path.

### File Name Text Box

Type the name of the file you want to open in the File Name text box.

### Files List Box

The files of the selected file format are listed for the current directory in the Files list box below the File Name text box.



In the Files list box, type the first letter of a filename to move the cursor to the first file beginning with that letter.

### File Types List Box

The File Types list box contains the file formats that Picture Publisher supports. Click the down arrow to the right of the list box to display the file formats, then choose the one you want.

### Drives List Box

The Drives list box displays the drives available on your computer. Click a drive to see the directories and files on that drive. For example, if you choose A, the directories and filenames on the diskette in drive A appear in the appropriate list box.

### Directories List Box

The Directories list box displays directories. To see the filenames in another directory, choose the directory name or type the directory name separated with backslashes in the File Name text box. For example, type **c:\pictpub5\tutorial**, and press **Enter**. The filenames associated with the specified drive and directory appear in the list box.

To change directories, point to the directory containing the files you want to open and double click the left mouse button. The list box changes to the directory you selected.

### Size Area

The Size area displays the size of the selected file.

**Note:** If you choose multiple files in the Files list box, the Size area shows the cumulative size of the files and the Date and Time areas are blank.

### Date Area

The Date area displays the date the selected file was last saved.

### Time Area

The Time area displays the time the selected file was last saved.

### Info Button

The Info button displays information about a selected file.

**Related Topics**

[Procedure information](#)

[Thumbnail view](#)

## ImportBrowser Dialog Box (Thumbnail View)

The ImportBrowser menu bar displays these menus:

File

Edit

Thumbnails

### Path Area

The Path area displays the current path.

### File Types List Box

The File Types list box contains the file formats that Picture Publisher supports. Click the down arrow to the right of the list box to display the file formats, then choose the one you want.

### Drives List Box

The Drives list box displays the drives available on your computer. Click a drive to see the directories and files on that drive. For example, if you choose A, the directories and filenames on the diskette in drive A appear in the appropriate list box.

### Thumbnail Area

The Thumbnail area displays the thumbnails of the files in the current directory.

### Directories List Box

The Directories list box displays directories. To see the filenames in another directory, choose the directory name or type the directory name separated with backslashes in the File Name text box. For example, type **c:\pictpub5\tutorial**, and press **Enter**. The filenames associated with the specified drive and directory appear in the list box.

To change directories, point to the directory containing the files you want to open and double click the left mouse button. The list box changes to the directory you selected.

### Size Area

The Size area displays the size of the selected file.

**Note:** If you choose multiple files in the Files list box, the Size area shows the cumulative size of the files and the Date and Time areas are blank.

### Date Area

The Date area displays the date the selected file was last saved.

### Time Area

The Time area displays the time the selected file was last saved.

### Related Topics

[Procedure information](#)

[File Name view](#)

## File Menu (ImportBrowser)

The File menu contains these commands:

Copy

Move

Rename

Delete

Information

Directory

## Copy Command (ImportBrowser)

The Copy command lets you copy selected files to a specified drive and directory.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Copy Files Dialog Box

### Directory Area

The Directory area displays the current directory.

### From Text Box

The From text box displays name of the file you are copying.

### To Text Box

The To text box lets you define where you want to copy the file and the name of the file.

### Copying Area

This area displays the directory and name of the file you are copying.

### To Area

This area displays the target destination for the copied file.

### Related Topics

[Command information](#)

[Procedure information](#)

## Copying Files

### To copy files:

1. Open the ImportBrowser File menu and choose Copy. The Copy Files dialog box opens.
2. Type a directory and name for the copied file.
3. Click Copy. The Confirm Copy File dialog box opens.
4. Choose Yes to copy the file; choose Yes to All if you are copying more than one file; or choose No not to copy the file.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Move Command (ImportBrowser)

The Move command lets you move selected files to a specified drive and directory.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Move Files Dialog Box

### Directory Area

The Directory area displays the current directory.

### From Text Box

The From text box displays name of the file you are moving.

### To Text Box

The To text box lets you define where you want to move the file and the name of the file.

### Moving Area

This area displays the directory and name of the file you are moving.

### To Area

This area displays the target destination for the file you are moving.

### Related Topics

[Command information](#)

[Procedure information](#)

## Moving Files

### To move files:

1. Open the ImportBrowser File menu and choose Move. The Move Files dialog box opens.
2. Type a directory and name for the file.
3. Click Move. The Confirm Move File dialog box opens.
4. Choose Yes to move the file; choose Yes to All if you are moving more than one file; or choose No not to move the file.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Rename Command (ImportBrowser)

The Rename command lets you rename a selected file.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Rename File Dialog Box

### Directory Area

The Directory area displays the current directory.

### From Text Box

The From text box displays the name of the file you are renaming.

### To Text Box

The To text box lets you rename the file, and place a copy of the file on another drive or directory.

### Related Topics

[Command information](#)

[Procedure information](#)

## Renaming a File

### To rename a file:

1. Open the ImportBrowser File menu and choose Rename. The Rename File dialog box opens.
2. Type a directory and name for the file.
3. Click Rename. The message "OK to rename (filename) to (filename)" appears.
4. Choose OK to rename the file.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Delete Command (ImportBrowser)

The Delete command (**Ctrl+Del**) lets you delete a selected file or files.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Delete File Dialog Box

### Directory Area

The Directory area displays the current directory.

### Delete Area

The Delete area displays the name(s) of the file(s) you are deleting.

### Related Topics

[Command information](#)

[Procedure information](#)

## Deleting a File

### To delete a file:

1. Open the ImportBrowser File menu and choose Delete. The Delete File dialog box opens.
2. Click Delete. The Confirm Delete File dialog box opens.
3. Choose Yes to delete the file; choose Yes to All if you are deleting more than one file; or choose No not to delete the file.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Information Command (ImportBrowser)

The Information command displays information about a selected file.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## **File Information Dialog Box (ImportBrowser)**

### **Path**

This field shows the full pathname of the file.

### **File Type**

This field shows the type of file, for example: TIFF, JPEG, BMP, etc.

### **File Type**

This field shows the size of file.

### **File Date**

This field shows the date the file was last saved.

### **File Time**

This field shows the time the file was last saved.

### **Data Type**

This field shows the data type of the file, for example: RGB, CMYK, 16-color, etc.

### **Image Width**

This field shows the width of the image.

### **Image Height**

This field shows the height of the image.

### **Resolution**

This field shows the resolution of the active image.

### **Color Managed**

This field indicates whether this image is using the Kodak color management system.

### **File Description**

This area lets you type a description about the file.

### **Previous Button**

This button lets you view previous file information.

### **Next Button**

This button lets you view next file information.

### **Update Button**

This button lets you update thumbnail information.

### **Related Topics**

[Command information](#)

[Procedure information](#)

## Getting Information on a File (ImportBrowser)

### To get information on a file:

1. Open the ImportBrowser File menu and choose Information. The File Information dialog box opens.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Directory Command (ImportBrowser)

The Directory command opens a submenu containing these commands.

Create

Rename

Delete

Import Database

Export Database

## Create Command (Directory Submenu)

The Create command lets you create a new directory.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Create Directory Dialog Box

### Enter Directory Name Text Box

Type a name for the directory in this text box.

### Related Topics

[Command information](#)

[Procedure information](#)

## Creating a Directory

### To create a directory:

1. Open the ImportBrowser File menu and choose Directory. The Directory submenu opens.
2. Choose Create. The Create Directory dialog box opens.
3. Type a name for the new directory.
4. Click Create. The directory is created.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Rename Command (Directory Submenu)

The Rename command lets you rename a selected directory.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Rename Directory Dialog Box

### Rename Directory Area

The Rename Directory area displays the selected directory for renaming.

### To Directory Text Box

Type a name for the new directory in this text box.

### Related Topics

[Command information](#)

[Procedure information](#)

## Renaming a Directory

### To rename a selected directory:

1. Open the ImportBrowser File menu and choose Directory. The Directory submenu opens.
2. Choose Rename. The Rename Directory dialog box opens.
3. Type a name for the selected directory.
4. Click Rename. The directory is renamed.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Delete Command (Directory Submenu)

The Delete command deletes a selected directory.

### Related Topics

[Procedure information](#)

## Deleting a Directory

To delete a selected directory:

1. Open the ImportBrowser File menu and choose Directory. The Directory submenu opens.
2. Choose Delete. The message "Are you sure you want to delete directory (directory name)?" appears.
3. Click OK to delete the directory.

### Related Topics

[Command information](#)

## **Import Database Command (ImportBrowser)**

The Import Database command lets you import thumbnails from removable media or a network drive.

### **Related Topics**

[Dialog Box information](#)

## **Import Directory Database File Dialog Box (ImportBrowser)**

### **Directory Area**

Displays the current directory for importing.

### **Import Subdirectories Option**

Choose this option to import all subdirectories of the selected directory.

### **Related Topics**

[Command information](#)

## Export Database Command (ImportBrowser)

The Export Database command lets you copy thumbnails and the database files to removable media or a network drive for someone else to use by importing the database for immediate access to the thumbnails.

### Related Topics

[Dialog Box information](#)

## Export Directory Database File Dialog Box (ImportBrowser)

### Directory Area

Displays the current directory for exporting.

### Export Subdirectories Option

Choose this option to export all subdirectories of the selected directory.

### Copy Thumbs Option

Choose this option to export thumbnails.

### Related Topics

[Command information](#)

## Edit Menu (ImportBrowser)

The Edit menu contains these commands:

Select All

Deselect All

Invert Selection

Preferences

## Select All Command (ImportBrowser)

The Select All command selects all files in the current directory.

### Related Topics

[Procedure information](#)

## Selecting All Files

### To select all files:

- Open the ImportBrowser Edit menu and choose Select All. All files in the current directory are selected.

### Related Topics

[Command information](#)

## **Deselect All Command (ImportBrowser)**

The Deselect All command deselects all selected files in the current directory.

### **Related Topics**

[Procedure information](#)

## Deselecting All Files

### To deselect all files:

- Open the ImportBrowser Edit menu and choose Deselect All. All selected files in the current directory are selected.

### Related Topics

[Command information](#)

## Invert Selection Command (ImportBrowser)

The Invert Selection command reverses the selection of the files in the Files list box in the ImportBrowser. For example, if all the files in the Files list box are selected, and you choose the Invert Selection command in the ImportBrowser Edit menu, Picture Publisher deselects all of the files.

### Related Topics

[Procedure information](#)

## Inverting the Selection of the Files

### To invert the selection of files:

- Open the ImportBrowser Edit menu and choose Invert Selection. All files that are not selected are selected, and all files that are already selected are deselected.

### Related Topics

[Command information](#)

## Preferences Command (ImportBrowser)

The Preferences command lets you select preferences for the ImportBrowser.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## ImportBrowser Preferences Dialog Box

### Thumbnails Path Option

This option lets you specify where thumbnail files are stored when you create or save files.

### Thumbnail Info Path Option

This option lets you specify where the thumbnail database files are stored.

### Save Path Option

This option saves the path of the opened file.

### Create Thumbnails on Save Option

This option creates thumbnails every time a new file is saved.

### AutoCreate Thumbnails Option

This option automatically creates thumbnails for files that do not have thumbnails. The thumbnails are created when you change to a directory.

### Confirm On Copy Option

This option toggles on and off the confirmation message you receive when you copy files.

### Confirm On Move Option

This option toggles on and off the confirmation message you receive when you move files.

### Confirm On Rename Option

This option toggles on and off the confirmation message you receive when you rename files.

### Confirm On Delete Option

This option toggles on and off the confirmation message you receive when you delete files.

### Save Button

Click the Save button to apply the preference changes to the current session and all future sessions.

### OK Button

Click the OK button to apply the preference changes only to the current session.

### Related Topics

[Command information](#)

[Procedure information](#)

## Setting the ImportBrowser Preferences

### To set ImportBrowser preferences:

1. Open the ImportBrowser Edit menu and choose Preferences. The ImportBrowser Preferences dialog box opens.
2. Choose the options you want.
3. Click Save to save the options for this and future sessions.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Thumbnails Menu (ImportBrowser)

The Thumbnails menu contains these commands:

Create

Cleanup Thumbnails

Move Thumbnails

Delete Thumbnails

Print Thumbnails

View Thumbnails/View File Names

## Create Command (ImportBrowser)

The Create command creates thumbnails for an image file. Thumbnails are used to store all information about a file, including the file description.

### Related Topics

[Procedure information](#)

## Creating Thumbnails

### To create thumbnails:

1. Open the ImportBrowser.
2. Choose a file type (in either the file view or thumbnail view).
3. Open the ImportBrowser Thumbnails menu and choose Create.

### Related Topics

[Command information](#)

## Cleanup Thumbnails Command (ImportBrowser)

The Cleanup Thumbnails command lets you clean up thumbnails that may not reside in the same directory as its file. This can occur when you delete, rename, copy, or move a file outside of the ImportBrowser.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Clean up Thumbnails Dialog Box

### All Thumbnails Option

Choose this option to clean up all thumbnails on your hard disk.

### Directory Option

Choose this option to clean up thumbnails in the selected directory.

### Clean Subdirectories Option

Choose this option to clean up thumbnails in all subdirectories of the selected directory.

### Related Topics

[Command information](#)

[Procedure information](#)

## Cleaning Up Thumbnails

### To clean up thumbnails:

1. Open the ImportBrowser Thumbnails menu and choose Cleanup Thumbnails. The Cleanup Thumbnails dialog box opens.
2. Choose the clean up options you want.
3. Click Clean.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Move Thumbnails Command (ImportBrowser)

The Move Thumbnails command lets you move selected thumbnails. For example, if you store image files on a network drive, you might want to store the thumbnails for the image files on the network also. When you move a thumbnail file using the ImportBrowser, all links to the file remains intact.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Move Selected Thumbnails Dialog Box (ImportBrowser)

### Move To Local Option

Choose this option to move the selected thumbnails to the default Thumbnails directory.

### Move To Remote Option

Choose this option to move the selected thumbnails to the remote directory containing the original files.

### Move To Other Option

Choose this option to move the thumbnails to a specified directory. Enter the path for the new location in the text box below this option.

### Delete Original Thumbnails Option

Choose this option to delete the original thumbnails when the thumbnails are moved.

### Related Topics

[Command information](#)

[Procedure information](#)

## Moving Thumbnails

### To move thumbnails:

1. Open the ImportBrowser Thumbnails menu and choose Move Thumbnails. The Move Selected Thumbnails dialog box opens.
2. Choose the move option you want.
3. Choose the Delete Original Thumbnails option, if you want.
4. Click Move.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Delete Thumbnails Command (ImportBrowser)

The Delete Thumbnails command lets you delete thumbnail files.

### Related Topics

[Procedure information](#)

## Deleting Thumbnails

### To delete thumbnails:

1. Choose the thumbnails you want to delete.
2. Open the ImportBrowser Thumbnails menu and choose Delete Thumbnails. The message "Ok to delete thumbnails for selected images?" appears.
3. Click OK to delete the selected thumbnails.

### Related Topics

[Command information](#)

## Print Thumbnails Command (ImportBrowser)

The Print Thumbnails command lets you print a hard copy of the currently active thumbnails.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Print Thumbnails Dialog Box

### Columns Option

Choose this option to print the thumbnails in columns. Enter the number of columns in the edit box.

### Rows Option

Choose this option to print the thumbnails in rows. Enter the number of rows in the edit box.

### Selected Files Only Option

Choose this option to print only the selected thumbnails.

### Related Topics

[Command information](#)

[Procedure information](#)

## Printing Thumbnails

### To print thumbnails:

1. Choose the thumbnails you want to print.
2. Open the ImportBrowser Thumbnails menu and choose Print Thumbnails. The Print Thumbnails dialog box opens.
3. Choose the Columns or Rows option.
4. Choose the Selected Files Only option, if you want.
5. Click Print.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## **View Thumbnails/View File Names Command**

The View Thumbnails and View File Names command is a toggle. Choose View Thumbnails to view thumbnails in the ImportBrowser, or choose View File Names to view a list of file names in the ImportBrowser.

## Setting Up Your Computer to run Efficiently

### What is the optimum system environment for Picture Publisher?

- Large portions of RAM memory are the most desirable (and also the most costly) because this kind of memory is the quickest for the computer to process.
- The largest permanent swap file is the best setup in most systems. Fast hard disk controllers allow quick information transfer time and directly improve performance.
- The memory settings in the Preferences dialog box should be:

**Minimum free memory** (Default is 1024KB.) This setting reserves a portion of memory for other Windows applications. Some systems may be set up with a value lower so Picture Publisher can use this memory.

**Free memory per image** (Default is 75%) This setting is a percentage that should be set high to avoid a double caching scenario between the PPCACHE and the hard disk.

### Picture Publisher's Memory Handling

Whenever you edit an image, additional files are temporarily created. If the sum total of the size of these files is larger than the amount of RAM memory there will be a noticeable performance loss. You can get optimal performance of your memory resources by understanding Picture Publisher's creation and deletion of these temporary files.

Approximately 340KB is taken up in memory within Windows by the program. Also, remember that images cut to the Clipboard deplete memory resources until the Clipboard is cleared.

### Picture Publisher's Memory Modes

In the Preferences dialog box, the Undo panel has three memory options. These options can be changed so you can customize your memory handling according to the way you want to work.

All of the options (No undo, Manual apply, and Auto apply) operate the same way at first. As an edit initially takes place (i.e. airbrush a portion of an image) a temporary file the same size of the entire image is created to allocate a memory block.

**Note:** Writing to a file without allocating the entire block could be a better option if memory wasn't a consideration. Picture Publisher now uses the allocated block first in order to assure the completion of the operation.

As editing continues in manual apply mode, the temporary file is written with any new editing changes. The advantage is that allocation takes place only one time (up front) until the temporary file is deleted. Another advantage is that there is a pseudo multiple undo with this setting.

Every editing operation in auto apply mode requires the allocation of a temporary file to be created the same size of the entire image. In this mode, there is one level of undo which provides insurance by being able to go back before the change was made. Within memory, every time a change takes place, a temporary file is created and a previous file cleared out of memory. The disadvantage is the allocation time required for each operation which is more apparent when working with large images. If any portion of the hard disk is used during these operations, performance will decrease. Brush strokes lag behind and disk activity is apparent.

In undo mode, after a change is completed, the previously stored file is cleared out of memory.

A temporary file is created when there is any change to an image or when a mask is drawn.

All image temporary files allocate a memory block as large as the image being changed. A mask also allocates a block of memory. The mask temporary file is equal to the size of the image if it was in grayscale.

Picture Publisher clears a temporary file from memory after a change takes place in Auto Apply mode or No Undo mode. Also if you are in Manual Apply mode or Apply mode, and choose Manual Apply in the Edit menu, the temporary file is cleared from memory.

The mask file is equal to the size of the image if it were in grayscale.

An undo is an option to return to a previously unchanged image that resides in memory.

A redo is an option to return to the changed image that resides in memory.

## Getting Acquainted with the Picture Publisher Window

Click an area of the graphic below to learn more about it.



**Control menu box**

The box, located in the upper left corner of a window, that opens the Control menu.

**Hint line**

A one-line message at the bottom of the main Picture Publisher window that provides information about a feature.

**Menu bar**

The bar at the top of the Picture Publisher window (under the title bar) containing menu titles.

## **Minimize and maximize boxes**

The boxes located in the upper right corner of each window that are used to reduce or enlarge the window. The frame around the window also is used to resize the window.

**Ribbon**

The area at the top of the window that displays options associated with the current tool.

**Toolbox**

The area of the main Picture Publisher window containing the Picture Publisher tools: Selector, Mask, Retouch, Filter, Fill, Draw, Custom View, Color Probe, and Color Swatch.

**Title bar**

The bar across the top of a window that contains the program name (Picture Publisher) or the filename. The title bar also contains the windows Control menu box and maximize and minimize boxes.

## **Image Windows**

Different images appear in separate windows within the Picture Publisher main window. You can display more than one image at a time, but only the active window receives the action. For example, when you save an image, only the one in the active window is saved.

## **Status Line**

The status line displays buttons that open a dialog box or enter a mode. For example, clicking the Ruby Overlay button enters Ruby Overlay mode. The status line includes the Image Information button, the Mask Channel button, the Ruby Overlay button, the Color Palette button, and the Color Shields button.

## **Bubble Hints**

Bubble Hints display the name or function of the tool or button the pointer is over.

## **Object List**

The Object List displays all objects on the active image. You can reorder objects using the Object List.

## How Color Management Systems Work

In a perfect world you would not have to use Color Management Systems (CMS). However, because of imperfections in scanners, monitors, printers, and other devices, the color your scanner sees is probably not the color you see on the monitor or on the printer.

The Kodak CMS automatically transforms data from each device so it is accurate in the next. To better understand this concept, suppose your scanner could speak German, your monitor Spanish, and your printer French. None of these devices can communicate accurately with one another because they speak different languages. They need an interpreter. The interpreter translates or transforms the German scanner information so the Spanish monitor can accurately display the same colors that were scanned. When it is time to print, the interpreter transforms the information into French so the color is accurate on the printer.

The common language in a Color Management system is called the *Reference Color Space*. The interpreter in a Color Management system is the *Color Processor*. When information is fed from the scanner (in Scanner Color space) the data is converted by the Color Processor to the Reference Color space (which is transparent to you). After the data is in the Reference Color space, it can be transformed into any other color space.

### Related Topics

[Setting up the Kodak CMS](#)

## Setting up the Kodak CMS

Before you can use the Kodak CMS, you must load the Kodak CMS software and data files. Follow the installation instructions for the Kodak CMS in the Getting Started Pack included with Picture Publisher. (In the CD version, the installation files are available only on the CD.)

After the Kodak CMS is installed, you set up Picture Publisher to use the Color Management system.

### To set up the Color Management system:

1. Open the Options menu and choose Preferences. The Preferences dialog box opens.
2. Click the Miscellaneous tab, if necessary.
3. Click the Use Color Management check box to select it.
4. Click Save.

After the Color Management system is set up in the Preferences dialog box, you set up your scanner, monitor, and printer.

**Note:** Setting up your system for color management may take some time.

## Setting Up the Monitor for Color Management

### To set up the monitor for Color Management:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Choose Monitor. The Setup Monitor dialog box opens.
3. Click the Monitor Profile tab, if necessary.
4. Click the down arrow in the Monitor Device area and select the monitor device that best matches your monitor.

**Note:** Using a monitor profile with a gamma of 1.8 is optimal for color transformations.

5. Click OK. The Setup Monitor dialog box closes.

## Setting Up the Scanner for Color Management

### To set up the scanner for Color Management:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Choose Scanner. The Setup Scanner dialog box opens.
3. Click the Use Color Management option to select it.
4. Click CMS. The Color Management Selection dialog box opens.
5. Click the down arrow in the Source list box and select a scanner that matches your scanner.
6. Click the down arrow in the Destination list box and select a printer, or other output device.
7. Click OK. The Color Management Selection dialog box closes.
8. Click OK. You're ready to scan using color management.

## Setting Up the Printer for Color Management

### To set up the printer for Color Management:

1. Open the File menu and choose Setup. The Setup submenu opens.
2. Choose Printer. The Setup Printer dialog box opens.
3. Click Setup Print Style. The Setup Print Style dialog box opens.
4. Click the Separation tab to bring it to the front, if necessary.
5. Click the Use Color Management option to make it active.
6. Click the down arrow in the Destination Device list box and select a printer that matches your printer.
7. Click OK. The Printer Style Name dialog box opens.
8. Type a name for the Printer Style and click OK. The Printer Style Name dialog box closes.
9. Click OK. The Setup Printer dialog box closes.

## Using the Color Management System

To obtain accurate color images using the Color Management system, you must use it along each step of the process from scanning to printing. To use the Color Management system, make sure that the Use Color Management option is activated.

To use color management, you must load the image into Picture Publisher by either scanning or opening the image using color management. To scan an image using color management, make sure you have set up your scanner.

### To open a file using color management:

1. Open the File menu and choose Open. The ImageBrowser dialog box opens.
2. Choose the type of file you want to open.
3. Choose the file you want to open.
4. Click CMS. The Color Management Selection dialog box opens.
5. Click the down arrow in the Source Profile list box and select the input device.
6. Click the down arrow in the Destination Profile list box and select the output device.
7. Click OK. The Color Management Selection dialog box closes.
8. Click Open. The file opens, and the source and destination are set.

### To open a Photo CD file using color management:

1. Open the File menu and choose Open. The ImageBrowser dialog box opens.
2. Choose the PCD file type.
3. Choose the file you want to open using color management.
4. Click Open. The Photo CD Open dialog box opens.
5. Choose the Use Color Management option, if necessary. The dialog box displays options for color management.
6. Click CMS. The Color Management Selection dialog box opens.
7. Click the down arrow in the Source Profile list box and choose the input device for the file.
8. Choose a precision transform from the Precision Transforms list.
9. Click the down arrow in the Destination Profile list box and choose the output device for the file, if necessary.

**Note:** Choose Default Monitor to choose the monitor as the destination.

10. Click OK. The Color Management Selection dialog box closes.

**Note:** If you want to see the effects of color management before you open the file, click Update in the Photo CD Open dialog box to update the preview area.

11. Double click the image in the preview area to select the entire image to open, or drag a rectangle around the part of the image to open. Press the right mouse button to reposition the rectangle while drawing it.
12. Click Open. The file opens using color management.

You can choose to save the precision transforms in a color-managed file when you save as PP4, PP5, or TIF. When you save a color-managed file using one of these file formats, an options dialog box opens. Choose Save Precision Transform (CMS) to save the transforms made to the file. When you save precision transforms and open the file again using color management, the previous destination profile is now the source profile. (The file was transformed to the selected destination profile; you do not need to reset the source profile.)

## Object Linking and Embedding (OLE)

Picture Publisher offers object linking and embedding (OLE) capabilities. Object linking and embedding lets you combine information created by different programs into a single document. With OLE, your focus is on the document, rather than on the specific program.

An *object* is defined as anything you create in Picture Publisher and transfer through the Clipboard. Documents that contain one or more objects are called *compound documents*.

The Clipboard is the standard device that you use to move data between applications. To transfer data using this method, you first open the application used to create the object. Next you select and copy the object to the Clipboard. You then open the application into which you want to paste the object. To edit the object after it is pasted, you must return to the object's original file and repeat this process. When you use OLE, you do not have to repeat these copy and paste sequences. After you have pasted an object, you can edit it by simply double-clicking the object in the compound document.

An object can be saved in a compound document using two methods: *object linking* or *object embedding*. A linked object contains a graphic representation of the object and information that identifies the original file and application. For example, suppose you have a document created in Microsoft Write, an OLE-compatible word processing application, and the document contains an object created in Picture Publisher. If you edit the original Picture Publisher file, then reopen the Write file, the changes made to the Picture Publisher file automatically appear in the Write file.

An embedded object contains a graphic representation of the object *plus* the information needed to re-create the original object. An advantage of an embedded object is that you do not have to worry about the location of the original file. With a linked object, you may have to reestablish the object link if the compound document or object file is moved to another directory. A disadvantage of an embedded object is that the file size of the compound document may be larger when compared to a linked object. When you select an object from an OLE-compliant application and paste it to another OLE-compliant application using the Paste command, the default action is to embed the object. To link an object, you must use the Paste Special command and select the link option.

Picture Publisher supports In-Place editing of embedded objects in compound documents. This means that you can edit a Picture Publisher object while you are working within a compound document (if the application you are using to create the compound document also supports In-Place editing). For example, if you double-click a Picture Publisher object while working in a word processing program, Picture Publisher tools appear and the Picture Publisher object is editable at the same location (In-Place) within the word processor. By simply clicking outside the Picture Publisher object area, you switch back to the word processor.

Click a topic below to learn more about using OLE in Picture Publisher.

### Related Topics

[Editing a linked Picture Publisher object](#)

[Editing an embedded Picture Publisher object](#)

[Editing links](#)

[Embedding an object into a document](#)

[Linking an object into a document](#)

[Moving linked files](#)

[Pasting OLE and non-OLE information](#)

[Viewing links](#)

## Editing a Linked Picture Publisher Object

### To edit a linked Picture Publisher object:

1. Double click the Picture Publisher object in the compound document. Picture Publisher opens and displays the object.
2. Edit the image as necessary.
3. Open the File menu and choose Exit. A Picture Publisher dialog box prompts you to save the changes.
4. Click Yes. Picture Publisher closes and the compound document displays the changes to the object.

### Related Topics

[Object linking and embedding](#)

[Editing an Embedded Picture Publisher Object](#)

## Editing an Embedded Picture Publisher Object

**To edit an embedded Picture Publisher object (If both applications support In-Place editing):**

1. Double click the Picture Publisher object in the compound document. Picture Publisher tools appear and the object is editable.
2. Edit the image as necessary.
3. Click outside the Picture Publisher editing area. The compound document displays the changes to the object.

**To edit an embedded Picture Publisher object (If both applications do not support In-Place editing):**

1. Double click the Picture Publisher object in the compound document. Picture Publisher opens and displays the object.
2. Edit the image as necessary.
3. Open the File menu and choose Exit & Return to <Compound Document Name>. Picture Publisher closes and the compound document displays the changes to the object.

### Related Topics

[Object linking and embedding](#)

[Editing a Linked Picture Publisher Object](#)

## Editing Links

### To edit a link:

1. Open the compound document that contains the link you want to edit.
2. Open the Edit menu and choose Links.
3. Click a link in the list box to select it for editing.
4. Click a link option button.
  - Click **Update Now** to update the object with changes that have been made in the source file.
  - Click **Open Source** to open the source file in which the object was created.
  - Click **Change Source** to choose a new source file or item for the object.
  - Click **Break Link** to disconnect the link between the object and the source file. The link is removed from the list.

**Note:** If you select Change Source and choose a new source that is invalid, Picture Publisher displays a message asking if you want to correct it. Click Yes to choose a different source. Click No to keep the source you selected. If you click No, the link is broken.

5. Click the Automatic or Manual option if you want to change the update method.

**Note:** With the Automatic option, the object is updated automatically if changes are made to the object in the source file. With the Manual option, changes are not made to the object until you click Update Now in the Links dialog box.

6. Click Close or Cancel to close the Links dialog box.

### Related Topics

[Viewing links](#)

[Object linking and embedding](#)

## Embedding an Object in a Document

You can embed an image created in Picture Publisher into a document in another OLE-compatible program. The image becomes the *object*, and the document becomes a *compound document*.

### To embed a Picture Publisher object into a document:

1. Create or open an image file.
2. Copy the entire image to the Clipboard by opening the Edit menu and choosing Copy.  
*or*  
Copy a portion of the image to the Clipboard by masking a portion of the image and choosing Copy.
3. Minimize Picture Publisher.

**Note:** It is not necessary to save an object in a source file before it can be embedded in a document.

4. Open an OLE-compatible container application, such as Microsoft Word for Windows.
5. Open the document in which you want to embed the object.
6. Paste the object into the document. The object is embedded in the document.

### Related Topics

[Editing an embedded Picture Publisher object](#)

[Object linking and embedding](#)

## Linking an Object to a Document

You can link an image created in Picture Publisher into a document in another OLE-compatible program. The image becomes the *object*, and the document becomes a *compound document*.

### To link a Picture Publisher object to a document:

1. Create or open an image file.
2. Open the File menu and choose Save As.
3. Type a filename and press **Save**. The file is saved.

**Note:** You must save the object in a source file before the object can be linked to a document.

4. Copy the entire image to the Clipboard by opening the Edit menu and choosing Copy.  
*or*  
Copy a portion of the image to the Clipboard by masking a portion of the image and choosing Copy.
5. Minimize Picture Publisher.
6. Open an OLE-compatible container application, such as Microsoft Word for Windows.
7. Open the document to which you want to link the object.
8. Open the Edit menu and choose Paste Special.
9. Click the Paste Link option and click OK.

The object is linked from Picture Publisher (the object application) to the document.

**Note:** The link may be broken if the source file is deleted or moved to another directory. If a link is broken, the object still can be displayed in the container application. It will appear similar to the last time it was updated. However, it can no longer be updated from the container application. You must reestablish the link within the container application.

### Related Topics

- [Editing a linked Picture Publisher object](#)
- [Object linking and embedding](#)

## Viewing Links

You can see a list of the objects linked to Picture Publisher.

### To view the links to Picture Publisher:

1. Open the compound document that contains the links.
2. Open the Edit menu and choose Links. The Links dialog box opens. The dialog box displays the name and location of the source file, and the update method (automatic or manual).
3. Click Close or Cancel to close the dialog box without making any changes.

### Related Topics

[Editing links](#)

[Object linking and embedding](#)

## Moving Linked Files

You can move a set of linked files and still maintain the links between the files. For example, you may want to move a set of linked files from a hard disk to a floppy disk for transporting them. When you open the files from the floppy disk, the links are intact.

**Note:** You must move all the linked files together to the same location.

## Pasting OLE and Non-OLE Information

The Paste Special command in the Edit menu of the application that created the container document lets you paste information from the Clipboard in various formats.

### To paste information into a container document:

1. Copy the information to the Clipboard.
2. Minimize the program and open the container document.
3. Open the Edit menu and choose Paste Special.
4. Select a paste format in the list box. (Note that the Paste option is selected by default.)
5. Click to check the Display as Icon option if you want the object to appear as an icon rather than as a full graphic.

**Note:** The Display as Icon option is available only if you select the Object format in the list box.

6. Click OK. The pasted object appears in the container document.

### Related Topics

[Object linking and embedding](#)

## Updating an Object

Choose the Update command in the File menu to update an embedded or linked object.

## Load Shape Command

The Load Shape command lets you load shapes from other applications.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Load Shape Dialog Box

### Select Shape Name List Box

Click the down arrow to the right of the list box to display available shapes.

### File Options Button



The File Options Button opens a submenu containing these commands for loading shapes: [Add](#), [Delete](#), and [Rename](#).

### Scale Area

Set the scaling percentage in the Scale area. For example, if you want the shape to be one-half its original size, set the Scale percentage to 50%.

### Related Topics

[Command information](#)

[Procedure information](#)

## Loading Shapes

### To load a shape:

1. Click the right mouse button to open the mouse menu.
2. Choose Load Shape. The Load Shape dialog box opens.
3. Click the down arrow to the right of the Select Shape Name list box and choose a shape name.  
or  
Click the File Options button and choose Add to add a shape to the list box.
4. Set the Scale percentage.
5. Click Load.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## Save Shape Command

The Save Shape command in the mouse menu lets you save shapes for masking and drawing.

### Related Topics

[Dialog Box information](#)

[Procedure information](#)

## Save Shape Dialog Box

### Enter Shape Name Text Box

Type a name for the shape that you want to save.

### File Options Button



The File Options Button opens a menu containing these commands for saving shapes: Delete and Rename.

### Related Topics

[Command information](#)

[Procedure information](#)

## Saving Shapes

### To save a shape:

1. Click the right mouse button to open the mouse menu.
2. Choose Save Shape. The Save Shape dialog box opens.
3. Type a name for the shape.
4. Click Save.

### Related Topics

[Command information](#)

[Dialog Box information](#)

## **[Moving from Adobe® PhotoShop™ 2.5.1 to Micrografx® Picture Publisher® 5.0](#)**

Click an entry to learn how the tools and commands in Adobe PhotoShop 2.5.1 relate to commands in Micrografx Picture Publisher 5.0.

[PhotoShop File Menu](#)

[PhotoShop Edit Menu](#)

[PhotoShop Mode Menu](#)

[PhotoShop Image Menu](#)

[PhotoShop Filter Menu](#)

[PhotoShop Select Menu](#)

[PhotoShop Window Menu](#)

[PhotoShop Tool Box](#)

## PhotoShop File Menu

### **New**

Choose New in the File menu.

**Shortcut Key** : Ctrl+N.

### **Open**

Choose Open in the File menu.

**Shortcut Key** : Ctrl+O.

### **Open As**

If you are trying to open AI(EPS), CDR, DRW, CGM, or WMF files, then use the ImportBrowser command in the File menu.

### **Place**

None Available.

### **Close**

Choose Close in the File menu.

**Shortcut Key** : Ctrl+F4.

### **Save**

Choose Save in the File menu.

**Shortcut Key** : Ctrl+S.

### **Save As...**

Choose Save As in the File menu.

**Shortcut Key** : Ctrl+A.

### **Revert**

Choose Revert To Saved in the File menu.

**Shortcut Key** : Ctrl+Home.

### **Acquire**

Choose Acquire in the File menu.

**Shortcut Key** : Shift+F3.

### **Import**

Choose Import in the File menu.

**Note** : Import is only available if you have an export plug-in module installed.

### **Export**

Choose Export in the File menu.

**Note** : If you are trying to export a path, then you can use the Save Shape command in the mouse menus in the Mask and Draw tool sets. If you are trying to save a clipping path, then when you save your file as an EPS or DCS you will be prompted with a list box that lets you save out the desired shape(path) with the EPS or DCS file. Export to output devices is only available if you have an export plug-in module installed.

### **Page Setup...**

Choose Setup > Printer in the File menu.

**Print...**

Choose Print in the File menu.

**Shortcut Key** : Ctrl + P.

**Preferences > General...**

Choose Preferences in the Options menu.

**Preferences > Memory...**

Choose Preferences in the Options menu.

**Preferences > Units...**

Choose Preferences in the Options menu.

**Preferences > Monitor Setup...**

Choose Setup > Monitor in the File menu.

**Preferences > Printing Inks Setup...**

Choose Setup > Printer in the File menu.

Choose Setup Print Style button in the Printer Setup dialog box.

Click the Separation Tab in the Print Style dialog box.

**Note** : Certain items such as dot gain can be found under the Calibration tab in the Print Style dialog box.

**Preferences > Separation Setup**

Choose Setup > Printer in the File menu.

Choose Setup Print Style button in the Printer Setup dialog box.

Click the Separation Tab in the Print Style dialog box.

**Preferences > Separation Tables**

Choose Setup > Printer in the File menu.

Choose Setup Print Style button in the Printer Setup dialog box.

Click the Calibration tab in the Print Style dialog box.

**Last Files Used List**

Choose Recall in the File menu.

**Exit**

Choose Exit in the File menu.

**Shortcut Key** : Alt+F4.

## PhotoShop Edit Menu

### **Undo**

Choose Undo in the Edit menu.

**Shortcut Key** : Ctrl+Z.

**Note** : Picture Publisher has many different ways to configure the undo depending on your needs. There is also a separate undo under the Mask menu for undoing masking operations.

### **Cut**

Choose Cut in the Edit menu.

**Shortcut Key** : Ctrl+X.

### **Copy**

Choose Copy in the Edit menu.

**Shortcut Key** : Ctrl+C.

### **Paste**

Choose Paste in the Edit menu.

**Shortcut Key** : Ctrl+V.

### **Paste Into**

Choose Paste in the Edit menu.

In the Paste ribbon, activate the Into option under the Mask option.

### **Paste Behind**

Choose Invert Mask in the Mask menu.

Choose Paste in the Edit menu.

Activate the Into option under the Mask option in the Paste ribbon.

### **Clear**

Choose Clear in the Edit menu.

**Shortcut Key** : Ctrl+Del

### **Fill...**

Choose the Tint Fill tool in the Fill tool set.

Click the Tint Fill tool on the image.



### **Stroke**

Choose Stroke Mask in the Mask menu.

**Shortcut Key** : Ctrl+Shift+J

### **Crop**

Choose Crop To Mask in the Mask menu.

**Shortcut Key** : Ctrl+Y.

### **Define Pattern**

Choose Copy To in the Edit menu.

**Shortcut Key** : Ctrl+Shift+C.

Choose the Texture option in the Copy To dialog box.

Type in a name for the texture in the Texture Name list box.

Click Copy.

## **Take SnapsShortcut**

None Available.

## **Composite Controls**

Since Picture Publisher uses objects, composite controls are in the Selector tool ribbon.

Choose the Selector tool in the toolbox.

Choose the desired object by clicking on it with the Selector tool.

Set the desired options in the Selector tool ribbon.

## PhotoShop Mode Menu

### **Bitmap**

Choose Convert To > Line Art in the Image menu.

### **Grayscale**

Choose Convert To > Grayscale in the Image menu.

### **Duotone**

None Available.

### **Indexed Color**

Choose Convert To > Palette Color in the Image menu.

### **RGB**

Choose Convert To > RGB Color in the Image menu.

### **CMYK**

Choose Convert To > CMYK Color in the Image menu.

### **Lab Color**

None Available.

### **Multichannel**

None Available.

### **Color Table**

Choose Edit Palette in the Map menu.

## PhotoShop Image Menu

### **Map > Invert**

Choose Invert in the Image menu.

**Shortcut Key** : Ctrl+I.

### **Map > Equalize**

Choose Tone Balance in the Map menu.

Click OK.

**Shortcut Key** : Ctrl+Q.

**Note** : The Tone Balance dialog box is designed to do an auto-equalization when opened. All that is necessary is to click OK.

### **Map > Threshold...**

Choose Threshold in the Map menu.

**Shortcut Key** : Ctrl+Shift+T.

### **Map > Posterize...**

Choose Posterize in the Map menu.

**Shortcut Key** : Ctrl+L.

### **Adjust > Levels...**

Choose Tone Balance in the Map menu.

**Shortcut Key** : Ctrl+Q.

### **Adjust > Curves**

Choose Modify Color Maps in the Map menu.

**Shortcut Key** : Ctrl+M.

### **Adjust > Brightness/Contrast**

Choose Contrast/Brightness > Joystick in the Map menu.

**Shortcut Key** : Ctrl+J.

### **Adjust > Color Balance**

Choose Color Balance > Joystick in the Map menu.

**Shortcut Key** : Ctrl+F.

### **Adjust > Hue/Saturation**

Choose Hue Shift in the Map menu.

**Shortcut Key** : Ctrl+U.

*Or*

Choose Hue Map in the Map menu.

**Shortcut Key** : Ctrl+H.

### **Adjust > Variations**

Choose Color Balance > Visual in the Map menu.

**Shortcut Key** : Ctrl+G.

### **Calculate**

Use the different Merge Modes with objects. This will create the same effect, but will still be able to be modified because it is just an object property.

### **Flip > Horizontal**

Choose Mirror > Horizontal in the Image menu.

**Shortcut Key** : Ctrl+F7.

### **Flip > Vertical**

Choose Mirror > Vertical in the Image menu.

**Shortcut Key** : Ctrl+F8.

### **Rotate > 180°**

Choose Rotate > 180 degrees in the Image menu.

**Shortcut Key** : Ctrl+F12.

### **Rotate > 90° CW**

Choose Rotate > 90° Clockwise in the Image menu.

**Shortcut Key** : Ctrl+F10.

### **Rotate > 90° CCW**

Choose Rotate > 90° Counterclockwise in the Image menu.

**Shortcut Key** : Ctrl+F11.

### **Rotate > Arbitrary**

Choose Rotate > Arbitrary Angle in the Image menu.

**Shortcut Key** : Ctrl+F6.

### **Rotate > Free**

Choose the Selector tool in the toolbox.   
Choose the desired object to be rotated.

Choose the Transform button in the Selector tool ribbon.   
Use the rotation handle in the middle of the object to rotate the object.

**Note** : You can move the rotation handle to rotate around a different center.

### **Image Size...**

Choose Size in the Image menu.

### **Canvas Size...**

Choose Expand in the Image menu.

### **Histogram**

Choose Histogram in the Map menu.

**Shortcut Key** : Ctrl+Shift+H.

### **Trap**

None Available.

## PhotoShop Filter Menu

Choose Effects under the Image menu. This invokes the EffectsBrowser™ that allows you to preview your effect on the image before applying it to the image. If you install third party plug-ins such as Kai's Power Tools™ or Gallery Effects™, then their entries will also be found under the Image menu below the Effects entry.

## PhotoShop Select Menu

### All

Not necessary. Picture Publisher always treats an image as if it is selected.

### None

Choose Remove Mask in the Mask menu.

**Shortcut Key** : Ctrl+R.

### Inverse

Choose Invert in the Mask menu.

**Shortcut Key** : Insert.

### Float

Choose the Transform tool in the Mask tool set.



Choose Copy Image or Move Image in the Modify list box in the Transform ribbon.

Click the Transform tool on the image, or drag a bounding box around the desired mask.

### Grow

Choose the Smart Mask tool in the Mask tool set.



Click on the image to create a mask.

Set the value in the Expand area in the ribbon.

Click the  button in the Expand area of the Smart Mask ribbon to grow the mask.

**Note** : Grow only works with the Smart Mask tool, and only after a Smart Mask has been created.

### Similar

Choose the Smart Mask tool in the Mask tool set.



Click on the image to create a mask.

Click the Similar button  in the ribbon. Picture Publisher will then seek out all similar colors in the image.

**Note** : Similar only works with the Smart Mask tool, and only after a Smart Mask has been created.

### Border

None Available.

### Feather...

Choose Feather Mask in the Mask menu.

Set the Amount.

Set the Edge : Hard, Normal, or Soft.

Set the Direction : Inside, Center, Outside.

Click Feather.

**Shortcut Key** : Ctrl+Shift+B.

### Defringe

Choose Feather Object in the Object menu.

**Shortcut Key** : Ctrl+B.

### Hide Edges

Choose Hide Mask in the Mask menu.  
**Shortcut Key** : Shift+End.

### **Load Selection**

Choose Load Mask in the Mask menu.  
**Shortcut Key** : Ctrl+Shift+L.

### **Save Selection**

Choose Save Mask in the Mask menu.  
**Shortcut Key** : Ctrl+Shift+S.

## PhotoShop Window Menu

### New Window

Choose New Window in the Window menu.

### Cascade

Choose Cascade in the Window menu.

### Tile

Choose Tile in the Window menu.

### Arrange Icons

Choose Arrange Icons in the Window menu.

### Close All

Choose Close All in the Window menu

**Shortcut Key** : Ctrl+Shift+F4

### Zoom In

Choose the Custom View tool. 

Click the Custom View tool on the image.

**Shortcut Key** : Page Up

### Zoom Out

Choose the Custom View tool. 

Press and hold **SHIFT** and click the Custom View tool on the image.

**Shortcut Key** : Page Down

### Show/Hide Rulers

Choose Show/Hide Rulers in the Window menu.

**Shortcut Key** : F9

### Show/Hide Brushes

Not Necessary. All options for brushes and tools are contained in the ribbon.

### Show/Hide Channels

None Available. You can, however, view the Mask Channel by clicking the Mask Channel button in the status line.

**Shortcut Key** : Shift+F12.

### Show/Hide Colors

Click on the Color Palette button in the status area or Choose Show/Hide Color palette in the Options menu.

**Shortcut Key** : F7

### Show/Hide Info

Choose Show/Hide Info in the Options menu.

**Shortcut Key** : Shift+F11.

### Show/Hide Paths

Use the Load Shape option in the masking and draw tools right button mouse menus. This allows you

load and use AI(EPS) shapes to create masks and shapes.

### **Show/Hide Status Bar**

Choose Show/Hide Status Line in the Window menu.

**Shortcut Key** : F8

## PhotoShop Tool Box

[PhotoShop Rectangular Marquee Tool](#)

[PhotoShop Elliptical Marquee Tool](#)

[PhotoShop Lasso Tool](#)

[PhotoShop Magic Wand Tool](#)

[PhotoShop Cropping Tool](#)

[PhotoShop Type Tool](#)

[PhotoShop Hand Tool](#)

[PhotoShop Zoom Tool](#)

[PhotoShop Paint Bucket](#)

[PhotoShop Gradient Tool](#)

[PhotoShop Line Tool](#)

[PhotoShop Eyedropper Tool](#)

[PhotoShop Eraser Tool](#)

[PhotoShop Pencil Tool](#)

[PhotoShop Airbrush Tool](#)

[PhotoShop Paintbrush Tool](#)

[PhotoShop Rubber Stamp Tool](#)

[PhotoShop Smudge Tool](#)

[PhotoShop Blur/Sharpen Tool](#)

[PhotoShop Dodge/Burn Tool](#)

[PhotoShop Quick Mask Tool](#)

## PhotoShop Rectangular Marquee Tool



### Rectangular Marquee Tool



### Shape Mask tool

Choose Shape Mask tool in the Mask tool set.  
Set the Shape in the ribbon to rectangular.

### Tool Options :

#### Fixed Sized Mask

Set the Method in the Shape Mask tool ribbon to Constrain Size.

#### Constrained Aspect Mask

Set the Method in the Shape Mask tool ribbon to Constrain Aspect.

#### Single Pixel Row Mask

None Available.

#### Single Pixel Column Mask

None Available.

#### Feathering

Draw desired mask on image.  
Choose Feather Mask in the Mask menu.

#### Drawing From Center

Press and hold **SHIFT** while drawing.

#### Constrain

Press and hold **CTRL** while drawing.

#### Adding to a Mask

Choose the  button in the ribbon, and then draw the mask.

**Shortcut Key** : Shift+Spacebar

#### Subtracting from a Mask

Choose the  button in the ribbon, and then draw the mask.

**Shortcut Key** : Ctrl+Spacebar

## PhotoShop Elliptical Marquee Tool



### Elliptical Marquee Tool



Shape Mask tool.

Choose Shape Mask tool in the Mask tool set.  
Set the Shape in the ribbon to elliptical.

### Tool Options :

#### Fixed Sized Mask

Set the Method in the Shape Mask tool ribbon to Constrain Size.

#### Constrained Aspect Mask

Set the Method in the Shape tool ribbon to Constrain Aspect.

#### Single Pixel Row Mask

None Available.

#### Single Pixel Column Mask

None Available.

### Feathering

Draw desired mask on the image.  
Choose Feather Mask in the Mask menu.

### Drawing From Center

Press and hold **SHIFT** while drawing.

### Constrain

Press and hold **CTRL** while drawing.

### Adding to a Mask

Choose the  button in the ribbon, and then draw the mask.

**Shortcut Key** : Shift+Spacebar

### Subtracting from a Mask

Choose the  button in the ribbon, and then draw the mask.

**Shortcut Key** : Ctrl+Spacebar

## PhotoShop Lasso Tool



**Lasso**



**Freehand Mask tool.**

Choose the Freehand Mask tool in the Mask tool set.

### **Tool Options :**

#### **Feather Radius**

Choose Feather Mask in the Mask menu after drawing mask.

#### **Anti-Alias**

Choose Anti-alias option in ribbon.

#### **Adding to a Mask**

Choose the  button in the ribbon, and then draw the mask.

**Shortcut Key :** Shift+Spacebar

#### **Subtracting from a Mask**

Choose the  button in the ribbon, and then draw the mask.

**Shortcut Key :** Ctrl+Spacebar

## PhotoShop Magic Wand Tool



**Magic Wand**



Smart Mask tool.

### Tool Options :

#### Tolerance

Set the Wand Range in the Smart Mask tool ribbon to the desired tolerance.

#### Anti-Alias

Set the Fill Fade option in the ribbon to create a soft edge.

#### Adding to a Mask

Choose the  button in the ribbon, and then draw the mask.

**Shortcut Key** : Shift+Spacebar

#### Subtracting from a Mask

Choose the  button in the ribbon, and then draw the mask.

**Shortcut Key** : Ctrl+Spacebar

## PhotoShop Cropping Tool



**Cropping Tool**



**Crop tool**

Choose the Crop tool in the Mask tool set.

### **Tool Options :**

#### **Width**

Set Method to Constrain Size.  
Set desired Width in ribbon.

#### **Height**

Set Method to Constrain Size.  
Set desired Height in ribbon.

#### **Resolution**

None Available.

## PhotoShop Type Tool

 Type Tool

 Text Tool

### Tool Options :

#### Font

Set option in the Text tool ribbon.

#### Size

Set option in the Text tool ribbon.

#### Leading

None Available.

#### Spacing

None Available.

#### Bold

Set the  option in the Text tool ribbon.

#### Italic

Set the  option in the Text tool ribbon.

#### Underline

Set the  option in the Text tool ribbon.

#### Outline

Activate Ruby/Mask mode by activating the  button and

 button in the status line.

Choose the Text tool in the toolbox.

Type in the desired text.

Turn off Ruby/Mask mode.

#### Strikeout

None Available.

#### Anti-Aliased

Set the  option in the Text tool ribbon.

#### Alignment (Left, Center, Right)

Choose appropriate justification setting in the ribbon.

## PhotoShop Hand Tool



### Hand Tool

Picture Publisher places the hand tool in the lower right corner of an image window when scroll bars are active.

## PhotoShop Zoom Tool



**Zoom Tool**



Custom View Tool

## PhotoShop Paint Bucket Tool



Paint Bucket



Smart Fill tool

### Tool Options :

#### Tolerance

Set the Wand Range in the Smart Fill ribbon to set desired tolerance.

#### Anti-Aliased

Set the Fill Fade option in the ribbon to create a soft edge.

#### Fill With Foreground color

Set desired foreground color in Color Swatch.  
Click Smart Fill tool on the image.

#### Fill with Texture Pattern



Choose Texture Fill tool in the Fill toolbox.  
Choose desired texture from Texture list box in the Texture Fill tool ribbon.  
Click Texture Fill tool on image.

### Fill Modes :

#### Normal

Choose (Normal) Merge Mode in the ribbon.

#### Darken

Choose If Darker Merge Mode in the ribbon.

#### Lighten

Choose If Lighter Merge Mode in the ribbon.

#### Hue

Choose Hue Merge Mode in ribbon.

#### Saturation

Choose Saturation Merge Mode in the ribbon.

#### Color

Choose Color Merge Mode in the ribbon.

#### Luminosity

Choose Luminance Merge Mode in the ribbon.

#### Multiply

Choose Multiply Merge Mode in the ribbon.

#### Screen

Choose Filter Merge Mode in the ribbon.

#### Dissolve

None Available.



## PhotoShop Gradient Tool



**Gradient**



**Gradient Tool**

### **Tool Options :**

#### **Style Normal**

Choose Normal in the Color Model list box in the ribbon.

#### **Style Clockwise Spectrum**

Choose HSL in the Color Model list box in the ribbon.

#### **Style Counter-Clockwise Spectrum**

None Available.

#### **Type Linear**

Choose Linear in the Gradient Type list box in the ribbon.

#### **Type Radial**

Choose Radial in the Gradient Type list box in the ribbon.

#### **Midpoint Skew**

Set the Midpoint option in the ribbon to the desired value.

#### **Radial Offset**

None Available.

### **Fill Modes :**

#### **Normal**

Choose (Normal) Merge Mode in the ribbon.

#### **Darken**

Choose If Darker Merge Mode in the ribbon.

#### **Lighten**

Choose If Lighter Merge Mode in the ribbon.

#### **Hue**

Choose Hue Merge Mode in the ribbon.

#### **Saturation**

Choose Saturation Merge Mode in the ribbon.

#### **Color**

Choose Color Merge Mode in the ribbon.

#### **Luminosity**

Choose Luminance Merge Mode in the ribbon.

#### **Multiply**

Choose Multiply Merge Mode in the ribbon.

**Screen**

Choose Filter Merge Mode in the ribbon.

**Dissolve**

None Available.

## PhotoShop Line Tool



**Line Tool**



**Pencil Tool**

Choose the Pencil tool in the Draw tool set.

### **Tool Options :**

#### **Width**

Set the Size in the Pencil tool ribbon.

#### **Arrowheads**

None Available

### **Brush Modes :**

#### **Normal**

Choose (Normal) Merge Mode in the ribbon.

#### **Darken**

Choose If Darker Merge Mode in the ribbon.

#### **Lighten**

Choose If Lighter Merge Mode in the ribbon.

#### **Hue**

Choose Hue Merge Mode in the ribbon.

#### **Saturation**

Choose Saturation Merge Mode in the ribbon.

#### **Color**

Choose Color Merge Mode in the ribbon.

#### **Luminosity**

Choose Luminance Merge Mode in the ribbon.

#### **Multiply**

Choose Multiply Merge Mode in the ribbon.

#### **Screen**

Choose Filter Merge Mode in the ribbon.

#### **Dissolve**

None Available.

## PhotoShop Eyedropper Tool



**Eyedropper**



**Color Probe**

### **Tool Options :**

#### **Sample Size - Point Sample**

Choose Point Sample in the Method list box.

#### **Sample Size - 3X3 Average**

Choose Rectangular Average in the Method list box.

Press and hold **CTRL** and drag to create a rectangular box 3 pixels by 3 pixels.

Release the left mouse button.

#### **Sample Size - 5X5 Average**

Choose Rectangular Average in the Method list box.

Press and hold **CTRL** and drag to create a rectangular box 5 pixels by 5 pixels.

Release the left mouse button.

## PhotoShop Eraser Tool



Eraser



Eraser Tool

## PhotoShop Pencil Tool



### Pencil

#### Tool Options :

##### **Fade Out - Distance**

Click the button by the Brush Styles list box and Choose Edit...  
Set the Fade option to the desired percentage.

##### **Fade Out - To Transparent**

Click the button by the Brush Styles list box and Choose Edit...  
Set the Fade option to the desired percentage.

##### **Fade Out - To Background**

None Available.

##### **Stylus Pressure - Vary Size**

Choose Preferences in the Options menu.  
Choose Miscellaneous tab.  
Set the Tablet Pressure list box to Brush Size.

##### **Stylus Pressure - Vary Color**

None Available.

##### **Stylus Pressure - Vary Opacity**

Choose Preferences in the Options menu.  
Choose Miscellaneous tab.  
Set the Tablet Pressure list box to Transparency.

#### Brush Modes :

##### **Normal**

Choose (Normal) Merge Mode in the ribbon.

##### **Darken**

Choose If Darker Merge Mode in the ribbon.

##### **Lighten**

Choose If Lighter Merge Mode in the ribbon.

##### **Hue**

Choose Hue Merge Mode in the ribbon.

##### **Saturation**

Choose Saturation Merge Mode in the ribbon.

##### **Color**

Choose Color Merge Mode in the ribbon.

##### **Luminosity**

Choose Luminance Merge Mode in the ribbon.

##### **Multiply**

Choose Multiply Merge Mode in the ribbon.

**Screen**

Choose Filter Merge Mode in the ribbon.

**Dissolve**

None Available.

## PhotoShop Airbrush Tool



Airbrush



Airbrush Tool

### Tool Options :

#### Fade Out - Distance

Click the button by the Brush Styles list box and Choose Edit...  
Set the Fade option to the desired percentage.

#### Fade Out - To Transparent

Click the button by the Brush Styles list box and Choose Edit...  
Set the Fade option to the desired percentage.

#### Fade Out - To Background

None Available.

#### Stylus Pressure - Vary Color

None Available.

#### Stylus Pressure - Vary Pressure

Choose Preferences in the Options menu.  
Choose Miscellaneous tab.  
Set the Tablet Pressure list box to Transparency.

### Brush Modes :

#### Normal

Choose (Normal) Merge Mode in the ribbon.

#### Darken

Choose If Darker Merge Mode in the ribbon.

#### Lighten

Choose If Lighter Merge Mode in the ribbon.

#### Hue

Choose Hue Merge Mode in the ribbon.

#### Saturation

Choose Saturation Merge Mode in the ribbon.

#### Color

Choose Color Merge Mode in the ribbon.

#### Luminosity

Choose Luminance Merge Mode in the ribbon.

#### Multiply

Choose Multiply Merge Mode in the ribbon.

#### Screen

Choose Filter Merge Mode in the ribbon.

**Dissolve**

None Available.

## PhotoShop Paintbrush Tool



Paintbrush



Paintbrush

### Tool Options :

#### **Fade Out - Distance**

Click the button by the Brush Styles list box and Choose Edit...  
Set the Fade option to the desired percentage.

#### **Fade Out - To Transparent**

Click the button by the Brush Styles list box and Choose Edit...  
Set the Fade option to the desired percentage.

#### **Fade Out - To Background**

None Available.

#### **Stylus Pressure - Vary Size**

Choose Preferences in the Options menu.  
Choose Miscellaneous tab.  
Set the Tablet Pressure list box to Brush Size.

#### **Stylus Pressure - Vary Color**

None Available

#### **Stylus Pressure - Vary Opacity**

Choose Preferences in the Options menu.  
Choose Miscellaneous tab.  
Set the Tablet Pressure list box to Transparency.

### Brush Modes :

#### **Normal**

Choose (Normal) Merge Mode in the ribbon.

#### **Darken**

Choose If Darker Merge Mode in the ribbon.

#### **Lighten**

Choose If Lighter Merge Mode in the ribbon.

#### **Hue**

Choose Hue Merge Mode in the ribbon.

#### **Saturation**

Choose Saturation Merge Mode in the ribbon.

#### **Color**

Choose Color Merge Mode in the ribbon.

#### **Luminosity**

Choose Luminance Merge Mode in the ribbon.

**Multiply**

Choose Multiply Merge Mode in the ribbon.

**Screen**

Choose Filter Merge Mode in the ribbon.

**Dissolve**

None Available.

## PhotoShop Rubber Stamp Tool



**Rubber Stamp**



**Clone Tool**

### Tool Options :

#### Options

##### Clone Aligned

This the default mode for the Clone tool.

##### Clone Non Aligned

Press and hold **SHIFT** to lock the source and realign the destination.

##### Pattern Aligned

Choose the Texture Paint tool in the Retouch tool set.

##### Pattern Non Aligned

None Available.

##### From SnapsShortcut

None Available.

##### From Saved

None Available.

##### Impressionist

None Available.

##### Stylus Pressure - Vary Size

Choose Preferences in the Options menu.

Choose Miscellaneous tab.

Set the Tablet Pressure list box to Brush Size.

##### Stylus Pressure - Vary Opacity

Choose Preferences in the Options menu.

Choose Miscellaneous tab.

Set the Tablet Pressure list box to Transparency.

### Brush Modes :

#### Normal

Choose (Normal) Merge Mode in the ribbon.

#### Darken

Choose If Darker Merge Mode in the ribbon.

#### Lighten

Choose If Lighter Merge Mode in the ribbon.

#### Hue

Choose Hue Merge Mode in the ribbon.

**Saturation**

Choose Saturation Merge Mode in the ribbon.

**Color**

Choose Color Merge Mode in the ribbon.

**Luminosity**

Choose Luminance Merge Mode in the ribbon.

**Multiply**

Choose Multiply Merge Mode in the ribbon.

**Screen**

Choose Filter Merge Mode in the ribbon.

**Dissolve**

None Available.

## PhotoShop Smudge Tool



**Smudge**



**Smear Tool**

### Tool Options :

#### Finger Painting

Choose the Paintbrush tool in the Retouch tool.   
Choose the Oil Paint Brush Style in the ribbon.

#### Stylus Pressure - Vary Size

Choose Preferences in the Options menu.  
Choose Miscellaneous tab.  
Set the Tablet Pressure list box to Brush Size.

#### Stylus Pressure - Vary Pressure

Choose Preferences in the Options menu.  
Choose Miscellaneous tab.  
Set the Tablet Pressure list box to Transparency.

### Brush Modes :

#### Normal

Choose (Normal) Merge Mode in the ribbon.

#### Darken

Choose If Darker Merge Mode in the ribbon.

#### Lighten

Choose If Lighter Merge Mode in the ribbon.

#### Hue

Choose Hue Merge Mode in the ribbon.

#### Saturation

Choose Saturation Merge Mode in the ribbon.

#### Color

Choose Color Merge Mode in the ribbon.

#### Luminosity

Choose Luminance Merge Mode in the ribbon.

## PhotoShop Blur/Sharpen Tool

 **Blur/Sharpen**

 Smooth Tool

 Sharpen Tool

### Tool Options :

#### Tool

**Blur** -  Smooth Tool

Choose the Smooth Tool in the Filter tool set.

**Sharpen** -  Sharpen Tool

Choose the Sharpen Tool in the Filter tool set.

#### **Stylus Pressure - Vary Size**

Choose Preferences in the Options menu.

Choose Miscellaneous tab.

Set the Tablet Pressure list box to Brush Size.

#### **Stylus Pressure - Vary Pressure**

Choose Preferences in the Options menu.

Choose Miscellaneous tab.

Set the Tablet Pressure list box to Transparency.

### Brush Modes :

#### **Normal**

Choose (Normal) Merge Mode in the ribbon.

#### **Darken**

Choose If Darker Merge Mode in the ribbon.

#### **Lighten**

Choose If Lighter Merge Mode in the ribbon.

#### **Hue**

Choose Hue Merge Mode in the ribbon.

#### **Saturation**

Choose Saturation Merge Mode in the ribbon.

#### **Color**

Choose Color Merge Mode in the ribbon.

#### **Luminosity**

Choose Luminance Merge Mode in the ribbon.

## PhotoShop Dodge/Burn Tool



**Dodge/Burn**



**Lighten Tool**



**Darken Tool**

### Tool Options :

#### Tool



**Dodge** - Lighten Tool

Choose the Lighten tool in the Filter tool set.



**Burn** - Darken Tool

Choose the Darken tool in the Filter tool set.

#### **Stylus Pressure - Vary Size**

Choose Preferences in the Options menu.

Choose Miscellaneous tab.

Set the Tablet Pressure list box to Brush Size.

#### **Stylus Pressure - Vary Pressure**

Choose Preferences in the Options menu.

Choose Miscellaneous tab.

Set the Tablet Pressure list box to Transparency.

### Brush Modes :

#### **Shadows**

Choose Shadows Brush Style in the ribbon.

#### **Midtones**

Choose Midtones Brush Style in the ribbon.

#### **Highlights**

Choose Highlights Brush Style in the ribbon.

## PhotoShop Quick Mask Tool



### Quick Mask

Activate Ruby Mask Mode. This is achieved by depressing both the Mask Channel  and Ruby Overlay  buttons in the Status area.

**Note :** Ruby Overlay in Picture Publisher can also be user to see a Ruby Overlay instead of the standard Mask marquee.

### Changing the Overlay Color

Choose Preferences in the Options menu.

Choose the Miscellaneous tab.

Choose the desired color in the Overlay Color list box.

**Note :** You are limited to Red, Green, Blue, Cyan, Magenta, and Yellow for your overlay colors because Picture Publisher will display a graduated overlay. This allows you to see a gradient or feathering if it exists on the mask channel.

